

# Chuck Guillory

with Papa Cairo, Preston Manuel,  
Michael Doucet & others

## Grand Texas

- |   |   |
|---|---|
| 1. JOLIE BLONDE (Preston - vocal)           | 15. J'AI PASSE DEVANT TA PORTE<br>(Preston - vocal) |
| 2. CHERE BASSETTE (Gervis - vocal)          | 16. GRANDMA AND GRANDPA<br>(Papa - vocal)           |
| 3. GRAND TEXAS (Preston - vocal)            | 17. THE LAST WALTZ (Preston - vocal)                |
| 4. CHUCK'S WALTZ (Preston - vocal)          | 18. LES VEUVES DE LA COULE<br>(Preston - vocal)     |
| 5. T.R. TWO STEP                            | 19. GRAND MAMOU (Papa - vocal)                      |
| 6. GRAND MAMOU (Preston - vocal)            | 20. TOLAN WALTZ (Chuck - vocal)                     |
| 7. MANCHE A MANCHE (Gervis - vocal)         | 21. GRAND TEXAS (Papa - vocal)                      |
| 8. POOR HOBO (Preston - vocal)              | 22. CHERE PETITE (Jimmy Newman - vocal)             |
| 9. TOLAN WALTZ (Preston - vocal)            | 23. WALFUS TWO-STEP (Milton - vocal)                |
| 10. 99 YEAR WALTZ (Chuck - vocal)           | 24. OAKDALE WALTZ (Milton - vocal)                  |
| 11. ONE STEP DE CHAMEAUX<br>(Chuck - vocal) | 25. TEYUT TWO-STEP                                  |
| 12. LOUISIANA WALTZ (Preston - vocal)       | 26. CHUCK'S WALTZ (Chuck - vocal)                   |
| 13. GRAND TEXAS (Papa - vocal)              |   |
| 14. TOLAN WALTZ (Preston - vocal)           |   |

**Murphy "Chuck" Guillory** - fiddle and vocals, with:

# 1 - # 11: Preston Manuel - vocals & guitar; Curzy "Pork Chop" Roy - drums; Gervis Stanford - fiddle & vocals; Michael Doucet - mandolin; David Doucet - guitar. (Crowley, La. 12/17/1982)  
#12 - # 19: Papa Cairo - steel guitar & vocals; Preston Manuel - vocals & guitar; Marc Savoy - fiddle; Curzy "Pork Chop" Roy - drums; Dave Baudoin - electric guitar; Tina Pilione - bass. (Crowley, La. 8/26/1987)

#20 & 21: Papa Cairo - vocal & steel guitar (others unknown)

# 22: same but add Jimmy Newman - vocal & guitar

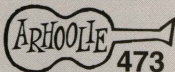
# 23 & 24: Milton Molitor - vocals & accordion (others unknown)

# 25 & 26: (others unknown)

# 20 - 26: recorded ca. 1949-1950

Produced by Chris Strachwitz, Cover by Elizabeth Weil, Cover photos  
by Chris Strachwitz, Booklet and tray card layout by Morgan Dodge

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### CHUCK GUILLORY

Murphy "Chuck" Guillory, was born August 16, 1919, in Mamou, La. He learned to play fiddle from his father, a farmer named Mady Guillory. Chuck tells it from there: "When I was about seven and a half, I played with my father every Saturday afternoon at Nick Fero's bar right on Main Street in Eunice. It's still there! We would pick up \$10, maybe \$15 during the afternoon, just us two fiddlers. I would sing a little but not my old man. I played my first dance when I was 8 years old at a country dance hall with my father. It was hot, they didn't even have fans and of course no air conditioning, just open windows. The fiddle has always been my instrument. I'd rather play music than eat! We were raised on French, I only learned English in school. There were seven of us children. When I got ten years old I got my own musicians together and had to let my father go! In the late 1930s the mayor of Eunice sponsored a contest for fiddlers. The winner of the contest had to play the dance that night for \$50, which was the first prize. Leo Soileau was there, so was Alius Soileau (they were cousins), so was Harry Choates and several other popular fiddlers. My brother-in-law, Isaac Soileau was there too. Well, I won the contest and played the big dance that night. I heard Luderin Darbone, who was popular with his Hackberry Ramblers at that time, at Caso Fontenot's hall in Mamou. I love French music but also Country & Western and even Rock & Roll. I used to play even with accordion players when they came back

in the late 1940s. I made my first recording with accordionist Milton Molitor in Opelousas, (note selections #23 & 24) the "Oakdale Waltz" and "Oakdale Two-Step" (strangely titled "Walfus Two-Step"). I did about two or three records with him—but he is gone. Sang real high and played a fine accordion."

After the end of World War II, Chuck Guillory soon became the leader of a popular band in the Cajun country, the Rhythm Boys, and his mixture of French and Country music was in great demand at dances throughout the region. A young guitar player named Jimmy Newman soon joined the band and shared the vocals with steel guitarist Julius Lamperez, better known as "Papa Cairo." When Chuck Guillory and His Rhythm Boys made several recordings about 1949, one of the songs was an original by Papa Cairo: "You Just Wait And See" (Colonial # 101). Papa Cairo claims that the song was stolen from him by Marty Robbins, who worked with the Rhythm Boys for a time and who recorded it later as "Pretty Words." Chuck himself sang on "Tolan Waltz" but Papa Cairo was the vocalist on the tune which soon became a regional hit: "Big Texas" (Grand Texas) which he sang in French at that first session. Since Papa Cairo sang the hit, he soon rounded up his own band and recorded the song again under his own name. Prior to making those first records, Chuck worked steadily in Lake Charles at the Silver Star where he had a 7 piece band. One night a fellow with a little beat-up guitar who had hitched a ride from Beaumont, Texas, came up to the

bandstand and pestered Chuck to let him sing a few songs. Always on the lookout for a good singer, Chuck finally agreed and let the fellow sing. The people liked him and he was hired that night and worked with the Rhythm Boys for about 6 months. His name was George Jones. After the dance that night, George Jones went to sleep on a table until he could catch a ride back to Beaumont in the morning.

In 1958 Chuck Guillory quit playing dances and went into the grocery business in Mamou but he never really stopped playing music. Whenever the occasion arose, Chuck would join with friends at a party or special occasion and it was just such a gathering which was taped by Dr. Harry Oster, who was at the time a young scholar fascinated by the strong Cajun traditions. Chuck's version of "Grand Texas" was the lead-off tune on probably the very first long play album of Cajun music to be nationally distributed on Mr. Oster's Folklyric label entitled "Folksongs of the Louisiana Acadians" (now available on Arhoolie CD 359). This album, a remarkable collection of all types of traditional Cajun dance tunes and ballads, became an "underground" hit, received superb reviews and won awards as an outstanding historical sound document. That disc, especially "Grand Texas," opened my ears to the wonderful sounds of Chuck Guillory, and resulted in my pursuing him to make these recordings.

In the late 1980s, Chuck Guillory reformed his Rhythm Boys, made these recordings and has played dances again in Louisiana and Mississippi. He has appeared several times on the weekly radio program, "Rendez-Vous Des Cajuns" broadcast every Saturday night from the Liberty Theatre in Eunice, La. In 1992 Chuck Guillory moved to Alexandria but has appeared frequently in his old stomping grounds and just a few months ago appeared at the Savoy Music Center during their regular Saturday morning jam sessions.

### PRESTON MANUEL

Preston Manuel was one of the great Cajun singers and rhythm guitar players. He will probably be best remembered, especially by us visitors to Acadiana, for his regular Saturday morning appearances on Revon Reed's "Mamou Hour" which aired for over 20 years over KEUN in Eunice, La. Preston was born November 30, 1915 near Elton, La. in Jeff Davis Parish. His first instrument was a french harp (harmonica) but he wanted a guitar real bad and eventually traded a 22 rifle for a guitar. His father died when Preston was only two and most of his musical knowledge came from a Baptist preacher who tuned his first guitar for him and taught him the basics. Preston grew up singing hymns at camp meetings and was mainly playing English material until he moved to Kinder, La. with his brother-in-law. There he met Cajun fiddler J.B. Fuselier with whom he played his first dance in 1932. In the mid 1930s Preston and J. B. Fuselier joined with a young guitar and tenor banjo playing singer named Beethoven Miller. They became known as Miller's Merry-makers and made their first recordings in 1936. Preston also recorded with J.B. Fuselier under Fuselier's own name (note Arhoolie/Folklyric CD 7014 - Cajun String Bands-The 1930s") and continued to play with him for over 25 years. Since then Preston Manuel worked with Chuck Guillory and several other bands. He became a regular member of Revon Reed's Saturday morning radio program in 1962 and recorded with that group for the Sonet label. In the early 1970s he played with Austin Pitre (and recorded with him - Arhoolie CD 452) and many other Cajun bands. Preston Manuel died in 1992.

## PAPA CAIRO

Papa Cairo was born Julius Lamperez July 27, 1920 in New Orleans but was raised in Crowley. His father was French-Canadian. As a youngster, sports were his main interest, especially football and boxing, and, according to him, he never lost a bout! Music also came into his life quite early and by the time he was 14, Cairo formed the "Daylight Creepers" with second guitarist Bill Redlich and fiddler Erby Thibodeaux. Unlike most Cajun musicians, Papa Cairo took music lessons and by the time he was 12, had learned to read music and also how to play fiddle. By the mid 1930s, the Daylight Creepers were playing over KVOL in Lafayette. By December 1937 Papa Cairo had joined Joe Werner's band, the Louisiana Rounders, when they went to record in Dallas. Papa Cairo sang on several sides including "Alons Kooche Kooche." Country music, with a strong Western Swing flavor, was the most popular sound by the late 1930s throughout the Cajun country.

Papa Cairo saw his first electric steel guitar when he heard the Texas Wanderers (probably with Bob Dunn on steel guitar) at a dance in Mermentau and was sufficiently impressed to go out and buy one himself. J.D. Miller, who was becoming an active musician about this time in Crowley, and fiddler Wayne Perry, both worked with Papa Cairo. During World War II Papa Cairo was in the army and took part in the Normandy invasion. He was wounded twice and captured by the Germans. A prisoner of war for 9 months and 28 days until he escaped, Cairo was down to 98 pounds from his usual 245. Upon returning to the states he was soon playing bass with the 18th US Army band. After the war Papa Cairo

played steel guitar in Ed Miller's Western Swing band in Monroe, La. where Chuck Guillory heard him and in 1948 got him to join the Rhythm Boys in Eunice. In 1949 Papa Cairo formed his own band and soon had one of the most popular bands around, playing every night, seven nights a week.

Today Papa Cairo is still playing music and leading a band which plays for parties and special occasions all along the Gulf Coast. He enjoyed getting together for these recordings with his old friends, The Rhythm Boys, and visiting with his old friend J.D. Miller, at whose studio we recorded these sessions in Crowley, Louisiana.

## THE REST OF THE BAND

Michael Doucet and his brother David Doucet from the now world famous BeauSoleil enjoyed working with the Rhythm Boys on the first session. Gervis Stanford joined on second fiddle and also sings on "Manche A Manche" in a minor key. Drummer "Pork Chop" has been with Chuck all along, and luckily was able to join him here to record both sessions. Accordion ace Mark Savoy played second fiddle on several cuts during the second session and gave some fine backing to Chuck's lead. Tina Pilione's string bass gives a nice fullness and bottom to the rhythm section, which she turned with her presence into the Rhythm Boys and Girls!.

Chris Strachwitz — January 1988/ revised in May 1998





left to right: David Doucet, Gervis Stanford, Pork Chop, Chuck Gillory, Michael Doucet, Preston Manuel

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Chuck Guillory – one of the best traditional Cajun fiddlers who started playing with his father in local bars during the late 1920s, at a time when the accordion began to push the fiddle from the Louisiana Cajun music scene. Chuck became popular when Cajun music was countrified after World War II and his version of “Grand Texas” with ex-boxer, Papa Cairo on vocal and steel guitar became a regional hit.

This CD contains mainly 1982 and 1987 recordings (#1-19) but also Chuck's first discs with the remarkable accordionist and singer, Milton Molitor, as well as the original version of “Grand Texas” (#20-26) from the late 1940s.

Produced by Chris Strachwitz

Cover design & photo colorizing by Elizabeth Weil

Cover photos by Chris Strachwitz

Booklet and tray card layout by Morgan Dodge

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