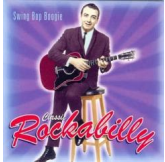


Classic Rockabilly Vol. 3 Swing Bop Boogie (2007)

Written by bluesever

Friday, 02 March 2012 19:38 - Last Updated Sunday, 31 December 2017 22:16

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1. *Be-Bop-A-Lula* - Gene Vincent 2. *Bop Man Bop* - Doug Amerson 3. *Bop-A-Dee Bop-A-Doo* - Hal Willis 4. *Be-Bop Baby* - Autry Inman 5. *Bop Crazy Baby* - Vern Pullens 6. *Boppin' The Blues* - Carl Perkins 7. *Onie's Bop* - Onie Wheeler 8. *Boppin' Bonnie* - Eddie Bond 9. *Bop Baby Bop* - Brad Suggs 10. *Rock-A-Bop* - Sparkle Moore 11. *Be-Boppin' Daddy* - Mack Banks 12. *Bop Bop Ba Doo Bop* - Lew Williams 13. *Fiddle Bop* - Rhythm Rockers 14. *Beetle Bug Bop* - Collins Kids 15. *Chicken Bop* - Truitt Forse 16. *Bop Cat Bop* - Simon Crum 17. *Be Bop Blues* - Earl Epps 18. *Bop* - Bill Woods 19. *Swing Bop Boogie* - Alvis Wayne 20. *Gonna Shake This Shack Tonight* - Sid King 21. *Whop-T-Bop* - Sammy Masters 22. *Blue Jean Bop* - Gene Vincent 23. *Tear It Up* - Johnny Burnett Trio 24. *Dig Boy Dig* - Freddie Hart 25. *Jitterbug Drag* - Arkie Bittle 26. *We Wanna Boogie* - Sonny Burgess 27. *Teenage Boogie* - Webb Pierce 28. *Romp Stompin' Boogie* - J.C. Hill 29. *Swinging Boogie* - Ray Smith 30. *Koolit* - Tommy Blake

There were certainly numerous musicians in the South experimenting with primitive rockabilly-like sounds by mid-1954. Sam Phillips and his Memphis record label, Sun Records, were chiefly responsible for honing the sound and capturing it on vinyl.

Often quoted as having said that he could make a fortune with a white singer who sounded black (though he has denied saying this in such explicit terms), he found the perfect vehicle for doing so with Elvis Presley, who recorded five singles for Sun between mid-1954 and the end of 1955. Supported by guitarist Scotty Moore and bassist Bill Black, this was rockabilly, if not rock & roll, at its best and purest; as great as his subsequent achievements were, by critical consensus this handful of 45s ranks as Elvis' finest work. Presley didn't set off a mass wave of imitators right away; he was primarily a regional sensation until his contract was bought by RCA. Sam Phillips used the money from the sale to develop his own formidable stable of rockabilly performers. Carl Perkins's "Blue Suede Shoes" almost beat Elvis' "Heartbreak Hotel" to the top of the charts, and although Perkins was never able to duplicate the success, Sun generated a wealth of great rockabilly hits and misses over the next few years by Jerry Lee

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Lewis, Billy Lee Riley, Sonny Burgess, Carl Mann, and Roy Orbison. The Sun Sound -- echo-chamber vocals, crisp electric guitar leads, and slap-back bass -- became the standard of rockabilly excellence, often imitated, never recaptured. Presleymania overran the country in 1956, setting off a wave of rockabilly recordings, nationally and (more often) regionally distributed, that was similar in some respects to the garage band explosion of a decade later. Hundreds of performers found their way into studios in Tennessee, Texas, California, and other locales, embracing the new sound with a hepped-up enthusiasm that often bordered on mania. The singles were usually crudely recorded and extremely basic and derivative, their not inconsiderable saving grace being their infectious energy. -----Richie Unterberger, AMG

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