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Once fighting the battle of being labelled as "Loretta Lynn's little sister", Crystal Gayle — with the guidance of ace producer Allen Reynolds and a mounting stack of memorable songs—is now making it on her own count. Alan Cackett takes up the story.

CRYSTAL GAYLE: OUT OF THE SHADOWS

TO MANY READERS, the sudden success of Crystal Gayle during the past two years seems like a fairytale, but this beautiful young lady has been around the Country Music scene for longer than you might think.

Easter 1971 found sixteen-year-old Brenda Gayle Webb, better known as Crystal Gayle, in Britain for the Third International Festival of Country Music. The shy, softly spoken younger sister of Loretta Lynn came as part of her older sister's package show. The previous November, her first record, "I Cried (The Blue Right Out Of My Eyes)", a song written by Loretta, was released by Decca. It climbed high on the Country charts, but it was to be another four years before Crystal Gayle hit the charts again.

At the outset of her career she was not too sure in which direction her music should take. At Wembley she spoke of a pop

nothing over-arranged and proficient musicians like Lloyd Green, Jim Colvard, Reggie Young, Joe Allen and Buddy



Needin' ", her own commercial "Coming Closer" and the beautiful "I'll Get Over You" with superb fiddle work from Buddy Spicher.

It's the kind of album that takes over benevolently and leaves you gently only after it's completed its satisfying work. The arrangements are perfectly tailored to clothe Crystal's crystalline tenor in a style as modern as it is commercial. Her aim is not to grab your ears and shake you about, but rather to roll sweetly between them.

United Artists in Britain obviously feel there is a future for Crystal Gayle over here, having released her third Stateside LP, "Crystal" simultaneously with its American issue. Miss Gayle has a wide vocal range that somehow, at a time when there is a myriad of female singers gaining popularity, sounds original.

There is a conscious move on the part of both singer and producer to aim her recordings at a crossover audience. From the Country point of view, this third album is a commercial

