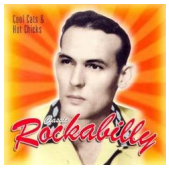
Classic Rockabilly Vol. 02 Cool Cats & Hot Chicks (2007)



1. Joe Montgomery - Cool Cat (1:52) 2. Lew Williams - Cat Talk (2:13) 3. Tommy Scott - Cat Music (2:10) 4. Sonny Burns - Real Cool Cat (2:02) 5. Bill Mack - Cat Just Got Into Town (1:46) 6. Jimmy Murphy - Granpaw's A Cat (2:29) 7. Jimmy Johnson - Cat Daddy (2:17) 8. Jimmy Swan - Country Cattin' (2:22) 9. Jimmy Selph - Tom Cattin' Around (2:18) 10. Bill Flagg - Go Cat Go (2:00) 11. Pee Wee King vocal Dick Lory - Catty Town (2:10) 12. Lynn Pratt - Tom Cat Boogie (2:45) 13. Joe Clay - Ducktail (2:32) 14. Bill Beach - Peg Pants (2:04) 15. Carl Perkins - Blue Suede Shoes (2:15) 16. Lucky Wray - What'cha Say Honey? (2:27) 17. Tommy Spurlin - One Eyed Sam (2:32) 18. Sonny Fisher - Pink And Black (1:59) 19. Sammy Masters - Pink Cadillac (2:21) 20. Hal Willis - My Pink Cadillac (1:55) 21. Baker Knight - Bring My Cadillac Back (2:26) 22. Hoyt Stevens - 55 Chevy (3:28) 23. Joe Clay - Sixteen Chicks (1:59) 24. Tommy Spurlin - Hang Loose (2:15) 25. Johnny Carroll - Wild Wild Women (2:02) 26. James Gallagher - Crazy Chicken (2:38) 27. Farmer Boys - Cool Down Mame (2:35) 28. Jimmy Murphy - My Gal Dottie (2:03) 29. Charlie Feathers - Tongue Tied Jill (1:57) 30. Lonnie Barron - Teenage Queen (2:10)

If rock & roll can be called the child of rhythm and blues and country & western music, no style is a purer blend than rockabilly. The first form of rock & roll performed by white musicians, its duration of mass popularity was brief, but the best of it remains among the most exciting and frenetic rock & roll ever waxed.

Even in the segregated American South of the early 20th century, blacks and whites often had cause to interact with each other on a daily basis. The interaction carried over to music, and white hillbilly country performers have reflected the influence of the blues and other African-American music since they began recording, as a listen to Jimmie Rodgers will attest to. Just as blues became jazzier, faster, and more electric throughout the 1940s and early '50s, so did country, through swing bands like Bob Wills and the Maddox Brothers. The Delmore Brothers, starting as a more traditional hillbilly harmony act, anticipated much of rockabilly's mania when they added a thumping country boogie beat to the equation on their finest

recordings in the late '40s. Nearly forgotten performers like Arthur Smith and Hardrock Gunter laid down country boogie sides that brought the guitar to the forefront.

Considering that most rockabilly musicians of importance came from the South, it's ironic that the first records that could be termed as honest-to-god rockabilly were issued by a Northerner, Bill Haley. The Philadelphian had been pursuing a hillbilly career with generally dismal results until 1951, when he covered Jackie Brenston's "Rocket 88" (which is itself often cited as one of the very first rock & roll records). Although they aren't nearly as well known as his huge rock & roll hits like "Rock Around the Clock," the sides he cut for the small Essex label between 1951 and 1954 are groundbreaking early rockabilly; the 1952 single "Rock the Joint," in fact, is almost identical in melody and arrangement to "Rock Around the Clock." Haley was no Elvis vocally, and the steel guitars and jump beats of his Comets betrayed lingering influences of hillbilly and swing music. But he was undoubtedly the first to bring together R&B and C&W with such force, although nobody knew quite what to call the music at the time. ---Richie Unterberger, AMG

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