

separately:

"That's so we can be sure to get purity of vocal tone," Bob Kovach explains. "We'll occasionally take a live vocal, but it is rather rare for it to be used on the final product because — however interesting it is — it is seldom of the perfect sound quality needed for mass reproduction on record."

And for David it has to be perfect; he is a very self-critical artist, and will seldom admit to being completely satisfied with any recording. So far, the "Rock Me, Baby" album has come nearest to his idea of what a David Cassidy disc should sound like.

RESPECT

Wes Farrell respects David's judgement and ear for the right sound. Wes has masterminded the Partridge Family sound from the start, so it was natural for David to work with him as a solo artist too. Besides, they get on really well as people so that it has always been great fun for them to work together.

"I suppose our friendship was based on us both having this commitment to music in the first instance," is Wes' comment. "But it soon developed into something that extended to a much more personal level... I suppose that, when two guys work as closely together as David and I have in the recording studio, it can go one of two

ways... You either get to be great buddies — or you pretty soon get to hate each other's guts!"

LOVABLE DAVID

Wes can't conceive of anybody being able to hate David: "A lot of guys in David's position would have changed over the last couple of years. I mean, when I first met David, he was just an unknown kid who turned out to have a voice in a million!"

In those days David had everything to learn and he gained a lot of valuable tips on recording technique from Wes and the other guys at Western.

"Now, of course," Wes continues, "David knows just about all there is to know about using a mike and about using his full potential on record. But he's still the same friendly guy — without any side to him at all. And the boys at Western notice things like that. Of course, they don't say anything to David about it, but they appreciate that he still treats them as pals."

David and Wes are agreed that the recording sessions should be kept as private as possible because of the total concentration that's called for from everyone working on a session.

"That's just the way I like to work," David explains. "But, then, on the other hand, I've never had a completely closed session in my life... If I had a friend visiting a while with me

and he wanted to come along to the studio... well, that's okay with me. And folks like Sam, Al and my Mom have got a sort of open invite, so they come along and sit in on a session whenever they want."

"That sort of set-up is fine with me, but I wouldn't like the studio crowded with strangers, 'cos I reckon it would be a bit distracting."

David doesn't see himself recording a 'live' album in the immediate future:

STAY TUNED

"To me, a live concert is one thing and a recording is something else entirely. I don't look to get the same kick out of both and I don't think a disc can ever be an adequate substitute for seeing an artist live on stage... Sure, I want my fans to tune in and pick up some of the vibrations from my records. I'd like to think that my discs are a distillation of the sounds I give out on stage, so the music stays true to itself, with a kind of purity that wouldn't be called for while I was out front to put it across."

It's not that David sees the one medium as being 'better' than the other — just different. However his music is being presented, David gives everything he's got to it. When he's in the recording studio the balance is different, that's all. But, either way: Stay tuned! Because, however it gets to you, it's guaranteed to be a far out sound!

HARD AT IT! DAVID PERFECTS THAT SUPER SOUND



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Mickie
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