

POPULAR MUSIC & CHILDREN'S MUSIC

FRANCE

PO-FR1 France 1984

ALI BABA

ALI BABA (INSTRUMENTAL)

Popular – Arab – Musical Comedy – Children's – Vocal & Instrumental

Comp: Gérard TEMPESTI (LY-PO2)

Arr: Marc Lonchamp

Rts: (SACEM)

Perf: BÉZU & LE GRAND ST. GERMAIN (vocals)

Prod:

Prod Co: Vogue

Time: (45rpm – Sd 1 & Sd 2) 3:50 & (33rpm – Sd 1) 6:07 &
(German 33rpm – Sd 1) 4:45

A. French Releases:

1. Original **45:** TNR/ Vogue TNR 130 004
Flip Sd: Ali Baba (Instrumental)
7" 45rpm (Sides 1 & 2)
2. Maxi Single **33:** ALI BABA (1986)
TNR/ Vogue 330004
12" 33rpm (Sides 1 & 2)
3. Reissue **45:** Carrère 14.532 (1988)
Flip Sd: Le Sex symbol
7" 45rpm
4. Reissue on **CD:** BEZU AU BAL
MUSSETTE (2004)
Matersun (?) (Tk 15)

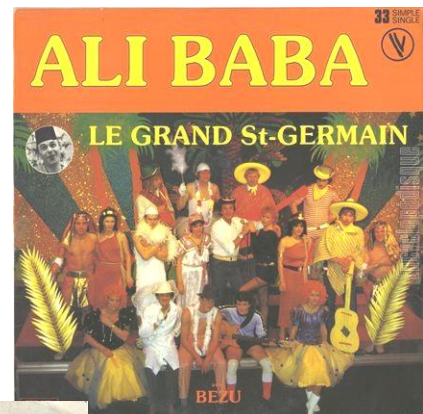
B. West German Releases;

1. Single **45:** ZYX 1206 (1986)
Flip Sd: Toujours la fiesta
7" 45rpm
2. Maxi Single **33:** ALI BABA (1986)
ZYX 5424
12" 33rpm (Sides 1 & 2)

Notes: The comical song roughly based on the tale from the *Arabian Nights*. The ribald lyrics tell how the singer met Ali Baba on a street corner of Sacy. (There are two villages in France with this name: one in the Marne department, southwest of Reims and the other in the Yonne department near Auxerre.) The magic cave no longer has the 40 thieves, now there are 40 *fatmas* (women) ready to please. The first chorus asks the Sesame Cave to open. Then the second stanza –

Ali m'a dit que la grotte était bourrée de nanas
Qui dansent la Biguine, le Reggae, la Salsa
Par pitié, Sésame, ouvre-toi!

Ali told me that the cave was filled with chicks
That dance the beguine, reggae, and salsa
Have mercy, Sesame, open up !



La grotte s'est ouverte
Je leur ai tendu les bras, Ali Baba

The cave is open
I stretch out my arms to them, Ali Baba

The singer finally has had enough and wants to escape the "country of the feeble sex." He asks the Sesame Cave to close up again – J'ai perdu dix kilos à cause des fatmas I lost twenty two pounds because of women
Jouer les sex-symbols, moi, j'en ai ras-le-bol... Playing the sex symbol, me, I'm fed up...

It is not known if any additional lyrics were performed for the 12" maxi single.

The [dailymotion](#) audio-video complete sample is by far the best with color stills from the two most famous film adaptations of the tale: the 1954 Fernandel version that was filmed in Taroudant, Morocco and the 2007 Gérard Jugnot version that was filmed in Marrakech and Ouarzazate, Morocco. The cave scenes in both films were filmed on studio sets.

(See [LY-PO2](#) for the complete lyrics in French and English.)

Ref: Anon. 2013, André Bézu, Biography (in French), [Wikipedia](#)

Bézu & Le Grand St. Germain, Ali Baba, 45 single & 12" 33 single, [Discogs](#) & [Discogs](#) & [Discogs](#) & [Discogs](#)

Bézu & Le Grand St. Germain, Ali Baba, [encyclopedisque](#) & [encyclopedisque](#)

Bézu & Le Grand St. Germain, Ali Baba, Lyrics, [lyrics-copy](#)

Le Grand St. Germain et Bézu, Ali Baba (4:41), [dailymotion](#) & (3:59), [YouTube](#) (◀COMPLETE AUDIO SAMPLES)

Bézu & Le Grand St. Germain, Ali Baba, Live performance (2:29), [dailymotion](#) (◀LIVE AUDIO-VIDEO SAMPLE)

PO-FR2 France 1952

BIARRITZ *

Popular – Bolero – Vocal & Instrumental

Mus: Francis LÓPEZ

Lyr: Pierre APESTEGUY

Rts: (BIEM)

Perf: **LUIS MARIANO** (tenor)
(with orchestra)

Cond: Jacques-Henry Rys

Prod. Co: Pathé Marconi; Paris

Time: 3:00

A. French Releases:

1. Original **78:**

La Voix de Son Maître 408

Flip Sd: Porque, Porque

10" 78rpm

2. Single **45:**

EMI 7GF 415

Flip Sd: Adieu Saint Jean de Luz

7" 45rpm

3. **LP:** CHANTE LE PAYS BASQUE

La Voix de Son Maître FDLP 1064

10" 33rpm (Sd 1 – Bd 4)

4. **LP:** CHANTE LE PAYS BASQUE

Pathé SHTX 349.845

10" 33rpm (Sd 2 – Bd 5)

5. Reissue on Compilation **CD:** MES PLUS BELLES
CHANSONS (1992)

EMI 2534182 PM520 (2XCDs) (Tk 5)

6. Reissue on Compilation **CD:** LE MEILLEUR DE
LUIS MARIANO (1994)

EMI 829887 (Tk 14)

7. Reissue on **CD:** CHANTE LE PAYS BASQUE (1994)

EMI France 830331 (Tk 12)

B. Spanish Releases:

1. Original **78:**

Gramophone (La Voix de Son Maître) SG 422

Flip Sd: Adios San Juan de Luz



10" 78rpm

2. **LP:** LUIS MARIANO CANTA AL PAIS VASCO (1971)
Odeon (EMI) J 062-11.445
3. Reissue on **LP:** (Same title) (1987)
Nipper (EMI) 056-1114451
4. Reissue on **CD:** SUS PRIMERAS GRABACIONES: 1943-1953 (2004)
Blanco y Negro 22390 (Tk 44)

Spec: (Nos.B1 & B2) 12" 33rpm (Sd 2–Bd 5)

Notes: The song celebrates the sites and pleasures of Biarritz on the French Basque coast, among others, La Chambre d'Amour (Chamber of Love) cave, which is located just inland from the shore at Anglet, not at Biarritz, but just north of Biarritz. The first stanza mentions the cave and this stanza is repeated after the string ensemble bridge –

Biarritz! Sous ton ciel enchanteur, J'ai connu le bonheur. J'ai caressé ton corps, Sous ta robe de sable. Biarritz! Dans ta Chambre d'amour, J'ai passé tant de jours, Tant de nuits à rêver, À des yeux adorables.	Biarritz! Beneath your charming sky, I found happiness. I caressed your figure Beneath your robe of sand. Biarritz! In your Chamber of Love I spent many days And many nights, dreaming Of your adorable eyes.
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Miramar is the famous beach at Biarritz, to the south, on the other side of Pointe St. Martin, the lighthouse point. Largely due to the popularity of the Chambre de l'Amour the nearby town of Biarritz developed into a major resort. For more information about this cave see the next entry below, Luis Mariano's more famous song "La légende de la Chambre de l'Amour."

Ref: Apesteguy, Pierre & de Arozamena, Jesus, *Biarritz (Bolero)* (Sheet music), Editions S.E.M.I./Peer-Southern, Paris, p. 1-2

Biarritz by Luis Mariano, Reissue CDs, [CDUniverse](#)

Luis Mariano, Biography, (in French) [Wikipedia](#) & (In English) [Wikipedia](#)

Luis Mariano, Les 45 tours, [luismariano](#)

Luis Mariano, Les 33 tours, [luismariano](#)

PO-FR3 France 1956

LA LÉGENDE DE LA CHAMBRE DE L'AMOUR *

Popular – Bolero – Vocal & Instrumental

Mus: Rolf MARBOT

Lyr: Francis BLANCHE (LY-PO22)

Rts: Nouvelles Éditions Meridian (BIEM)

Perf: Luis **MARIANO** (tenor)
(with orchestra)

Cond: Jacques-Henry Rys

Prod. Co: Pathé Marconi; Paris

Rec. Date: 1956

Time: 2:58

1. Original Single **45:**
EMI 7GF 406
Flip Sd: Si loin de mon amour
7" 45rpm
2. Reissue on **LP:** LUIS MARIANO
EMIDisc C 048-50623
12" 33rpm (Sd 1 – Bd 5)

Notes: The traditional Basque legend was first published in 1784 by Baculard d'Arnaud and told of two Basque lovers, Henri and Angélique, who went to this sea cave to hide their love from their disapproving parents. They were trapped inside by the crashing waves of the incoming tide and perished in each other's arms. "Un pêcheur vient rapporter qu'il avoit entrevu deux cadavres aux bords d'une des cavernes formées par ces rochers." [A fisherman came to report that he had seen two corpses near one of the caves formed by these rocks.] (d'Arnaud 1784 & Telle 1968) Variants of this legend were the subject matter for several poems, where the lovers' names became Oura and Edera or Laurens and Saubade.



Thus the cave came to be called La Chambre d'amour (Chamber of Love) and tourists started coming to visit it. While staying at Bayonne in June 1808, the Empress Josephine visited the cave. "*L'impératrice y monta avec Mme Maret (dame du palais) et ne tarda pas à arriver à la Chambre d'Amour, où elle se fit raconter la légende des deux amants surpris par la mer dans l'intérieur même de la grotte.*" (Ducéré 1908) [The Empress set out with Madame Maret (a woman from the palace) and arrived shortly at the Chambre d'Amour, where she was told the legend about the two lovers caught by the waves in the interior of that same cave.]

Later on in July of that year, the Empress returned to the cave with the Emperor Napoleon III. "*Napoléon poussa brusque l'impératrice dans la vague qui déferlait doucement, et lui fit prendre un bain de peids involontaire, ce qui eut le don de lui faire rire aux éclats.*" (Ducéré 1908) [Napoleon III pushed the Empress into the gently rolling waves, causing her to get an involuntary footbath, which made him burst out laughing.]



Laorens et Saubade.

In 1810, Jean Thore provided a somewhat different legend, where Edera waited in the cave for her lover and fell asleep. When Oura arrived he found Edera waving in despair as the waves had cut off all communication with the beach. Oura jumped into the sea and tried desperately to reach her, but was twice thwarted by the waves. "*Il parvint cependant à la grotte; il y voit son amante, la serre dans ses bras, et l'emporte sur son dos, en lui jurant qu'il ne l'abandonnera jamais, et se précipite au-devant de l'Océan mutiné, qui semble d'abord lui être favorable... Mais, les espérances trompeuses, une vague des plus fortes et des plus élevées vient rendre tous ses efforts inutiles, emporte les deux amants au large, et les jette sans vie contre un écueil... Ils périrent, et le flot les raporta dans la fatale grotte, où on les retrouva lorsque la mer se fut retirée, serrés l'un contre l'autre.*" (Thore 1810)

[He managed to reach the cave, and, seeing his lover, he took her in his arms and, swearing to never abandon her, he carried her on his back and dashed headlong into the defiant ocean, which seemed at first to be favorable... But, his hopes were deceptive; a stronger and higher wave rendered all his efforts useless, carrying the two lovers out to sea and casting them lifeless against a reef... They perished and the tide

brought them back to the fatal cave where, after the sea had receded, they were found clasped in each other's arms.] A variant of this legend renames the lovers as Laorens and Saubade (see Anon. n.d.).

In 2007 Pierre Lafargue published a book where he reprinted the original Chambre d'Amour legend as recorded by Baculard d'Arnaud in 1784, followed by 28 prose and poetry variants of the legend extending right up to 1971. Included among these were 3 songs that were never recorded, but, oddly enough, Lafargue fails to mention this song by Rolf Marbot and Francis Blanche.

The Chambre d'Amour is a large sea cave some 35 meters in diameter with an entrance ceiling height of 5 to 6 meters. Over the years the sand built up in front of the entrance until in 1835, Prosper de Lagarde reported that one had to crawl into the cave. He wrote – "*Enfin, nous arrivons devant un immense rocher, au bas duquel j'aperçois une ouverture d'un pied de hauteur sur trente ou quarante de longueur.*" (de Lagarde 1834) [Finally, we arrived in front of an immense cliff at the base of which I saw an opening one-foot high (1 pied du roi = 1.066 feet) and 32 or 43 feet long.] His guide told him they would have to crawl into the cave. He hesitated to dirty his dandy outfit, but, seeing that no one was watching, he knelt and slid down the sand slope into the chamber. They had forgotten to bring any light, but, by feeble daylight that filtered in, he calculated the room to be roughly circular, 53 to 64 feet in diameter and 13 or 16 feet high.

However, in 1850, a naturalist wrote that sand completely blocked the cave entrance. (de Quatrefages 1850) Old postcards from the turn of the century, labeled "Plage de la Chambre de l'Amour," only show the Pointe St. Martin and the lighthouse, never the cave entrance. In 1978 the town of Anglet decided to clear the entrance and create a park there for visitors.



La Chambre d'Amour – Photo D. Brison, 1990

In 2000, a ballet entitled, "La Chambre d'Amour," choreographed by Thierry Malandain with original music by Peio Cabalette, was staged at Biarritz. (Delétraz 2000)

This song is only loosely based on the traditional Basque legends. The old troubadour tells us (see [LY-PO22](#)) that the two lovers met in secret every night in the Chambre d'Amour. But the second stanza says that the ocean was jealous of their love –

Mais l'océan, jaloux de voir deux enfants
S'aimer ainsi, envahit le rivage et la plage.

But the ocean, jealous to see these two children
In love this way, overran the shore and beach.

And thus ends the legend of the Chambre d'Amour.

Ref: d'Arnaud, Baculard 1784, *Délassemens de l'homme sensible ou Anecdotes diverses*

Anon. N.d., La Chambre d'Amour, la mythique (in French), [Anglet](#)

Blanche, Francis & Marbot, Rolf 1956, *La légende de la Chambre d'amour* (Sheet music), Les Nouvelles Éditions Meridian, Paris, p. 1-3

Brison, David 1997, Les grottes dans la musique et la chanson enregistrées, *Grottes et Gouffres*, n. 144, Juin 1997, p. 21

La Chambre d'Amour, Anglet (in French), [Wikipedia](#)

Cuzacq, René 1974, Le prestigieuse histoire de la Chambre d'amour, *Bulletin de la Société des Sciences, Lettres et Art de Bayonne 1973-74*, p. 155-166

Delétraz, Francois 2000, Tour de danse, *Le Figaro Magazine*, 3 Juin 2000, p. 148

Ducéré, E. 1908, *Les journées de Napoléon à Bayonne*, Bayonne, p. 51, 69

Grotte de la Chambre d'Amour (in French), [cityvox](#) & [afleurdepau](#)

Lafargue, Pierre 2007, *La chambre de l'amour - Anglet*, Atlantica, Biarritz, p. 13-139

de Lagarde, Prosper 1834, *Voyage dans le Pays Basque et aux bains de Biarritz*, Audin, Paris

Luis Mariano, La légende de la chambre de l'amour, Stz 1, [Amazon](#) (◀AUDIO SAMPLE)

Luis Mariano, La légende de la chambre de l'amour, CD 5, Tk 15, Stz. 1, [music-story](#) (◀AUDIO SAMPLE)

Luis Mariano, Les 45 tours, [luismariano](#)

Minvielle, Pierre 1970, *Guide de la France souterraine*, Claude Tchou éditeur, p. 265-266

de Quatrefages 1850, Souvenirs d'un naturaliste, *Revue des Deux Mondes*, Mars 1850, p. 220

Telle, Emile V. 1968, La "Chambre d'Amour," *Pyrénées*, Lourdes, n. 73, Jan.-Mars 1968, p. 9-17; n. 74, Apr.-Juin 1968, p. 91-101; & n. 75, Juil.-Sept. 1968, p. 171-182

Thore, Jean 1810, *Promenades sur le Golfe de Gascogne*, Bordeaux, p. 284-286

Vignes, Michel 1984, Personal communication, Saurat, Ariège

CHILDREN'S SONGS IN FRENCH

PO-FR4 France 1997

LES CHAUVES-SOURIS

Popular – Children's – Vocal & Instrumental

Comp: Pierre LOZÈRE ([LY-PO13](#))

Rts: (SACEM)

Perf: Pierre LOZÈRE (vocal, keyboards, & synthesizer)

Prod: Pierre Lozère

Prod Co: PLBF

Liner Notes: (8-page Booklet of lyrics)

Time: 2:18

CD: BONNE ANNÉE MAMAN NATURE

PLBF 813852 (Tk 8)

Notes: A charming little children's song about bats of 4 couplets set to a simple melody. The chorus transmits a clear, effective message –

The bats / Who live in the night

The bats / Who are our friends."

(See [LY-PO12](#) for the complete lyrics in French and English.)

Ref: Pierre Lozère, Bonne Année Maman Nature, [Amazon.fr](#) (◀AUDIO SAMPLE)

Pierre Lozère, Bonne Année Maman Nature, [papaclown](#) (◀AUDIO SAMPLE)



PO-FR5 France 2001

IVONNE ET TOINO –

ECOUTEZ L'HISTOIRE *

D'OÙ VIENS-TU LA SOURCE *

BLEU COMME LE JUPON D'IVONNE *

Popular – Music Hall – Choral – Children's – Vocal & Spoken Word

Comp: Anne SYLVESTRE ([LY-PO16](#) & [7](#))

Arr: François Rauber

Rts: (SACEM)

Perf: **ENFANTS DE L'ECOLE MUNICIPALE DE
MUSIQUE DE TONNERRE
& SEXTOUR BAERMANN**

Dir: Jean-Pierre Bourdaleix

Prod Co: Festival en Othe & ADAMI

Liner Notes: (24-page Booklet) Philomène Chevreau

Time: (Tk 1) 2:20; (Tk 3) 5:32; & (Tk 8) 2:16

CD: IVONNE ET TOINO (Two different cover photos) ([PC-RE-FR4](#))

EPM 1988402 (Tk 1, 3, & 8)

Notes: Anne Sylvestre is a prolific composer of French children's songs (over 400 songs), who also wrote the song, "Pipistrelle et Cacatoès" (see next entry). "*Ses chansons pour adultes, de Porteuse d'eau (1959) à Pour aller retrouver ma source (2000), évoquent souvent la terre, la nature, l'eau, le vent.*" (Anon. 2013) [Her songs for adults, from *Porteuse d'eau* in 1959 to *Pour aller retrouver ma source* in 2000, often mention the earth, nature, water, and wind.] Another critic noted the same thing – "... on remarque l'importance de l'eau, une symbolique qui coule, aujourd'hui encore, chez Anne." (Pantchenko 1998) [In Anne's work even today one notices the importance of water, a symbolism that flows.] In a 1998 interview she was asked about the symbolism of water that regularly reoccurs in her songs and she responded – "*Je suis née à Lyon, où il y a deux cours d'eau, et je me sens mal dans une ville où il n'y en a pas au moins un. J'ai vraiment besoin de l'eau !*" (Sylvestre 1998) [I was born in Lyon where there are two rivers and I feel ill at ease in a town without at least one. I really need water.]

Anne Sylvestre had conceived and wrote her first musical for children in 1993, *Lala et le Cirque du vent*.

There are several legends related to the famous resurgence, Fosse Dionne, at Tonnerre in the Yonne department of France (see [Yonne-89](#) & Fontaine et al. 1997), but the children's tale performed here is a new legend created by Anne Sylvestre, using some elements from the *Légende de St. Jean de Reome et du Basilic*. Presented at Tonnerre on May 4, 2001 this musical stage show consisted of a narrated text (see under Spoken Word – Children's – *Ivonne et Toinou* – [SW-CH#](#)) interspersed with eight songs sung either by the child actors or by a children's choral accompanied by a chamber orchestra of woodwinds. Of the eight songs only three actually refer to the karst resurgence.



ECOUTEZ L'HISTOIRE – This two-stanza introductory song is sung by the full choral of 34 children. It simply introduces the legend of two children, Ivonne and Toinou, who, in the middle of a storm in August, saw the spring start to flow.

We learn that the name of the town, Tonnerre, derives from "la ville où tombe le tonnerre" [the village where the thunder resounds]. The source itself is flowing from a crack in a hollow that had been opened up by lightning during a violent storm. **D'OÙ VIENS-TU LA SOURCE** – This third song is a typical children's singsong ditty of three stanzas with chorus (see [LY-PO16](#)). Due to a bad mix, the chamber orchestra tends to drown out the children's choral.

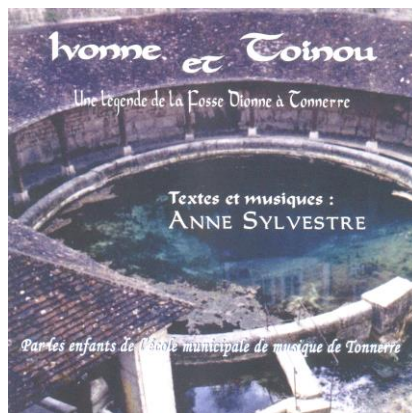


Photo by Didier Varin

All three stanzas direct questions at the spring and ask where it comes from, where its waters flow before going underground, and does it thread its way through layers of clay or through menacing rocks in "crystalline caverns." The chorus also addresses the spring and tells it to flow on and then tells Toinou to see how beautiful it is and Ivonne to drink from it and refresh her hands.

Over the years the fissure enlarged and the source increased in size. The girl Ivonne does the laundry there so the deep spring became known as "La Fosse d'Ivonne" later shortened to "La Fosse Dionne." Not understanding where all the water came from the locals imagined witchcraft and some even thought they saw a giant lizard monster when the spring boiled up. To prove that there was no monster in the spring Toinou jumped in and swam around witnessed by a crowd of locals. Suddenly the water churned and the monster appeared, but Ivonne threw out a blue skirt to hide Toinou. The monster, not seeing his victim, dove back underwater and was never seen again.

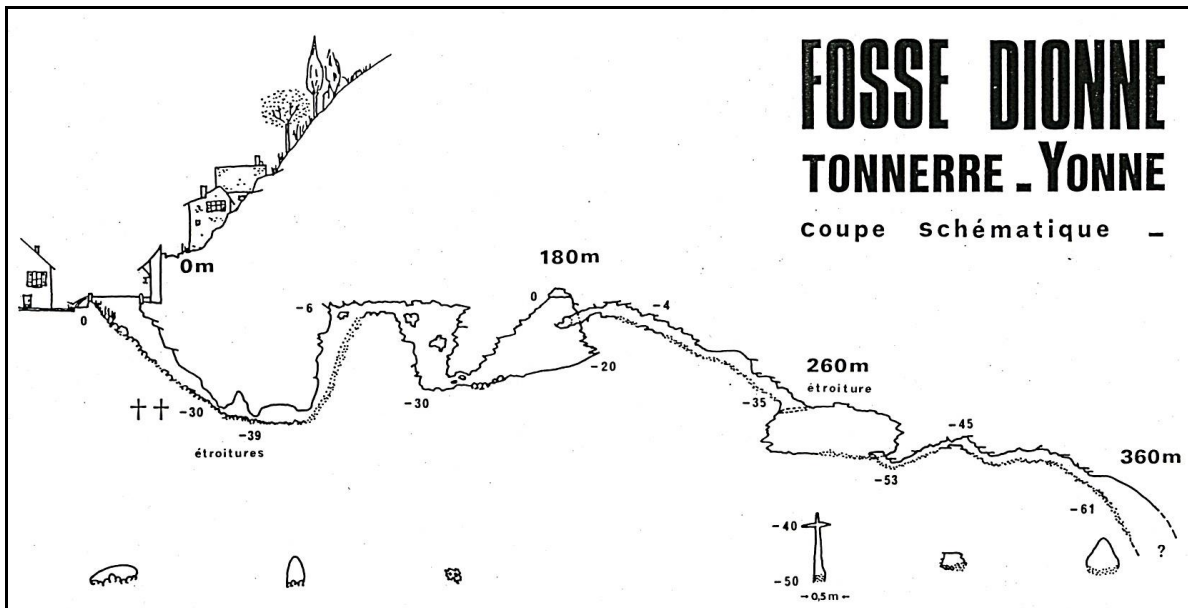
BLEU COMME LE JUPON D'IVONNE – This last song is another typical singsong piece of four stanzas with chorus where again the chamber orchestra drowns out the voices (see [LY-PO7](#)).

The chorus emphasizes the blue color of the resurgence which resembles the blue of the petticoat that Ivonne threw into the water to hide her friend Toinou from the monster. Stanza 2 tells that the spring sometimes boils up or is frozen over but it never loses its blue color and that in the Spring water plants grow on its surface. Stanza 3 says that no one knows the true depth of the spring and Stanza 4 talks about how dangerous the spring can be for cave divers.

The boy and girl soloists give an uninspired performance by rote, frequently slurring the lyrics, while the choir plods through the alternate stanzas. The clarinet ends on a sustained false high note.

In the annals of French cave diving the Fosse Dionne has a long and significant history. The earliest recorded dive was in 1908 and another in 1955 by Parisian divers directed by the famous cave diving pioneer, Guy de Lavour. Starting in 1976 several dives followed each other until December 1979 when a very successful dive by Éric Le Guen pushed the resurgence to a depth of -61m at distance of 360m from the entrance pool. (Chabert et al. 1982) In 1989 P. Jolivet slightly surpassed Le Guen's terminal point and reached a depth of -70m at 370m from the entrance. (Anon. n.d.)

The profile map shown here is by Éric Le Guen dated 1979. (Chabert et al. 1982)



Ref: Anon. 2013, Anne Sylvestre, Biography (in French), [Wikipedia](#)

Anon. n.d., Résurgence de la Fosse Dionne, Spéléo Club de Chablis, [plongeesout](#)

Chabert, Claude; Le Guen, Éric; & Maingonat, Georges 1982, La Fosse Dionne de Tonnerre, *Mémoires du Spéléo-Club de Paris*, n. 8, Paris

Fontaine, Jean-Pierre; Loreau, J.-P. & Le Guen, Francis 1997, *Tonnerre de la Fosse Dionne à Saint-Pierre*, Société d'Archéologie et d'Histoire du Tonnerre, Tonnerre

La Fosse Dionne, [Wikipedia](#)

Ivonne et Toinou, [annesylvestre](#)

Ivonne et Toinou CD, Tracks 1, 3, & 8, [Amazon](#) (◀AUDIO SAMPLES)

Légendes de la Fosse Dionne de Tonnerre, Histoire et Légendes, [Yonne-89](#)

Pantchenko, Daniel 1998, Porteuse d'eau, porteuse d'elle, *Chorus*, n. 24, Été 1998, p. 143

PO-FR6 France 1999

PIPISTRELLE ET CACATOÈS

Popular – Fable – Children’s – Comedy – Vocal & Orchestral

Comp: Anne SYLVESTRE ([LY-PO26](#))

Perf: Jacques HAUROGNÉ (vocal)

Thierry GARCIA (vocal)

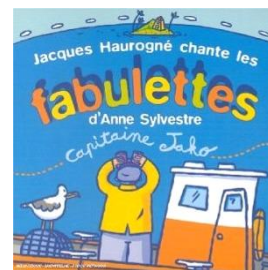
(with orchestra)

Prod. Co: EPM

Time: 2:21

CD: LES FABULETTES D’ANNE SYLVESTRE

EPM (?) (Tk 9)



Notes: An unusual case where a song by a composer-singer was first performed and recorded by another artist, Jacques Haurogné, four years before the author went to record it. Anne Sylvestre wrote this ditty with six stanzas in 1994, but didn’t record it until 2002 (see below).

Jacques Haurogné “*crée sur scène les Fabulettes de Anne Sylvestre en 1998. Il invente avec la complicité de son amie, Anne, un personnage, ‘l’Inspecteur Jako’ qui déclenche des manifestations lors des 342 représentations qu’il donne en France au Maroc ou au Canada.... Anne Sylvestre, n’interprétant pas elle-même ce répertoire [Les Fabulettes], choisit de produire et de le mettre en scène. Avec une vingtaine de titres parmi près de quatre cents chansons pour enfant, ils imaginent les aventures de Jako.*” (Robert n.d.)

[Jacques Haurogné created on stage the Fabulettes of Anne Sylvestre in 1998. With the help of his friend, Anne, he invented a personnage, ‘Inspector Jako,’ who animated events during the 342 performances he gave in France, Morocco, and Canada.... Anne Sylvestre didn’t perform this repertoire [The Fabulettes] herself, she chose to produce and put it on stage. With twenty titles from nearly four hundred songs for children, they imagined the adventures of Jako.]

Jacques Haurogné, as Capitaine Jako (replacing Pipistrelle), performs this fable with Thierry Garcia, as a character named, Ducorbo (replacing Cacatoès). The six stanzas are delivered in a half-spoken half-sung style. The last verse in all six stanzas is repeated. For more information about the content of the song see below.

Ref: Les Fabulettes d’Anne Sylvestre, Pipistrelle et Cacatoès, Paroles, [jacqueshaugrogné](#)

Les Fabulettes d’Anne Sylvestre, Pipistrelle et Cacatoès, [musicme](#) (◀COMPLETE AUDIO SAMPLE)

Jacques Haurogné, Biography (in French), [jacqueshaugrogné](#)

Jacques Haurogné, Les Fabulettes d’Anne Sylvestre, [jacqueshaugrogné](#)

Robert, Catherine n.d., Les Fabulettes, Jacques Haurogné, [villneuveois.fr](#)

PO-FR7 France 2002

PIPISTRELLE ET CACATOÈS

Popular – Fable – Children’s – Comedy – Vocal & Orchestral

Comp: Anne SYLVESTRE ([LY-PO26](#))

Perf: Anne SYLVESTRE

[aka. Anne Beugras] (vocal)

(with orchestra)

Cond: François RAUBER

Prod. Co: EPM

Liner Notes: (20-page Booklet of lyrics)

Time: 2:21

CD: LES FABULETTES – VOL. 12 – POUR DE RIRE

Believe/ EPM (?) (Tk 10)



Notes: Anne Sylvestre is a prolific composer of French children's songs, who also wrote the book and music for the musical, "Ivonne et Toinou" (see above entry). She wrote this ditty with six stanzas in 1994, but didn't record it until 2002.

It has a humorous dialogue between Mademoiselle Pipistrelle (the bat) and Monsieur Cacatoès (the parrot). The second and third stanzas spell out the problem –

La nuit Pipistrelle veille	At night the pipistrelle is awake
Cacatoès dans son lit	Cacatoes is in is bed
En colère bé-bégaie	Stutters in anger,
En pleine zi-zizane –	In full discord,
Il dit: Pipistrelle arête	He says: "Pipistrelle stop
De voler en zi-zigzag	Flying in zigzags
Si je mets ma jaque-quette	If I put on my jacket
Je vais t'étrangler sans blague. (2X)	I'm going to strangle you, no kidding."

Mais mon ca-capi-pitaine	"But my captain,"
Dit-elle dépi-pitée	She said, annoyed,
Dit'moi en quoi ça vous gêne	"Tell me what it is that bothers you,
Que je vole en pi-piqué	That I fly erratically?"
Tu n'es rien qu'un vampi-pire	"You're nothing but a vampire."
Et vous un ca-canari	"And you're a canary,
Un pi-pigeon -- Viens l'redire	A pigeon" – "Say that again,
Espèce de harpi-pie. (2X)	You lousy old hag."

They continue to argue and Cacatoes is again disturbed in his sleep by the sound of the bat. They quarrel some more and in the last stanza – *Mais toujours ils se chamaillent/ Ils échangent des gros mots/ ils se trait'de ca-canaille* [But they always bicker/ They exchange swear words/ They call each other riff-raff].

For complete lyrics see [LR-PO26](#). Certain expressions here are typically colloquial French and are difficult to translate into English.

Anne Sylvestre has written and recorded over 400 songs for children. Regarding the *Fabulettes!*, she said, "... je n'en ai pas enregistrées beaucoup chez Philips, parce qu'ils pensaient que ça ne marcherait pas. Je pu devenir ma propre productrice, en 1974, car je savais que les fabulettes se vendraient bien: si j'avais compté seulement sur mes disques d'adultes, je n'aurais pas mangé souvent." (Pantchenko 1995) [I didn't record many of them with the Philips label, because they didn't think it would sell. In 1974 I became my own producer because I knew that the fabulettes would sell well. If I had counted only on my records for adults, I would not have eaten very often.]

Regarding this song the critic who interviewed her wrote – " '*Pipistrelle et Cacatoès*' renouvelle avec gourmandise le pipi-caca-zizi-quéquette." (Pantchenko 1995) [The song *Pipistrelle et Cacatoès* renews with relish all that stuff about pipi, poop, zizi, and pecker.]

She recorded her children's songs but never performed them on stage, where she would only sang her songs for adults. Anne remarked that "*Dès que sont apparues les Goya et compagnie, mes ventes on chute. En dix ans, elles ont été divisées par dix.*" (Pantchenko 1995) [With the apparition of Cantal Goya (*in 1975*) and the others (*Dorothée in 1975*), my sales fell considerably. In ten years, they were divided by ten.] The entire collection of *Les Fabulettes d'Anne7 Sylvestre* has been released in a series of 13 CD albums with an average of 18 songs per album on the EPM label.

Ref: Anne Sylvestre, Biography (in French), [Wikipedia](#)

Les Fabulettes – Vol. 12, [Allmusic](#)

Les Fabulettes – Vol. 12, Pipistrelle et Cacatoès, Stanzas 2 & 3, [Amazon](#) (◀AUDIO SAMPLE)

Les Fabulettes – Vol. 12, Pipistrelle et Cacatoès, [musicme](#) (◀COMPLETE AUDIO SAMPLE)

Pantchenko 1995, Anne Sylvestre – Trente bougies pour les p'tits, *Chorus*, n. 10, Hiver 1995, p. 67-68

Robert, Catherine n.d., Les Fabulettes, Jacques Haurogné, [villneuveois.fr](#)

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