

insight&sound

NEW YORK—THE ROCK MANAGER INTERVIEWS: DAVID CASSIDY AND ROAD MANAGER STEVE ALSBERG. (PREFACE: In this, the concluding episode of *The Rock Manager Interviews*, Cash Box talks with David Cassidy, star of the highly rated "Partridge Family" TV series, and his road manager, Steve Alsberg. The story follows Cassidy from his hotel room in New York to Monticello where he performed that afternoon, and back again to New York. We believe that both Cassidy and Alsberg have made some interesting comments that won't be found in the weekly teen magazines. On this note we begin—k. k.)



NEW YORK—DAVID CASSIDY: ODE TO YOUTH: WRITTEN UPON THE EYES OF GOLDEN

When an artist is signed to a record label, he becomes, in fact, a product. And, like a can of soup at the local grocer, he is subject to the great American merchandising campaign. A campaign over which he has no control.

At the ripe old age of 21, David Cassidy has been through it all. His likeness has been plastered on the cover of every single teen magazine in the country. His portrait also appears on everything from bubble gum cards to lunch boxes. He can be seen co-starring on the highly rated weekly TV series, "The Partridge Family," and can be heard singing on any one of his three-million selling albums. He has been harassed, misquoted, put down, married, divorced, trapped by love, angry and cruel, all at once, in a series of TV and movie magazines determined to sell issues at any cost. But, through the filming and recordings and interviews and photo sessions, and through all the abuse that was recklessly 'bestowed' upon him, David Cassidy has remained one of the most sensitive, most sincere performers in show business. And one hell of a human being!

In front of the hotel stood a chartered bus for Cassidy's band and road crew, and a limousine chauffeured by Morris Litman for David. Without hesitation, Cassidy stepped into the bus. His friends were aboard; his band and his able road manager, Steve Alsberg.

(on route:)

C.B.: Whose idea was it to take David on Tour?

Alsberg: It just evolved. It seemed the logical thing to do.

C.B.: How many shows have been done so far?

Alsberg: We've done about 20 so far, but the schedule is really strange. We can't do shows three or four times a week because of David's other obligations.

Cassidy: I usually get up about 6-6:30 every morning and get right over to the Partridge set where I work until about 7 every night. After working on the show, I usually take a couple of hours in the studio to work out new material for albums—so the only time we have open for shows is on the weekends.

C.B.: How many people does David take with him?

Alsberg: Usually about 10-12 including the band, equipment men, and Kim and Dave who serve as background vocalists for Cassidy and also open the show on their own.

C.B.: Is being a roadie for David any different than handling a rock group for example?

Alsberg: You know, sometimes I think of myself as a musician—and the instrument I play is business—which is no different from playing piano or guitar. You play it well, or you don't. I worked with other groups in the past. At one time I had the flying Burrito Brothers and Poco. Right now, I'm still looking for acts that are open for management. (note: Ruth Aarons is the actual manager of David Cassidy). Handling David's show is really no different.

We've never had any problems with the actual transportation of the band and the equipment. Everything has always run smoothly.

C.B.: But what about all the screaming kids?

Alsberg: That's the problem! Depending on how many there are, we have to invent ways of sneaking David in. Sometimes, I get caught up in an elaborate Mission Impossible routine and we use disguises and distractions. I can recall one instance, not too long ago, where David had just finished a show and ran into his car. But before we could get started, the car became completely surrounded by kids and we couldn't even see the outside anymore. They were pounding on the doors and windows and screaming for David to come out. It was obvious

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HOLLYWOOD—MUTI-TALENTS

There are lots of people around who do lots of things, but few who do so many things, so successfully, as songwriters Fred Karlin and his Welch wife (with a name easier to spell than pronounce), Tylwyth Kymry. They live on the edge of a precipice out in Santa Monica overlooking the Pacific with their four children, three dogs, two cats and sundry other pets. And they write film scores and hit songs like mad: "Come Saturday Morning" from Fred's score for "The Sterile Cuckoo" won both Grammy and Academy Award nominations for Best Song; the music from "The Baby Maker" won them both an Academy Award nomination for Best Original Song Score; and "For All We Know" from their "Lovers and Other Strangers" score hit the pop charts and then won this year's Oscar for Best Song.

Neither one of them show signs of stopping at that. Fred has scored three films since the first of May—"Believe in Me" (formerly "Speed Is of the Essence"), for which he wrote a title song, recorded as a single by Lou Rawls and just released by MGM; "Marriage of a Young Stockbroker," from which the tune "Can It Be True?" has been recorded for Capitol by Linda Ronstadt (due for release this week); and "The Little Ark," a Cinema Center project with (you guessed it) a title tune just a-waiting to be snapped up. For Fred, this song-writing career grew naturally out film scoring assignments, the first being "Up the Down Staircase" five years ago.

But now, in addition, the Karlins are looking around for properties, or a property, to make over into a film musical. They're looking too for non-film projects where, as collaborators, they "can relate to a recording environment, as if we had our own group." They're both again interested in doing what they can to preserve early American music—especially "the functional music that gets put away after it's used." (Years ago they formed a Historical Institute of American Music with the same aims, and got a Rockefeller grant to help out. Some of what they turned up found its way into Goddard Lieberson's Legacy series for Columbia, with which Fred was intimately involved.) "I want to make sure that nothing

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David Cassidy on stage and in interview
Fred Karlin, Tylwyth Kymry; Cyrus Faryar