The following are some very rare Cajun recordings. The labels seem almost like they are from a foreign country! This is just a small selection of post-war Cajun records which can be described as the ‘real nuggets of post war Cajun 78s’.
A very rare and a very odd release. Why did Meladee – from New Orleans – pick John Oliver to record? Oliver was known as a ‘very nice man’ who always had a band, but was not as famous as other musicians around Lake Charles. A very good record, as well as rare.

O.T. (OKLAHOMA TORNADOES) 106 – NATHAN ABSHIRE & HIS FRENCH ACCORDION (c.1949)

Grand Mamou / Lake Charles Two-Step

Until a copy turned up on eBay ten years ago, this record was thought not to exist. So why is it rare? The bass backbeat is over cooked and might have had trouble with the big sixteen-inch speakers on the jukeboxes. Still, there are only one or two known copies. Great two-sided record.

HOT ROD HR-101 – VB WILSON GRANGER (c. 1953)

Bayou Chico Waltz (stc. Bayou Chicot Waltz) (A side is by Tan Benoit 'Iowa Two Step')

This is the only recording by the great Cajun fiddle player, Wilson Granger, which includes his name on the label, at that, he only got the B-side of Hot Rod 101 shared with Cajun accordion player Tjin Benoit on the A-side. All the Hot Rods are rare however this is number one. Wilson is also the singer on Nathan Abshire’s Hot Rod recording of 'Chere Te Mon' (HR-103-1) and was the fiddle player on Abshire’s ‘Pine Grove Blues’.

TNT 104 – LAWRENCE FRIGUE & THE COUNTRY BOYS (c. 1954)

Country Boy Waltz / To Mamou

The Country Boys are a fact, the Frigue family. Blackie Frigue is on guitar, his sister Eula May is on bass, and his brother J.U. Frigue is singing. And played together often. Both sides are very good – what there is of fiddle on this record. Jerry says that Amar and McGee were good friends and played together often. Pee Wee also had a record on the accordion and a drum! I love the record and play it often and that's good to him over the years.

FEATURE RECORDS 1000 – TERRY CLEMENT & HIS RHYTHMIC FIVE (c. 1954)

Old Time Waltz / Ain't No More

It seems the Texas Melody Boys were just Pee Wee singing and playing the accordion and a drum! I love the record and play it often and that’s all I hear. Pee Wee was well known around Lake Charles and had many friends. He was happy go lucky and was a very smooth dancer, drawing his friends to follow him from club to club. Pee Wee also had a record on his own Pee Wee label with fiddle player Ralph Richardson.

LYRIC 1 – AMAR DEVILLIER & THE LOUISIANA JAMBEERS (c. 1954)

Shoe Pick Waltz (sic. Choupique) / Durald Two Step

This is truly one of the great post war records. It's a great two-sided record with only a few known copies.

LYRIC 605 – VINCENT & CAGLEY (c.1953)

Chere Petite Brun / Lawtell Two-Step

Crawford Vincent and Will Kegley make up the band. The record came with two different labels, the standard Lyric label used on most of the recordings (see Lyric 1), with the black for the French recordings and blue for the country releases, and then there is this red Lyric label. Not so rare with the standard label, but hard to find with this printing.

SOUTHERN 101 – J.B. FRUSILLERS AND HIS MERRY MAKERS (unknown)

Chere Petite Fille / La Vase De Iova

Not super rare – but who produced it? The record has a Sulphur address on the label along with a street address. That’s all Cajun collectors and historians have determined. If anyone has additional knowledge, please share. Very good two sider.

FAIS-DU-DO 1003 – LEBLANC & ADAMS AND THE VERMILLION PLAYBOYS (1947)

Vermilion Two Step / Chere Petite Brun

There are only two known copies of this record and one is cracked. This, without a doubt, is J.D. Miller’s worst recording. My guess it was recorded on a wire recorder before he went to New Orleans to Cosimo Matassa’s studio where he saw a recording of this record where his guitar player Jack LeBlanc says that he remembers J.D. doing some sort of recording before the New Orleans sessions. Besides the poor recording, nobody knows for sure who is in the band (maybe Happy Fats LeBlanc, as LeBlanc and a local accordion repairman and accordion player, Amadus Adams, got the writer credits). Just to make it as confusing as he could, J.D. added the name ‘Abshire’ as vocalist. Not Nathan, but who?

ALLEY 103 – HARRY CHOLATES AND HIS FIDDLE (1950)

Beaumont Waltz / Five Time Loser

Harry was nearing the end of his days when this and one other Allied record was cut. The ironic ‘Five Time Loser’ title has been point out many times. However, the real mystery is that Allied 102 has never been found. Is there one? Harry is playing on 101 and 103 but no 102 has ever turned up.

DELUXE 6042 – THE SINGING FRENCHMAN JOHN BILLIOT

VOC. BESSEY (GRACE) BILLIOT (c.1949)

Le Grande Texas / Jay Pa Say Devout Tah Port

After years of wondering and questioning, Cajun historian and writer, Ron Yule tracked the 'Singing Frenchman' down. He convinced Floyd that a new song he had written, 'Bon Ton Rouley', was a hit record just waiting to be pressed. Floyd had the record pressed in quantities of 300 78s and 700 45s. There were two great sides by Walker; the record started selling and soon Floyd had a solid footing. After negotiations, Floyd bought the tapes and sent them off for pressing. Floyd told John that the pressing was 500-78s and 300-45s. And so, a new record company was in town.

BIG MAMOU RECORDS BM-101 – MILTON MOLITOR WITH AUSTIN PITRE BAND (1957)

Midway Two-Step / Manuel Bar Waltz

John Brown tells this story very well in his book ‘South To Louisiana’: Bar owner Ed Manuel taped Milton Molitor on accordion with the Austin Pitre Band. Milton had the highest pitched voice of all the Cajun singers, hitting notes that most could only dream of achieving. Ed Manuel took the tape to Floyd Solleau to see about pressing records to promote his two bars. After negotiations, Floyd bought the tapes and sent them off for pressing. Floyd told John that the pressing was 500-78s and 300-45s. And so, a new record company was in town.

VEE-PEE VP-103 – LAWRENCE WALKER AND WANDERING ACES (1958)

Ossan Two Step / Bon Ton Rouley

After the word got around that Floyd was in the record business, Lawrence Walker came to him with a recording that he made at a radio station. He convinced Floyd that a new song he had written, ‘Bon Ton Rouley’, was a hit record just waiting to be pressed. Floyd had the record pressed in quantities of 300 78s and 700 45s. There were two great sides by Walker; the record started selling and soon Floyd had a solid footing. Vee Pee (Ville Plate) became next to the last Cajun 78 pressed.

APPLE 1582 – THE SUNDOWN PLAYBOYS (1972)

Saturday Night Special / Valse De Soleil Coucher

This is the last Cajun 78 Sundown Playboys’ accordion player Pat Savant asked The Beatles to release the band on their Apple label. The Beatles accepted the dare and released the record on Apple. Besides the 45rpm disc, Apple pressed and released 150 78rpm pressings. All the members of the Sundown Playboys band plus a few promoters, got a free copy. Most of the band members involved in the recording still have their copies today. After the giveaway, a few were sold to the public. The record’s value is not so much from Cajun collectors, but Apple / Beatle collectors. The last copy sold for $700 – the biggest nugget of Cajun Gold to date.