



# David having some kind of a summer

## Faces' Kenny taken ill

FACES drummer Kenny Jones collapsed onstage at Manchester Hard Rock on Sunday and after being given oxygen in his dressing room was rushed to hospital where he was treated for heat exhaustion.

The band, appearing in Britain for the first time with new member Tetsu, curtailed their set after Kenny was taken ill during Losing You.

After the concert, Faces organist Ian McLagan told Disc: "The heat was unbearable, but it was worst for Kenny since a drummer expends more energy than the rest of us. He suddenly found that he couldn't breathe."

Kenny was discharged from hospital after treatment and was later said to be "tired, but otherwise O.K."

## Rory album —four soon?

RORY GALLAGHER, who tops the bill on Friday, August 24, at the Reading Festival, is currently in London working on his next album, which is due for release in late September or early October.

Rory plans to go to America next month, but may return later this year for a European tour.



ALAN BURSKY... CASSIDY REPLACEMENT?

DAVID CASSIDY is NOT to leave the Partridge Family, plans a free live concert in New York's Central Park in September, has a new US single released and is continuing work on his third solo album.

David's surprise public announcement that he has no intention of retiring from the "Partridge Family" TV series, comes after the news of the signing of Alan Bursky to take over his role as Keith Partridge.

Cassidy describes previous announcements of his intention to quit as a "mistake."

The free Central Park concert will be on September 22, and Cassidy, following Barbra Streisand and Carole King, becomes only the third ever artist to be permitted by New York City to stage a concert in the park.

The new Cassidy US single release is *Daydream*, formerly a hit for the Lovin' Spoonful. Meantime David continues work on his next album with producer Rick Jarrad, who has in the past worked with artists such as Jose Feliciano, Jefferson Airplane and Nilsson.

## Gryphon to give lectures

GRYPHON has been asked by the Inner London Education Authority to give a series of concert lectures in schools during the autumn. This follows two highly successful concert lectures given by the band at the Victoria and Albert Museum last Thursday, when 500 children aged between 8 and 12 attended, and on Monday.

Gryphon repeat the lecture on the TV programme "Magpie" in two week's time and, in the meantime, the band's music will be heard on 14 different programmes across the board on Radio 1, 2, 3 and 4.

rumours concerning Roxy music should be ignored. An important press release on Roxy Music will be issued next week."

## Lulu sings Bowie

LULU has recorded two David Bowie songs, produced by Bowie, at the Chateau d'Herouville, where David is completing work on his new album, and the recordings are hotly tipped to be both sides of Lulu's next single.

Unconfirmed titles are *Watch That Man* from "Aladdin Sane" and *The Man Who Sold The World* from the album of the same name.

# Stones for Cardiff

THE ROLLING STONES have announced an additional date to their British tour at Cardiff Castle on Saturday, September 22, with the following day as alternative in the event of rain on the Saturday.

The concert, being presented by Great Western Festivals in association with 51 productions, will run approximately 3 to 10.30 p.m. and be played to an audience limited to 20,000 people. Details of when and where tickets will be available will be announced next week.

A great deal of money and planning has already gone into this show, with special attention being given to providing adequate facilities—toilets, foodstalls, etc.

The Stones have engaged a theatre designer specially to work on integrating the stage and entire concert environment to achieve a pleasant atmosphere and make the most of the unique setting.

Meanwhile the Stones are still negotiating for possible concerts behind the Iron Curtain at the end of their European tour—Warsaw is expected to be the venue for a major concert.

The Rolling Stones' new single, confirmed as *Angie* c/w *Silver Train* is tentatively set for release on August 17 and their album "Goat's Head Soup" for release on August 31.

## Sweet man weds

MICK TUCKER, Sweet's drummer, was married in Ruislip Middlesex, last week. Mick, who is 24, married 21-year-old former secretary Pauline Brown.

## Quo album and tour

STATUS QUO have a new album titled "Hullo" out in September to coincide with September/October British dates. The tour opens Bristol Colston Hall (September 19) and continues Cardiff Capital Theatre (20), Bradford St. George's Hall (21), St. Albans Civic Hall (22), Newcastle City Hall (24), Aberdeen Music Hall (25), Edinburgh Empire Theatre (27), Glasgow Green's Playhouse (28), Croydon Fairfield Hall (30), Sheffield City Hall (October 3), Hanley Victoria Hall (4), Manchester Free

Trade Hall (5), Oxford New Theatre (6), Leeds Town Hall (9), Southport Floral Hall (10).

They interrupt the tour to play Paris Olympia (October 1). London dates will be announced later.

## Roxy rumours still flying

ROXY MUSIC have cancelled their Douglas, Isle Of Man Concert set for Sunday, August 5, increasing speculation over the group's future.

This began with Eno's departure from the band, but so far the only word is a statement: "Any

# Wizzard to US and single set

ROY WOOD'S Wizzard start their first American tour this month, playing 24 dates, opening at Phoenix, Arizona, on August 27. After the tour, which coincides with the US release of Roy's solo album "Boulders," the band return to Britain for a short while before playing further dates at American colleges.

Wizzard are currently completing work on a new single for release later this month.

Roy Wood appears without his Wizzard make-up and costume on "Top Of The Pops" on Friday, performing his solo single *Dear Elaine* and the band appear on "Russell Harty Plus" on Sunday.

# Live music review

## VAN MORRISON

THERE are just too many brilliant performing artists or groups extant to get caught in the trap of claiming any one to be top of the pops.

Van Morrison would be the first to agree; his influences are almost as obvious as his own abilities.

Given that, the pride of Ireland met London head on last week in two enchanting concerts at the Rainbow and won before he began.

Van Morrison is something of an enigma in the rock game, primarily because he refuses to play it. But there's nothing remote or obtuse about his talent. Few can match his knowledge of his own resources; as an exponent of R & B he has few equals regardless of colour.

But there's much more to his art than the adoption of a seemingly alien genre. When he's on form, and lyrics are skilfully rare, his lyrics bristle with a shimmering imagery which defines emotions and concepts from fresh angles.

On stage his projection seems deceptively casual, effortless. But his innate sense of dynamics is remarkable. When Monday night's show burst open with *I've Been Working* it was instantly clear that this would be an event. But as the programme unfolded its impact began to build magnificently.

Here was a man who was holding much of his strength in reserve, creating a tension which had you on the edge of your seat, waiting patiently for the emotional orgasm and its warm aftermath.

Van communicated with each member of his audience on a one-to-one basis, and that's an achievement which can never be explained. Some kind of Caledonia voodoo ain't it.

The first evening proved mildly disappointing, however, as it was initially difficult to assimilate the new arrangements of familiar material.

The string quartet of the Oakland Symphony, headed by Nathan Rubin (with arrangements by pianist Jeff Labes) was splendid and *Bound to T-Ture*, but at the same time made the fabric of the music seem a bit too polished and organized. Creeping the spontaneity which had fired the several previous Van Morrison concerts this reviewer had witnessed in California.

Where one had anticipated, for example, the uplifting bass guitar counterpoint of *St. Dominic's Preview*, it was found to be omitted rather than declared. But by the second night, the listener accepted the new arrangements on their own merits. That string section really did swing, playing Van Morrison music rather than some spangled hybrid hup-tup-on-classic superficial.

In past performances, Van has been noted as a multi-talented capable on rhythm guitar and harmonica, both of which have been discarded to leave him to concentrate on vocal delivery like a swing-style singer fronting a big band, pumping out energy and direction with his right arm.

And what a band! John Platania delivering the most soaring and impassioned lines with amazing grace, Ronan Jack Shaver's fluid saxophones and Bill Attwood's trumpet underscoring Van's expert assimilation of jazz nuances.

Jeff Labes on piano and organ displaying a quiet versatility which eschews theatrics but shines through nevertheless (he and Platania both featured in the "Moondance" album). Drummer David Shaar was always right there, boosting the music along convincingly.

It's pointless to go into a track-by-track analysis. Suffice it to say that over the two concerts of almost entirely different programmes, Van came up with most of the recorded goodies of his contemporary career, a sprinkling of Thom changes and several personal renditions of R & B classics.

Van's performances were so compelling as to almost blot out memory of Alice Stuart & Snake, the fine supporting trio which also displayed more than passing reverence to R & B and country styles, mixing them with their own material to provide a strong complement to the main man.

When the Powers That Be get around to nailing a blue plaque on the Finbury rock emporium all that is need say is "Van Morrison played here, July 1973." —CHARLES DODDSON

## NAZARETH

THE idea of having a 10-day festival of music in London is a fine one; the idea of having the shows at the Alexandra Palace is doubtful. Once you get there, it was OK. The sound was good, despite the absence of a large audience which always seems to make it sound fuller.

Baffles were hung from the

roof and the echo wasn't too noticeable. However, transport must have been a problem for many of the three thousand or so that turned up.

The ticket price, £2 a night, also appeared a bit catch-eyed in view of the fact that on some nights there is a really strong line up and on Saturday, Nazareth had to see a very weak bill. It says a lot for their pulling power that they managed to get such a handsome sized audience anyway. The music previous to their was mediocre and to put it bluntly, lacked balls.

East of Eden were disappointing. Since the departure of Dave Arbus they have lost a lot of the sparkle. Even Jig A Jig didn't have the style it used to have on record. Sin City Girls was fair, but it seems to be a long way off the old East of Eden music and just isn't scoring as well.

Nazareth have just completed a long tour of the country and so this audience must have been some kind of reward for them, because I would imagine that most people had seen them before.

There were yells of appreciation at the beginning of each song, showing that it was recognized and it was very heartening to see just how much the band have come on since I first saw them almost a year ago.

They opened with *Night Woman* and ran through their usual repertoire of songs from the "Nazarenes" album including *Bad Bad Boy*, the latest single, the title track and *Alcohol*.

They have picked up a bit more flair in the stage performance since their hit single, and the music has improved accordingly. The whole presentation was excellent.

—ROSALIND RUSSELL

## ARGENT

THERE was this negative earth and these troublesome microphones you see and between them they held up the show for more than 90 minutes.

So it came to pass that the few thousand of us who had come to watch the Friday night evening at the Alexandra Palace festival found ourselves staying on for an unexpected Saturday morning finale.

We were a much spirited throng that morning as Argent, the closing act, strode on to start their set. Bag not for long. By the time the opening number *It's Only Stony* had finished most of our disenchantment had evaporated.

Perhaps the earlier technical snags forced them to give of their best or perhaps they know no other way of playing. But whatever the explanation, let it be said that during a few weak passages such as the fairly opening *Bars of It's Only Stony* and the badly delivered slow sequence in *God Gave Rock-n-Roll*, the band gave a painstakingly brilliant performance.

For me the high point of the set was an inspired influenced work entitled *The Fabric*, which featured an unbelievably energetic solo by drummer Robert Harris—a gripping display of complex rhythmic patterns, forceful time changes and contrapuntal syncopation.

Of course no Argent performance is complete without that well-liked piece of resistance *Hold Your Head Up High*. And it was this classic, which proved to be the most inspiring to the greatest part of the audience.

In the thick of it was *Red* (Argent) providing some of his characteristic Bach-flavoured organ figures. (Just in case anyone wasn't listening he threw in a snatch of *Maybe It's Because I'm A Loner*).

Yes this was all good painlessly professional stuff strongly laced with sheer virtuosity. The whole set hung together like there was some fifth unseen member acting as conductor and giving cues.

It sounds corny, but Argent could well prove to be the most underrated musical force of the seventies. —BEVERLEY LEGGE

## SUNDANCE

MAKE no mistake Sundance have the potential to become a really accomplished band. They've been in existence just over a year and if their recent gig at London's Marquee is anything to go by they've acquired a fair amount of versatility of approach and technical maturity.

They have the ability to produce styles ranging from laid-back funk to country music, blues and even I suspect a hint of jazz.

They can create such skilful musical structures as the *Buld* feature of the accompaniment in *Gypsy Woman*, which opened the set on their blues oriented *Stompback*.

But that's as far as it goes at this stage in their career. Unfortunately much of the material they do at present lacks any positive direction.

Though there are exceptions like the two I've already mentioned and of course that nifty piece of banjo playing by Bob Bowman, featured on their closing number *Peggy Mountain Breakdown*.

—BEVERLEY LEGGE

