

KIM LENZ

and the Jaguars

...in the Press

For more information, contact Riley Records
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"Rowdier than Rosie Flores and cuter than Big Sandy, Kim Lenz is the sexiest thing to happen to rockabilly music since Elvis Presley." — *AllMusic.com*

"If Elvis had been a woman, he probably would have sounded just like Dallas-ite Kim Lenz..." — *Rolling Stone*

"Backed by dawn-of-rock guitar riffs lifted verbatim from Elvis sideman Scotty Moore's playbook, Lenz sings her rockabilly odes with the sort of randy sass that would have been considered unladylike in the King's court. Lenz...plays the honky-tonk sex kitten as she warbles ditties like, "Stick Em Up Honey... Bottom Line: Lusty rockabilly." — *People Weekly*

"Lenz—in vintage poodle skirt and high heels, her tresses tied back in '50s-flip ponytail—saunters out to face a sold-out house, hollow-bodied electric in hand, cocksure smile on her scarlet lips. And from the first echoed chords in her first Wanda Jackson-sneered couplets the swing-dancing crowd is hers, and hers for the kinetic night." — *Pulse!*

"...as passé as women-in-whatever may be, it's still worth noting that Kim Lenz is a woman who can rockabilly with the best of 'em, whether she's covering Johnny Carroll's cult classic "The Swing" or digging into her own "Saturday Jump" — sorta like a Wanda Jackson only younger." — *Village Voice*

"The band had the primitive thud of, say, Billy Lee Riley and His Little Green Men, if not the hellfire attitude and blastoff chops of, say, Gene Vincent's Blue Caps or Johnny Burnette's Rock & Roll Trio. As for Lenz's act, her vocals were phrased more along the lines of Vincent—with all kinds of huffing, heaving, panting and carrying on... This was a good thing..." — *OC Weekly*

"Lenz' second album shows no sophomoric slump, chock full of great songs and equally great performances. With Big Sandy producing the session, this sonically drills right into the heart of what a modern day rockabilly record should sound like, with sparse drums, tightly echoed lead guitar and vocals to match and plenty of slappin' bass. Lenz purrs and growls in all the right spots and like Lorrie Collins, she can bend all the notes with consummate ease. Her originals work every bit as well as the obscure covers, making for one solid album. This gal rocks!" -Cub Koda — *Discoveries*

"This here is good, uncomplicated traditional rockabilly roar; no revisionist psychobilly, just undiluted western rock from the first lady of growlin' howls... It really just comes down to this, folks: if you don't dig Kim Lenz, then you're just hopelessly U-N-C-O-O-L."

— *Cool and Strange Music*

"While Ms. Lenz steers the songs with her whooping delivery, Mr. Curran fuels the band with blitzkrieg guitar solos and gruff 'n' gritty licks. Instead of trying to gussy up rockabilly, the Jaguars and producer Big Sandy simply capture the brash spirit that made it so exciting in the first place." — *Dallas Morning News*

Rockabilly (Important Performers section): "Sun also hosted performers, such as Billy Lee Riley, Sonny Burgess, Charlie Feathers, and Warren Smith. There were also several female performers like Wanda Jackson, Janis Martin, Jo Ann Campbell, and Alys Lesley, who also sang in the rockabilly style. Tommy (Sleepy) LaBeef (LaBeff) recorded rockabilly tunes on a number of labels from 1957 through 1963.[40] Rockabilly pioneers the Maddox Brothers and Rose, both as a group, and with Rose as a solo act, added onto their two decades of performing by making records that were even more rocking. [41][42] However, none of these artists had any major hits and their influence would not be felt until decades later, when artists like Becky Hobbs, Rosie Flores, and Kim Lenz would join the Rockabilly Revival.[23]" — *Wikipedia*

