

people go completely nuts. When they walk into a hotel room, they're so fucking crazy, they end up throwing TV sets out of the window. It's just to break the monotony and boredom.

GM: I think to a degree, the late 60s and early 70s rock 'n' roll tour syndrome was probably a matter of people justifying their status. Normal people don't throw TV sets out of windows! The whole thing is that you are told you're not normal...

DC: If you were normal, you wouldn't be doing that.

GM: I think some people can't face how they're written about in the most ridiculous terms, but all these terms are flattering and huge enlargements to their life, and they feel, "Oh my God, I'm just sitting here in my hotel room, I've got to do something larger than life, I'll throw a TV set out of the window."

DC: Also in the late 60s and early 70s you'd hear what ZEPPELIN did, and ZEPPELIN would hear about what BAD COMPANY did and what THE WHO did. It almost became like, well, I have to become more outrageous than they are. I never got to the point where I was doing that, but I felt I wanted to. I guess I was just sane enough not to.

GM: If the room service was bad, you'd throw the TV set out of the window! Do you think you'll ever do anymore acting?

DC: Definitely. Yes. But not for the next year or so because of this. I spent the better half of last year putting it all together and making it happen and I've come all the way from nowhere to where I am now, which is a great step in one year. In order to get involved as an actor again with film — it takes such a commitment — ten to twelve hours a day when you're working on a set. You have no time to do anything else.

GM: You have to do one thing or the other...

DC: So I'm going to see this album through and then go on tour.

GM: Did you find when you were doing stage work, that there was any resentment in TV and film when singers go and become actors?

DC: Not really, because I'd come from the stage and the theatre. My first job in the business was when I was 18 years old, in a Broadway show.

GM: Did people know that and remember it? By the time you'd gone through being DAVID CASSIDY and done the Partridge Family?

DC: Well, a lot of people understood that I'd got that part as an actor and I had done a lot of other things. I was an actor first. When I started seriously just doing anything again, I knew I didn't want to go back doing rock 'n' roll or making pop records again. I just knew I didn't want to go back in the studio and open that can of worms. It's very difficult to turn that around, as you well know, the business is about momentum.

GM: If you lose it, it's very hard to get back.

DC: Very hard. As an actor it's more difficult to get it back, than it is with one record. I'm back in it again and I'm very pleased to be sitting where I am with the album and the record. As an actor, it's going to take me some time. Hopefully, from this, and with people being aware that I'm back in the business again, as opposed to dead and gone and buried, I think that, hopefully, the scripts that I'll be looking to do will be coming my way. A lot of people do know that I'm an actor. I don't know, it'll be interesting to see what happens in the next couple of years, but it's definitely at

least a year from now.

GM: In terms of coming over here to make an LP and comeback, which makes very good sense these days with the way America looks upon England...

DC: I think Britain is the most important place and has more to do with influencing the direction of music and is more important than any country in the world, in terms of what is going to be successful in pop.

GM: It's funny. Like the top 4/5 records in America this week are British.

DC: For good reason. If you hear the records that come out of Britain and America, there is a sense of climate here in Britain that there isn't in America. A few things do become successful, and in this climate, if it's good, it will be successful. You don't have to invest six million dollars into an artist like you do in America, nobody is willing to do that unless it is a proven artist and consequently there are very few new artists. When 'The Last Kiss' was in the top ten, I looked up and said 'Thank you Jesus, I can still make it!'

GM: Having come here and done things from a British angle, do you think in terms of the way you've presented yourself, i.e. video, clothes, etc. that you've made any British concessions that you wouldn't have made in America?

DC: Since I'm a product of being here, for the best part of a year now, my taste in music, clothes and fashion has changed and I'm a lot more aware of what's going on coz I'm confronted with it on the streets here — a lot more than in America. On the farm, nobody wears anything other than dungarees, wellingtons, etc.

GM: (Laughing) I used to have a great pair of dungarees...

DC: That's it! I'm totally removed from it over there. In America, for instance, by the time the punk thing got over there, it was very watered down. I was in the Kings Road on Saturday — it's a great show.

GM: It is a great show. It's amazing, the Kings Road has kept the late 70s alive, it's all there.

I'm not gonna talk directly about your career. Right, where do I start.

DC: (Laughing) Why did you change your haircut? Oh I'm sorry...

GM: Everyone always asks me how many times I wash my hair! If you really want know that, it's three times a day!! What was the longest period of time you spent out of England between the early '70s and now?

DC: It was quite a while. It was from '77 to '84 — seven years.

GM: Do you see differences — what do you think are the main differences that happened during those seven years?

DC: You have to understand first of all from my perspective how I viewed England. I viewed it from a limousine in the '70s or from the boot of a car, surrounded by thousands of kids and security guards on tour. So I never got into the heart and soul of England. In those days, I came over as an American sensation (I hate that word), and on News At Ten, the first day I arrived, they said "We understand you're the greatest thing from America since processed cheese!" I can only judge people from the media standpoint, which is TV, radio, magazines etc. My impression is that it hasn't changed that dramatically. Only something that is controversial is worth printing. Not something that has any substance or artistic merit or creative value. The only thing that's important is how ANDREW RIDGELEY got on last

night at the Hippodrome. The only thing that really means anything to them now is if it's going to shock someone into buying it. It's absurd. So my impression is more escapist — it seems now like when ANDY WARHOL said that eventually everybody is going to be famous for 15 minutes — that's his famous quote. I'm not sure how good ANDY WARHOL is or anything, except for that quote, the more I look at it, the more I find incredible wisdom behind it.

GM: I find the Americans are starting to follow the British pattern and starting to throw people away very quickly...

DC: Yeah, that might be, but I think probably we always have. I think it takes so much to break an artist now. With yourself, it took two years, so you know how big it is and what it takes. We try to savour and maintain it a little longer. I'm not sure that fans and the record buying public is as fickle as the media, I'm not so sure that they would want to continue to buy people's records if the record company didn't dictate and the radio didn't dictate.

GM: Yes, I think radio has started to dictate in the same way. It's frightening that PRINCE was heralded by everyone as taking over from MICHAEL JACKSON, not "Is PRINCE good for this or that reason?"

DC: What kind of comparison is that?

GM: Exactly. The guy is black, he's been around for a while and he's camp. There the comparisons end. They're two totally different things.

DC: Well, I don't think that MICHAEL's even camp.

GM: (Laughing) Oh I think MICHAEL's camp!

DC: No, not at all.

GM: Well, anyway, PRINCE is now being knocked down for his latest album, which I haven't heard yet, so I don't know. I think he's an incredibly talented performer. The point is, he's set himself up to be burnt out, just like MICHAEL JACKSON and now in PRINCE's wake is MADONNA, she has five records being played now on American radio as we speak. I was over there last week, and couldn't believe it. It's like everyone is setting themselves up to be burnt out.

DC: Back to before, maybe ANDY WARHOL was right.

GM: I think it's going down to five minutes!! (Laughing) We've got a bit sidetracked here haven't we! What I basically feel about England, after people say it's ten years behind America, is it's probably twenty years behind! England hasn't caught up. That is why these days being a pop star is national press because it's trivia.

DC: It's escapism. Being a pop star is really rubbish now, you're right.

GM: I think it's always been like that. The records are what they are, whether good or bad, but being a pop star has always been rubbish. I wondered if you find any differences with the attitudes towards money? There was a huge area of time where wealth was not something to be proud of. These days wealth is in.

DC: Yeah, I know. It's very hip. Glam rock is very fashionable.

GM: Here we are in 1985 and it's all money again. It's realism. When the greenbacks are put in front of them, they take them. I find that very much more so in America. The last time things were really glamorous I was only 13, so when I grew up, there was no respect for the rich. Suddenly I'm one of the figureheads

of that and I'm rich...

DC: So you have to deal with it. So you have a difficult task in your life as I do, because most of my friends and people I grew up with didn't become popstars and famous, and in a way, I felt embarrassed about it and I've always played my wealth down. I lived in a very simple environment, I'm not a real flash person. I like to dress up and enjoy myself...

GM: (Laughing) I don't see any gold medallions.

DC: Yeah, SAMMY DAVIS and I are not close friends! But you know what I mean. When I made a lot of money, I was 21 and I was incredibly rich in those days. In America being 21 years old and a multi-millionaire that you'd made yourself — forget it. It was a joke. Nobody knew how to relate to it and I didn't either.

GM: Did you come from a reasonably affluent background? What was the background in terms of your parents?

DC: (Laughing) 10 bucks a week and that was it!

GM: I know what that's about, you see I didn't get a penny. I had to wash the windows if I wanted to make any money! But my parents lived in a big house, my dad had a big car so the 10 bucks a week story...

DC: I wish this interview was going the other way, coz then I'd ask you the next question. What are you doing with all your money?

GM: What I'm doing is — I'm earning a huge amount of money — (Laughing) you know, this is really going to interest Ritz coz they like this kind of thing — most of which I'm keeping and a certain amount for my conscience, I give away to various things, like Ethiopia.

DC: Are you doing it to satisfy yourself?

GM: I'm doing it to satisfy my conscience and because of guilt. But at the same time, I also feel I'm in the privileged position to be able to do something which is giving great amounts of money to good causes and it doesn't make a big dent in my pocket. My success causes some success in some other areas. I think that's why a lot of pop stars do it...

DC: I think everybody appreciates that. Honestly, I think they view you as someone who does have a conscience.

GM: This interview is turning round now!! I think we'd better be careful.

DC: Yeah, you're right. I'll shut up.

GM: OK, what do you do with your money, DAVID?

DC: (Laughing) I think it's fantastic that at the age of 21 you're living at home...

GM: Not any more, I've just move out. It's 47A...

DC: I think it's fantastic that you've been able to maintain your life style and who you are. You're still probably very much the same guy as when you started. I look back on the times that I was in my early and middle 20s and I was a tragically wealthy and unhappy person. You're making more money that you ever imagined — filthy money that people are constantly trying to steal from you...

GM: My money's not filthy! I iron my money! Do you know, I know somebody who does that... (laughing) Really!! When are you going back to LA?

DC: Mid-June approx. It'll be a total rest to get away from working. It's really about going home. I've been here for the best part of a year and five months straight. Now I'm really mentally exhausted and I need to go home and let the well fill up a little bit and relax. Also I have the horse