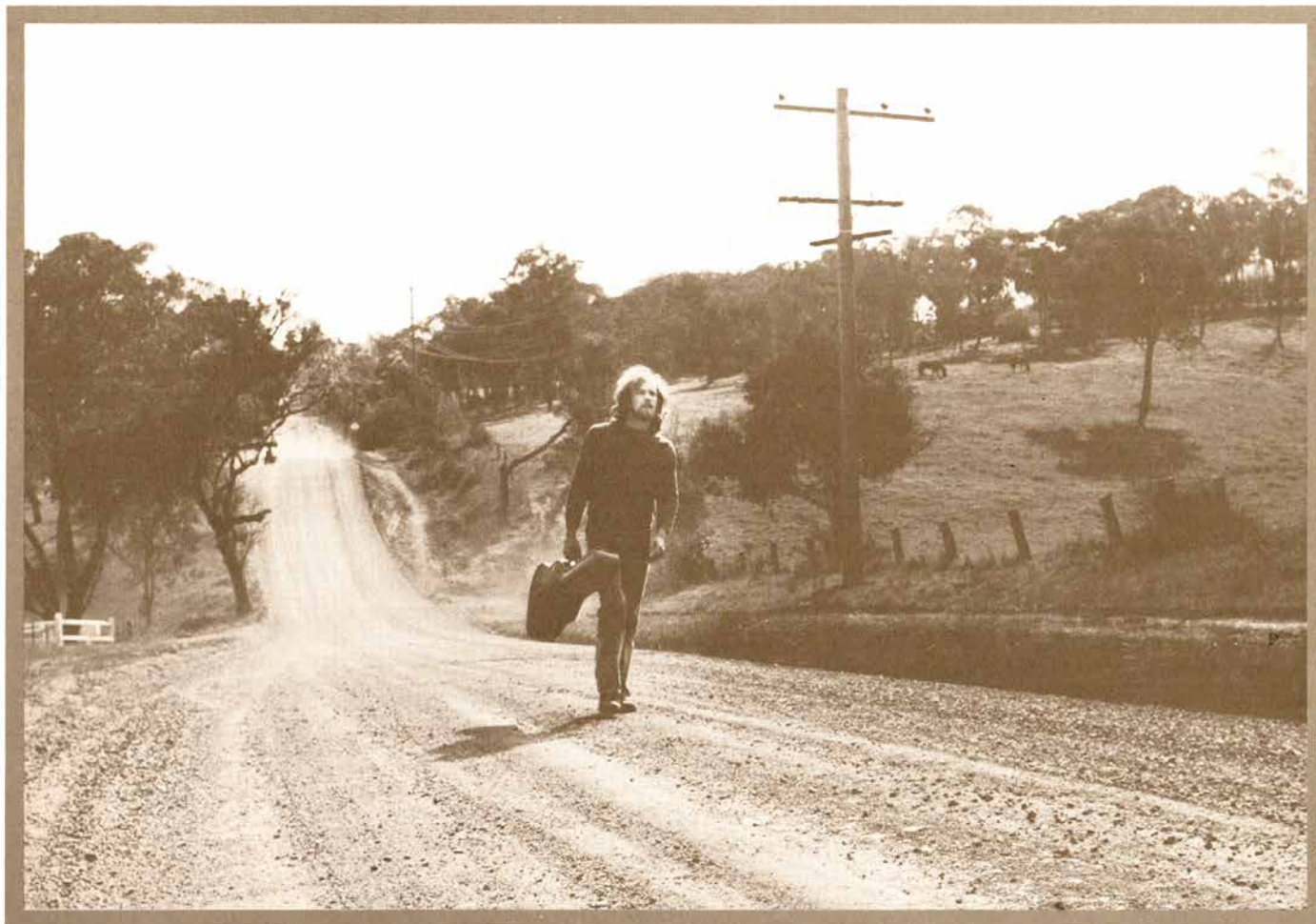


Franciscus Henri

GABRIEL'S MOTHER'S HIGHWAY



GABRIEL'S MOTHER'S HIGHWAY

Franciscus Henri

side 1

GABRIEL'S MOTHER'S HIGHWAY (A. Guthrie) Essex

BITTER WAS THE NIGHT (S. Carter) Galliard

COMING OR GOING AWAY* (S. Carter) Galliard

GREEN LIKE THE LEAVES* (S. Carter) Galliard

SIXTY YEARS ON (E. John—B. Taupin) Dick James

side 2

SEVENTH QUEEN STREET HYMN (F. Henri) F. Henri

SONG OF THE MORNING (F. Henri—P. Gardner) F. Henri

THE CANDLELIGHT (S. Carter) Galliard

JUDAS AND MARY (S. Carter) Galliard

FRIENDSHIP (F. Henri) F. Henri

Produced by Brian Cadd
Engineer: Graham Owens
Bass: Rick Berger
Drums: Geoff Cox
Guitars: Phil Gardner, Franciscus Henri
Keyboards: Brian Cadd
Piano: Nick Alexander
Vocals: Franciscus Henri
Photography: Ivan Gaal
Drawing: Franciscus Henri

Recorded at Bill Armstrong Studios
Brian Cadd appears by courtesy of Bootleg Records
Franciscus Henri appears by courtesy of Fable Records
Executive production: Nick Alexander and Martin Wright
© Move Records September 1972



"The Age" TV-Radio Guide

● **Gabriel's Mother's Highway** (Move, MS 3007). Recorded locally, with Brian Cadd at the keyboards and also in charge of production, this is Franciscus Henri's album, who shows that his contemporary folk style has a strength to it and his

voice an individual fillip that makes pleasant listening.

Let's be even more positive — he makes very good listening.

Included are compositions by Henri, S. Carters, Elton John and Arlo Guthrie, with some titles being Coming Or Going Away, Judas And Mary, Sixty Years On, Bitter Was The Night, and the attractive Green Like The Leaves.



Reviews in brief by Forester

Music Week

Franciscus Henri
GABRIEL'S MOTHER'S HIGHWAY



**GABRIEL'S MOTHER'S HIGHWAY, Franciscus Henri,
Move MS 3007 (Discovery)**

Produced by Brian Cadd, and delicately too, this album has a beautiful clarity. Henri's voice is strong enough to get the message of his tender songs across, with acoustic backing. It must be one of the better local releases, Henri must be one of the better singers around Australia. Could notch up sales with those who are familiar with the singer. Gentle songs by Sydney Carter, Arlo Guthrie and the singer are featured.

GABRIEL'S MOTHER'S HIGHWAY

by Franciscus Henri on Move

imMEDIATE 1973, No. 1

Those of you who attended a Sydney Carter concert in Victoria or Tasmania will remember Franciscus Henri as the singer who performed with him. Franciscus is to tour the USA and England with The Proclaimers later this year. A 24 year old art teacher with several years of performing behind him, he sings in a contemporary folk style which is strengthened by his experience. There's a particular richness and colour about his voice, especially when all the stops are out, which give a real stamp of individuality to his records.

The talented Brian Cadd produced the record and plays keyboard on several tracks. However, don't buy this record expecting to hear the Brian Cadd sound, for his profile is so low-key as to be non-existent and, in fact, there is much more individuality in the piano work of Nick Alexander. And this is as it should be, for it is a Henri album, not a Brian Cadd one. Excellent guitar support is given by Phil Gardner

The title track is the Arlo Guthrie number. It's a kind of contemporary spiritual about heaven as a place of happiness and freedom.

The very beautiful "Green Like the Leaves" is a tenderly philosophical song about life and love and time. As the green leaves which follow one another, as the seasons which come and go, as the young who grow old, all of life is a cycle

"Sixty Years On" reveals lyricist Bernie Taupin's great pre-occupation with history. When performed by Elton John, often in a lengthy virtuoso rock performance, the song loses its haunting words and the sad realizations of war.

"Song of the Morning", another Henri song, has a catchy, repetitive line which sums it up: friend of mine, take the time life can lend you. It's very similar in content to "Green Like the Leaves", with the same emphasis on the cycles or spirals of life.

"Judas and Mary" gets the Henri individualistic treatment. The three less familiar Carter songs are performed with restraint, emphasizing the words, while the two better known ones are personalized in a fashion which allows the music to expand. Franciscus begins quietly but then really opens up in a Superstar fashion, making a story out of the song.

P.10—Listener In-TV, Sept. 23-Sept. 29, 1972

That's Showbiz!



Singer Franciscus Henri (left) and songwriter Sydney Carter pictured during a recording session. Henri who recently toured Australia with Sydney Carter, is the featured vocalist in a series of TV programs based on Carter's modern religious songs and poems, beginning from GTV9 on Sunday morning, September 24, at 10 o'clock

ROCK MUSIC

by ROBIN USHER

SOFT-ROCK ON THE MOVE

GABRIEL'S MOTHER'S HIGHWAY, Franciscus Henri, Move MS 3007

Canberra Times
12 November 1973

THE Australian record industry, while not exactly booming, is providing an outlet for local creativity.

Fable, Bootleg and now Move are all producing albums, mostly in the soft-rock or ballad vein and while the talent is at times spread thinly at least it does exist and is being commercially encouraged.

Franciscus Henri seems to have been in a contractual bind, as ridiculous as that may seem given the number of labels and artists, between Fable and Move. But now it seems that Fable had re-

lented and will allow Move to release his singles as well as albums.

Henri uses a gentle, deep voice, easily boss of the regular backing where the keyboard work of Brian Cadd and Nick Alexander are given the most prominence. Of the 10 songs, only two — Arlo Guthrie's title track and Elton John's 'Sixty Years On' are imports. Five others are by Sydney Carter, who has toured with Henri, who himself penned or had a hand in the remaining tracks.

Guthrie's song is used to introduce the album, a credit it does not deserve. It is too slow and Henri seems uncertain of how to handle it, his voice at times seeming to be a musical-lesson example, very correct and very tight.

It is not until the third song, Carter's 'Coming or Going Away', does he come into his own, relaxed

and easy, more in command of his phrasing. The song, being a simple love song, is the first without religious content and while Carter's lyrics are a little too embossed, they come more naturally.

'Sixty Years On' is handled slower than the original version, giving Henri a chance to draw out the sadness of the words with a big bass booming under his vocal. Compared to Elton John's version, the song shows both the strengths and weaknesses of this album, pervaded by a melancholy unenlightened by any musical dash.

Brain Cadd, as the producer, can take part of the blame for this. The effect of even one solo given to an electric guitar would have given the record, particularly Side 1, a lift which at times is sadly lacking. Side 2, with its more varied pace, is

more attractive with Henri into stride, his voice at times sounding like Tom Rapp's, of Pearls Before Swine fame, although the lyrics do not stand comparison.

Given the folk tradition of both Cadd and Henri, the album is surprisingly varied, although lacking inspiration. Henri's voice is strong and easy, although the lyrics are too verbose, especially the religious ones. 'Judas and Mary', where Henri is given his opportunity to stretch out, sounds like a reject from 'Superstar'.

The best pointer to Henri's direction is the last song 'Friendship', his own writing, where at last a little electricity is added. Not enough to spoil the mood, mind you — in fact not enough at all — but it gives something else to listen to besides the vocal and Henri is sufficiently able to stand the competition.