



**'THIS BOY COULD BE SINGING
STANDARDS WHEN HE'S SIXTY
AND STILL MAKE 'EM
SEEM FRESH AND NEW'**



believes that David is easily the biggest "thing" in pop music right now. And he'd argue all night if necessary to prove that David isn't losing one iota of popularity, despite the "knockers" who commit their anti-Cassidy views to print and gloat over every single rumour.

What knocks Wes out is how David works at his music. He thinks he's become a very good guitarist now and is a trifle surprised at the earnest deep-down blues material that David listens to on record. And Wes hates "musical snobs" ... make no mistake about that. He couldn't care less about the "morons" who knock teenage-favormusic. Just thinks it shows that they can't get their minds working in all directions ... that they're bigots in the strictest sense of the word.

And Wes really does know his music. He was just a songwriter at first, though he was very successful fairly early on when he wrote *Boys* for the Shirelles. The Beatles were to record that later on ... and that's something else that gives Wes a kick.

He wrote other songs, like the chart-topping *Hang On Sloopy* by a group called the McCoys. He used to hire writers, too ... and Neil Diamond was one of the most successful. By 1966, Wes was a very important figure in the industry, and he had his own company, and now his writers get their own string of hits.

And the thing about Wes is that he harbours no ambition to be a singer himself. He gets a tremendous kick out of discovering composing and singing talent. He admits to getting a special delight out of the way that David Cassidy was "thrust before me" by the show producers, because it's the kind of story that should happen in the old-time Hollywood musicals.

All sorts of people helped encourage and push David Cassidy into the current worldwide position he holds in pop music. There were people of little influence who made their impression by consistently telling the lad that he was something special. There were the people of big influence who did their thing by putting a word in the right authoritative ear at the right time.

But of them all, David Cassidy will never forget how much Wes Farrell has done in "educating" him in the somewhat strange and forbidding ways of pop music. You could call it a sort of odd father-son relationship.

You could, but it'd be much more truthful to just say the two are very good friends, with tremendous respect for each other.

as it may seem. That David learned well is shown by the remarkable record sales he's enjoyed ever since, and anyway the initial Partridge Family Album was dominated by his own soaring and willowy voice and he became almost an instant idol to millions. Just seeing the Family "name" in the charts was a tremendous thrill for David. The whole triumph he shared with Wes Farrell, but it also opened up a whole new field of thinking for the new star.

Let's just break off for a moment to talk about the brilliant Wes Farrell ... he's the guy who's on record as saying that the only difference between David Cassidy and Elvis Presley is TIME. In other words, he sees David lasting as long as Presley, selling as many records as Elvis ... just given enough TIME!

Now Wes has no objection to being known as the guy who gave Cassidy a break — the master-mind behind the millions of singles and albums made by the Partridge Family. If you want to go into statistics, the Family has made records selling more than 25 MILLION copies in a shade under two years, and that's ain't hay no matter what your name is.

Wes is tremendously proud of David, Shirley and the gang, but not obsessively so. He believes there is always room in the record industry for new artists ... that maybe ten different idols can exist happily side by side at the same time. But he knows that there are many millions who are in their early teens ... and doc mad!

He says, with pride: "But David now appeals to several different areas of music. He appeals to the older folk who like him, dig his style, and buy so many of his records that he's into a sort of easy-listening scene in the States. Personally, I'm convinced he's the nearest thing to being a rock and roll King since the days of Elvis. Don't forget, too, that David holds a record on attendance at the huge Madison Square Garden, and it's impossible for him to fit in all the work he has to do."

"When I first heard him sing, I wasn't sure what he'd be like. But he got into a Crosby, Stills and Nash sort of thing — pretty progressive music, and it made it work."

"I hate it when people say that he can't possibly last long. He could become one of the all-time greats. Why, this boy could be singing standards when he's sixty, and still make 'em sound real fresh and new."

If David gets into a somewhat harder rock and roll sound, then it'll be Wes Farrell who takes him that way. He