

Sweet Wivelsfield (Deram 1974)★★★, *Shearwater* (Topic 1975)★★★, *Crown Of Horn* (Topic 1976)★★★, *Because It's There* (1979)★★★, *Out Of The Cut* (Topic 1982)★★★, *Right Of Passage* (Topic 1989)★★★★, with Swarbrick *Life And Limb* (Special Delivery/Topic 1990)★★★, with Swarbrick *Skin & Bone* (1992)★★★★.

●COMPILATIONS: *This Is Martin Carthy* (Philips 1972)★★★★, *Rigs Of The Time - The Best Of...* (1993)★★★, *The Collection* (Green Linnet 1994)★★★★.

●VIDEOS: *British Fingerstyle Guitar* (1994).

CASSIDY, DAVID

b. 12 April 1950, New York, USA. The son of actor Jack Cassidy, David pursued a showbusiness career and received his big break after being cast in *The Partridge Family*. The television series was inspired by the life of another hit group, the Cowsills, and it was not long before the Partridge Family began registering hits in their own right. Cassidy appeared as lead vocalist on their earnest 1970 US chart-topper, 'I Think I Love You'. Further hits followed and, in October 1971, Cassidy was launched as a solo artist. One month later he was number 1 in the USA with a revival of the Association's 'Cherish'. Cassidy was classic teen-idol material but was ambivalent about the superficiality of his image and attempted to create a more adult sexual persona by appearing semi-naked in the pages of *Rolling Stone*. The publicity did not help his career at home, but by mid-1972 he was finding even greater success as a soloist in the UK, where teen-idols were suddenly in the ascendant. That year, he climbed to number 2 in Britain with 'Could It Be Forever' and enjoyed a solo chart-topper with a revival of the Young Rascals' 'How Can I Be Sure?'. The more R&B-style 'Rock Me Baby' just failed to reach the Top 10 in the UK and peaked at number 38 in the USA. It was his last hit in his home country. By 1973, Cassidy was concentrating on the UK market and his efforts were rewarded with the Top 3 'I Am A Clown' and the double-sided 'Daydreamer'/'The Puppy Song' gave him his second UK number 1. His ability to raid old catalogues and recycle well-known songs to teenage audiences was reflected through further successful covers, including the Beatles' 'Please Please Me' and the Beach Boys' 'Darlin'. By the mid-70s, it was clear that his teen-idol days were reaching their close, so he switched to serious acting, appearing in Tim Rice and Andrew Lloyd Webber's *Joseph And The Amazing Technicolor Dreamcoat*. In 1985, he made a surprise return to the UK Top 10 with the self-penned 'The Last Kiss', which featured backing vocals from George Michael. Two years later, he took over from Cliff Richard in the lead role of Dave Clark's musical *Time*. His teen-idol mantle was meanwhile passed on to his younger brother Shaun Cassidy. In 1993, the two brothers, along with veteran singer Petula Clark, boosted audiences considerably when they joined the Broadway production of Willy Russell's musical *Blood Brothers*.

●ALBUMS: *Cherish* (Bell 1972)★★, *Could It Be Forever* (Bell 1972)★★, *Rock Me Baby* (Bell 1973)★★, *Dreams Are Nothin' More* (Bell 1973)★★, *Cassidy Live* (Bell 1974)★, *The Higher They Climb* (RCA 1975)★★, *Romance* (Arista 1985)★★, *His Greatest Hits, Live* (Starblend 1986)★, *David Cassidy* (Enigma 1990)★★.

●COMPILATIONS: *Greatest Hits* (MFP 1977)★★★★.

●FURTHER READING: *Meet David Cassidy*, James A. Hudson. *David Cassidy Annual 1974*, no editor listed. *The David Cassidy Story*, James Gregory. *David In Europe: Exclusive! David's Own Story In David's Own Words*, David Cassidy. *C'mon Get Happy... Fear And Loathing On The Partridge Family Bus*, David Cassidy..

CAT MOTHER AND THE ALL NIGHT NEWSBOYS

The original line-up of this eclectic quintet included Larry Israel Packer (vocals, guitar, harmonica, mandolin), Charlie Chin (guitar, banjo, vocals), Bob Smith (keyboards, vocals, drums), Roy 'Bones' Michaels (bass, guitar, banjo, vocals) and Michael Equine (drums). Packer was a former member of the New York Rock 'N' Roll Ensemble, while Michaels had served in the Au Go Go Singers, a clean-cut folk ensemble that also included Stephen Stills and Richie Furay, both of whom later appeared in Buffalo Springfield. Chin, another coffee-house acolyte, coincidentally supplied the distinctive banjo coda on the latter group's exemplary 'Bluebird'. Cat Mother's debut album, which was produced by Jimi Hendrix, reflected contrasting backgrounds. Chin then left the group, which sought a more receptive audience on America's west coast. Their music reflected a good-time, almost communal, spirit, but a notorious instability undermined their undoubted potential. A 1973 release, *Last Chance Dance*, marked the end of the group's recording career, although they remained a popular live attraction for several years. Late arrival Charlie Harcourt was the only former member to prosper on Cat Mother's demise when he latterly joined Lindisfarne.

●ALBUMS: *The Street Giveth ... And The Street Taketh Away* (Polydor 1969)★★★, *Albion Doo Wah* (1970)★★, *Cat Mother* (1972)★★, *Last Chance Dance* (United Artists 1973)★★.

CATE BROTHERS

A duo composed of twin brothers Ernie and Earl Cate (b. 26 December 1942, Fayetteville, Arkansas, USA), the Cate Brothers specialized in southern soul music and enjoyed brief popularity in the late 70s. Ernie (piano/vocals) and Earl (guitar/vocals) signed to Asylum Records in 1975 and released their first album, a self-titled effort, using numerous studio musicians, among them Memphis legends Steve Cropper and Donald 'Duck' Dunn, Timothy B Schmit (ex-Poco and the Eagles), Nigel Olsson of Elton John's band, Klaus Voormann and Levon Helm of the Band. The album charted in 1976 and the single 'Union Man' reached