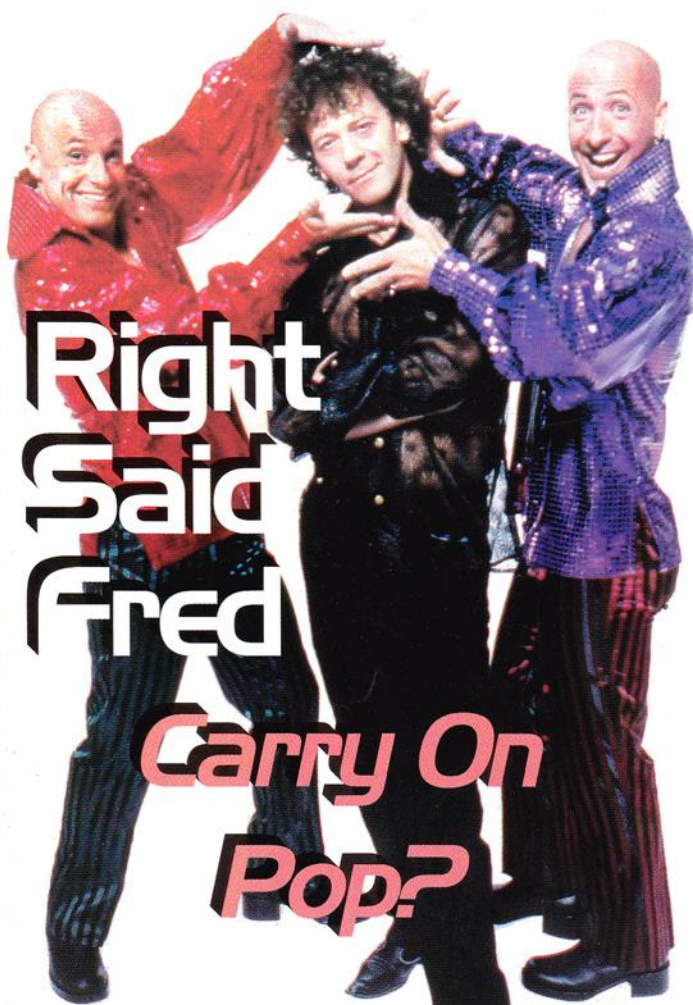


BRUM

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BEAT

DEC 1993/ JAN 1994 ISSUE: 156



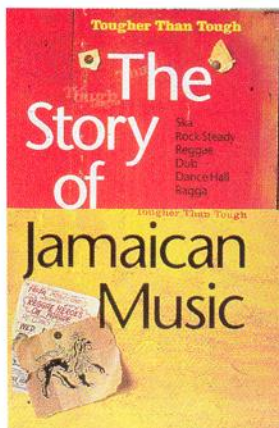
**Right
Said
Fred**

*Carry On
Pop?*

BOXED

**A Round Up Of The
Season's Best Sets**

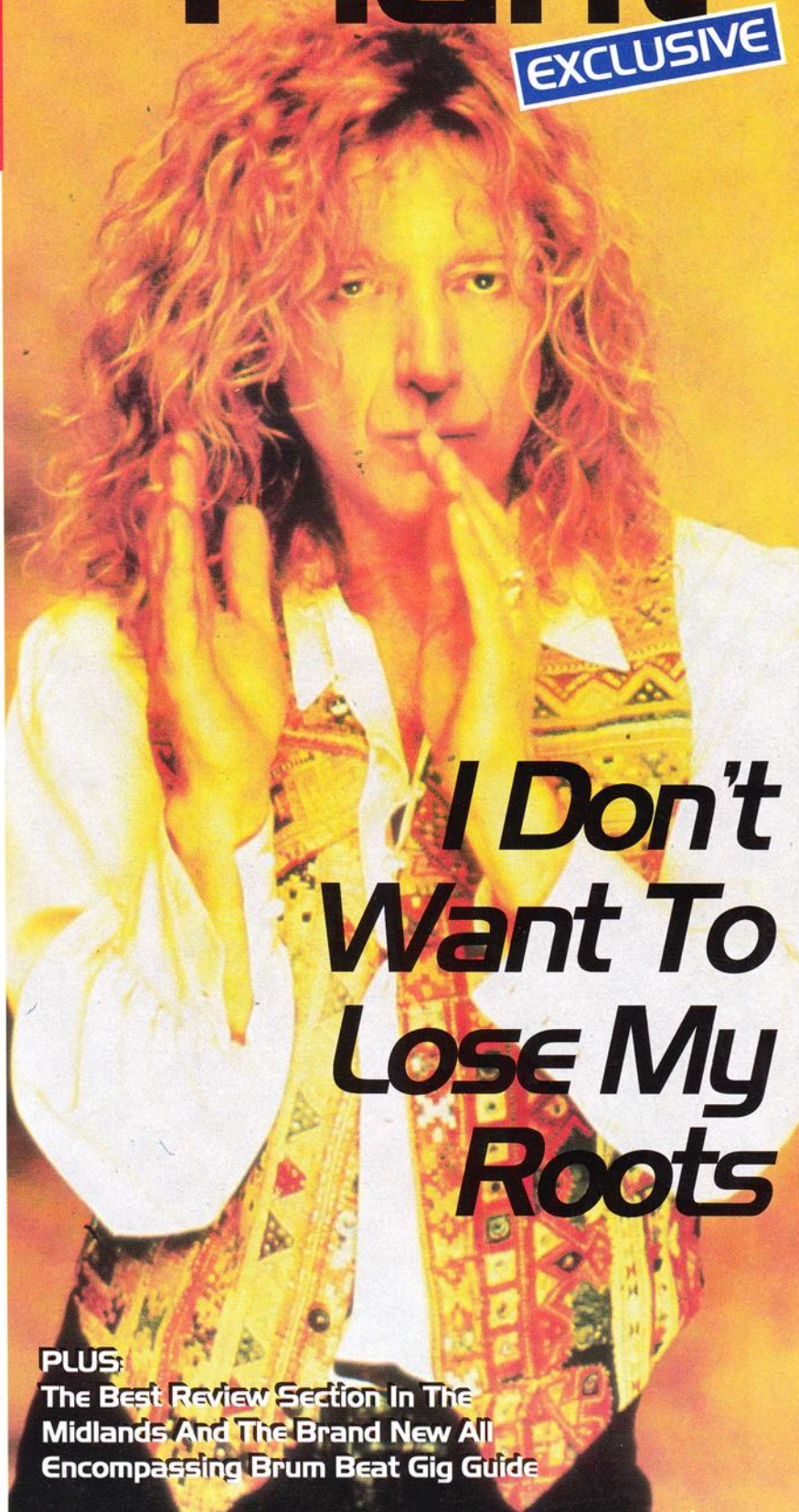
The History Of Jamaican
Music/Costello/Charisma/
Mike Oldfield/Bo Diddley/
Paul Simon And More



The Midlands Music Monthly and more!

Robert Plant

EXCLUSIVE



*I Don't
Want To
Lose My
Roots*

PLUS:

The Best Review Section In The
Midlands And The Brand New All
Encompassing Brum Beat Gig Guide

JIMMIE DALE GILMORE:

THE HEART OF COUNTRY

Over two decades have passed between Jimmie Dale Gilmore first entering a recording studio and his landing a major label contract. Those debut sessions resulted in the legendary Flatlanders album which Jimmie made as part of a like named band that co-starred Joe Ely and Butch Hancock. Gilmore's most recent studio adventure delivered the stunning *Spinning Around The Sun* album for Elektra records.

As anyone who has caught Jimmie live on one of visits to Birmingham in the company of Butch Hancock will testify, he is probably the world's finest living country singer, a claim more than justified by his new album.

ARTHUR WOOD called Gilmore at home in Austin, Texas to find out more.

Your first and third solo albums were recorded in and around Austin, while your second was cut in Nashville. It's almost as if you're in a Texas n' Tennessee groove.

"You must remember that I cut the Flatlanders album in Nashville, so this is really my third Nashville album. The principal reason for cutting the new album there was economic, because Emory [Gordy] my producer, has his own team of session players in Nashville."

You've used a different producer on each of your studio albums.

"I like to experiment. The thing with Emory was his credentials. He has been associated with so many different things, that I've liked over the years. All the way from hardcore bluegrass stuff to rhythm n' blues and rock n' roll. Emory opened so many doors to new musical possibilities."

The album contains four of your compositions. The opening cut and the last three tracks. Was that sequencing of your songs deliberate?

"No, not really. We didn't record them in any particular order either. The sequence in which we cut them in the studio, was purely conditioned by Emory planning who was going to play on each session on particular days. He planned that meticulously. The sequencing of songs for the album was undertaken by David Bither [The head man at Elektra Records]. There's no meaning attached to the order in which the songs turn up on the album."

Apart from your songs, you've cut a Hank Williams tune, included the B side of Elvis' Heartbreak Hotel, featured an old blues number and five songs by writers who were raised in Lubbock, Texas. Was the album meant as a

tribute to your past influences?

"Exactly. That was the entire reason. I consider this to be my first major label album. What I wanted to do, was make a documentary of my influences and my taste. The best way to do that was to pick out some of those old things - representative of influences from my childhood - and also include the work of some of my friends who have influenced me the most."

The album title, *Spinning Around The Sun*, is an eternal truth, when related to planet Earth.

"It's a phrase taken from my song Another Colorado. My wife Janet came up with the title. I decided early on that I didn't want to name the album after one of my songs. To me, that would have sounded too pretentious. One night Janet said 'Why don't you call it *Spinning Around The Sun*.' In my mind, I only perceived that as a phrase in the song. In other words, it was almost like taking a sentence out of context. As soon as Janet said it, I thought That's wonderful. That's a great title. Maybe that counterbalances some of the darkness in the songs."

Why did you cut Elvis' I Was The One?

"It was always one of my favourite songs which Elvis did. It never was a big hit or anything, which I could never understand. Somebody pointed out that for Elvis, it is a pretty dark song. It's got a lot more hurt in it than his other songs ever did."

Butch Hancock's Just A Wave, Not The Water appeared on your Fair & Square album. Why did you reprise it here?

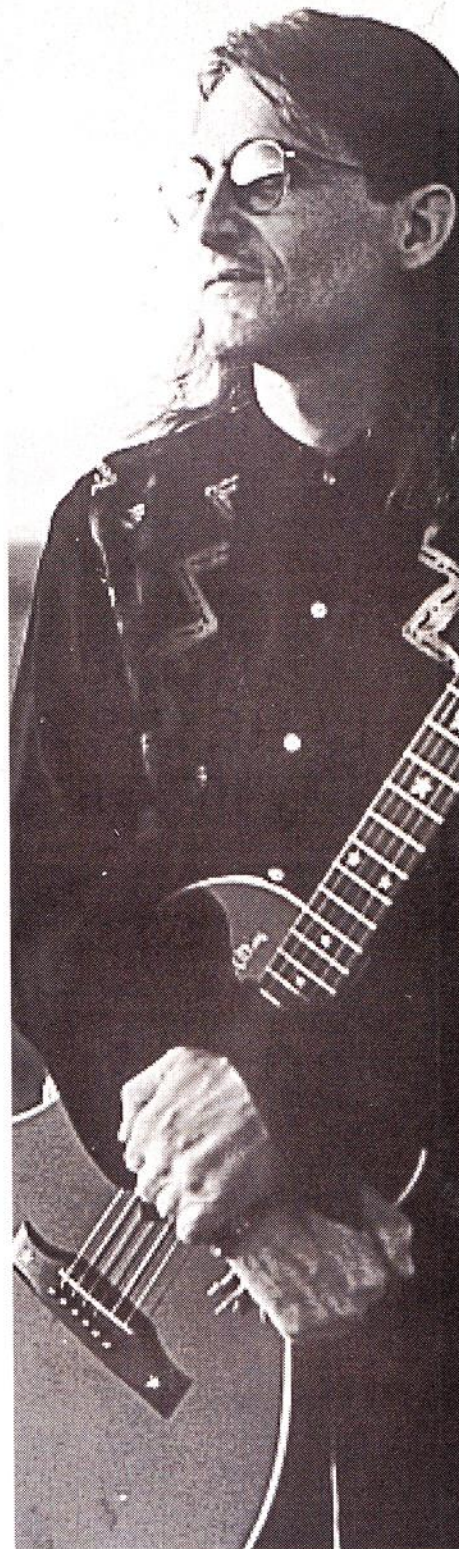
"Basically, if I could pick out one song of Butch's which is my favourite, it's that one. It's almost ridiculous to say that one is better than the other, but that song is one I've always had a giant affinity for. The earlier album had only a small circulation, most of the people who hear this record won't have heard this song before."

Is I'm Gonna Love You an old song?

"Yes, I wrote that one quite a long time ago. The song was deliberately written as a spiritual one, which could also be read as a love song. That was my intention. It expresses something about my spiritual attachment. At the same time you have to read between the lines, even though love is in the title of the song."

Did you write Another Colorado after you had been on one of Butch Hancock's River Tours.

"No, the Colorado River in the song, flows



through Austin. What we call the Town Lake. There are two Colorado Rivers. One flows through the states of Colorado and Arizona, and the one here. The song alludes to the City of Austin in the line 'Up from the banks of the Colorado', and is about the early days of Janet and I being together. It's almost an allegorical story of my time in Austin. The lines 'Wise men have told me, wise women too' and 'That I may find sweet El Dorado' are once again spiritual, because that's a theme that runs through all of my stuff. I want it to be there, but I don't want it to be the dominating feature, or sound preachy."

CLASSICAL

GEOFF SMITH

Gas - Food - Lodging (Kitchenware)

This little (as in 34 minutes) gem of a recording falls neatly between the rock and classical stools. Smith plays keyboards (and samples) on the instrumental Like Me, Want Me, Pay Me and Fifteen Wild Decembers, wherein the delectable voice of Nicola Walker Smith sings a fragment of an Emily Bronte poem. If these have echoes of Philip Glass, the remaining three tracks are firmly in the Michael Nyman mould, a similarity not little connected with the fact that they are played by Nyman favourites The Balanescu Quartet. Lest these stylistic signposts are seen to suggest plagiarism, pains must be taken to emphasise the original and charming qualities of Smith's compositional style. ★★★★★

Andy Mabbett

FRANK ZAPPA / ENSEMBLE MODERN

The Yellow Shark (Zappa Records)

Though the echoes of Stravinsky and Copland and the Ensemble's credentials - they're a sort of modernist eighteen piece Kronos Quartet (very FZ!) - let us slap on a classical tag with impunity, the music herein and the mode of its construction would appall Classic FM listeners. This is a challenge to the senses rather than aural balm.

The nineteen dazzling pieces here were prepared using a Synclavier to be played by the group in a configuration that suited the planned digital recording and the six channel surround sound that would relay it to concert audiences. Furthermore, the live recordings are montages (though you'd never guess) of several concerts.

Whether it be the improbable virtuosity of G-Spot Tornado, the pungent improvisational satire of Welcome To The United States or the intriguing piano duet Ruth Is Sleeping, the quality of music and performance is inspiring. Long time aficionados will recognise an assortment of quotes, jokes and puns whilst newcomers will welcome the challenge thrown down to them. ★★★★★

Steve Morris

FOLK & COUNTRY

DOLLY PARTON / TAMMY WYNETTE / LORETTA LYNN

Honky Tonk Angels (Columbia)

Whilst not as enthralling as the revered Trio album Parton made with Emmylou Harris and Linda Ronstadt some years back, the ladies voices blend well on a selection of down home country greats, stopping along the way to exhume Patsy Cline and Kitty Wells (on tape) to recreate the sound of fifties radio in rural America. ★★

Steve Morris

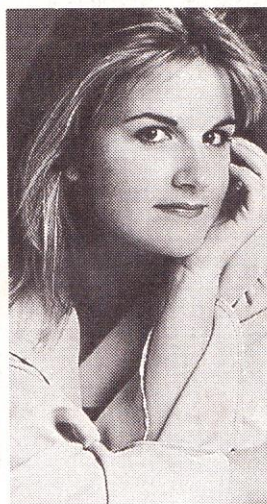


TRISHA YEARWOOD

The Song Remembers When (MCA)

Not exactly Nanci Griffith or Katy Moffatt, but in terms of the contemporary face of Nashville country, Yearwood is far more than the y'all come honky tonk brigade, often edging closer to the rootsy folk territory of Carpenter on songs like Lying To The Moon and Hard Promises To Keep. An album's worth of those would really be something. ★★

Mike Davies



BOXCAR WILLIE

Heartbreakin' Hillbilly Songs (Ritz)

A hark back to the vintage 40s/50s days of country with its yearning pedal steel, fiddles and sobbin' in the beer songs. Like the other Willie, Boxcar has a well-seasoned, well-travelled, lived in voice and apart from the schmaltzy orchestrated Danny Boy, this sounds an authentic honky tonk/blue grass note throughout. ★★

Mike Davies

MICHAEL MARTIN MURPHEY

Cowboy Songs III

(Warner Western - Import)

Whilst there's no doubting Murphey's sincerity in adopting the role of custodian to a dying tradition, there's something amiss in this collection of outlaw ballads. It's the grit and dust of the trails they rode, in Sonora's Death Row, the creaky saloon is a museum piece and not the living sawdust tavern that lives in versions by both Robert Earl Keen and Leo Kottke. Great as an enterprise to catalogue the genre but sadly lacking in the spirit that made it live. ★

Steve Morris

THE FLYING BURRITO BROTHERS

Eye Of A Hurricane (Magnum)

The Burritos name has masked many a catastrophe since the legendary days when Chris Hillman and Gram Parsons stood proudly up front. Producer and current trade mark licensee John Beland seems to agree. He's recruited past first team players Sneaky Pete Kleinow, Chris Ethridge and Gib Gilbeau for this voyage. There's still nothing to match those early highs but the pedigrees involved surpass many of the lame brains that infest CMT these days.

It's just that there's so much expectation attached to the band's illustrious name. ★★

Steve Morris

FAITH HILL

Take Me As I Am

(Warner Brothers - Import)

Drop dead gorgeous and blessed with an above average voice but blighted by conveyor belt material. That it seems, is the recipe for female country in these video dominated days. Still with Nashville's A-Team playing behind her it's not a disaster, just run of the mill. ★

Steve Morris

MONTE WARDEN

Monte Warden (Watermelon - Import)

This recording is shameless in its exploitation of late 50's American rock n' roll, pop, rockabilly and country music references. Melodically, it calls up every damned hook in the book (and then some.....). Lyrically, there's nothing here to tax the intellect - the songs being mostly oriented around boy/girl vignettes. It only lasts a tad over thirty five minutes, which in this CD age, appears to be the [legal] maximum for country albums.

As far as influences go, it's pretty obvious where these Texas youngsters are coming from musically. The point however, is that Warden's work is beyond mere duplication. He is obviously so deeply immersed in the genre, that the result is eleven great sounding new songs. The duration could not have been more perfectly timed. Any more and there would have been a surfeit of saccharine. Frankly, a dazzling solo debut. ★★★★★

Arthur Wood

ALAN STIVELL

Again (Dreyfuss / Topic)

For his 17th album, Stivell has decided to reinterpret some of the material that made him the dominant folk figure in seventies France. At that time he was a one man equivalent of Fairport Convention and Steeleye Span. He took traditional Breton and Celtic folk and dragged it into the modern age without severing its deep roots or losing the social and political passion that fired it.

Again features seventeen cuts such as Tri Martolod, Pop-Plinn, Suzy McGuire and Ian Morrison Reel that the converted will recognise though they will be amazed and rewarded to find that the re-recordings are not the pale shadows of a lost artist but the reinvigorated work of a man breathing deep on a second wind. Kate Bush and Shane McGowan pop up on various tracks incidentally. ★★★★★

Steve Morris

RE-ISSUES

NANCI GRIFFITH

The Best Of ... (MCA)

And some best it is too. Without quibbling about song selection - the absence of Once In A Blue Moon and Across The Great Divide is noticeable though - little is left to say except that if you haven't fallen under the lady's spell yet, this concentrated crash course should do the trick.

It's the writing that really shines, the care taken over incidentals within songs, the characterisation; take Love At The Five And Dime, what you hear is a treatment for a screenplay or the draft of a novel, all delivered in four and a half minutes to the accompaniment of a total-

