

NEW YORK (con't. from page 16)

that we weren't going to be able to drive out, so I took David, opened the door, and walked him out. Never expecting to see him do that, the kids just kept on screaming into the car. In fact, they kind of pushed us aside to get closer!

C.B.: Do the kids every really bother you?

Alsberg: Not at all. I love them. They're really fun to watch, and they're incredibly enthusiastic.

(dressing room area:)

C.B.: Hi, how old are you?

Ans: Nine.

C.B.: How often do you watch the Partridge Family Show?

Ans: Every week.

C.B.: Why do you watch it?

Ans: Because I love David Cassidy.

(time lapse: 5 minutes)

C.B.: And how old are you?

Ans: Twelve.

C.B.: Do you have any of David's albums?

Ans: I have all of them.

C.B.: Do you watch his show, too?

Ans: Every week.

C.B.: Why do you like David Cassidy?

Ans: Because he's beautiful!

(time lapse: 5 minutes)

C.B.: And how old are you, sir?

Ans: How old am I? I'm 47.

C.B.: Did you come to see David Too?

Ans: I brought my daughter to see him. She wants his autograph, do you think you can get it for her?

C.B.: Well, David's in the dressing room right now, and he's kind of tired, but why don't you try and see what happens.

(time lapse: 10 minutes)

C.B.: Well, did you get the autograph?

Ans: Yep! He's a great kid, ya know! Very polite. But I still can't understand all the money he's making.

C.B.: Do you have any idea as to how hard he works for it? (pause)

Ans: Yeah, I guess you're right. But I don't envy him—The poor kid must be exhausted. Everywhere he goes there must be thousands of kids trying to get at him. He probably can't even go out and relax.

(Stage area)

"Ladies and gentlemen, David Cassidy!" "Girls, please, would you let him get to the stage . . ." "People, please, give him room—the show can't go on unless you let him get out of the car . . ." "Please get behind the police line and let him on . . ." "Will everyone with a camera please go back to the front of the stage . . ." And there, being swallowed up by his own success, sat the frail, 21 year old body of David Cassidy. With a tall brown hat dropping over his glittering eyes, he sat, leg folded and waited.

(on route)

C.B.: That's a pretty strange stage wardrobe you had on for the show—a pair of jeans, knee high boots, shirt, and a floppy hat.

Cassidy: (laughing) I couldn't get around to changing today, there were hassles with the show.

C.B.: Do you think the kids were disappointed with your attire?

Cassidy: The kids came to see me, and they saw me—but they always like to see a star dress like a star. They want to see you look out of the ordinary, and it really disturbed me that I couldn't change for them.

Alsberg: I remember once when TWA was late with shipping our wardrobes, and the music was packed in the same bags.

Cassidy: The show was already late in starting, so I took my guitar and went up to jam with the group. I guess the audience didn't know how to accept it. It wasn't what I usually do.

Wow, wouldn't it be strange if I got billed on the same show with a group like The Band. I wonder what would happen.

C.B.: You mean a whole new audience to play to?

Cassidy: A new dimension. A totally different kind of audience.

C.B.: And the next day they all go out and buy the Partridge Family albums, right?

Cassidy: (laughter)

C.B.: What about your solo album?

Cassidy: I'm working on that now, and it should be out in October, I think. There are so many really good songs I want to do.

C.B.: You realize, though, that whatever you release will be an instant hit.

Cassidy: I know, anything that says 'David Cassidy' on it will sell. But I just don't want a hit record that sells 300,000. I want records that sell 2 and 3 million. I want to do good records that people will remember. I'd really like to record "Do You Believe In Magic," the John Sebastian tune. He's a great writer and both the lyrics and music are perfect. I have to record very personal songs—the 'you and me' kind of song.

(hotel)

Alsberg: The bags are ready, plane flights confirmed, the bills are being totalled—we just about have time for dinner.—I really love working with David. Not because he's a star, but because he's really into what he's doing. Once somebody is a star the job doesn't end, and I really like being a part of his career.

C.B.: Lots of people always criticize performers like yourself and say that you're only in it for the money and glory, and that you're really not happy at all. I think it's because THEY aren't happy in their profession, and so they assume that you aren't happy either.

Cassidy: That's it. Absolutely!

kenny kerner

HOLLYWOOD (cont'd from page 16)

more of historical value to American music is destroyed."

Meanwhile Mr. & Mrs. Fred Karlin are preserving two real American classics: she, a 1936 Auburn roadster; he, a 1933 two-tone green Chrysler Imperial convertible.

Over on the other side of town, on the way out to Warner's, is another writer who has created his own recording environment—in a tumble-down house called The Farm, on what was once the 44-acre Barham estate (hence Barham Boulevard, leading to Burbank). He is **Cyrus Faryar**, surrounded like the Karlins by a host of small pets, who has an album out this week, from Elektra, which he wrote (for the most part), arranged, plays and sings—and recorded in his livingroom with a little help from a lot of friends. "The LP is really what you might call a by-product of my everyday life and the people who've kind of passed in and out of the house—all friends, good people, good musicians—during the past year or so that it's taken to put it all together." They include **Cass Elliott**, **Bob Gibson** (the singer), **Bruce Johnston**, and **Mrs. Faryar (Renaissance)**, who's represented by one track as well. "It's been fun," says Cyrus, "but now it's all merchandise, and now I'm a product, and it's time now to look ahead," to a road tour, to the next album.

Cyrus, born in Teheran, raised and schooled all over the map, is a former member of the now-legendary Modern Folk Quartet, which recorded two albums for Warner's. Ironical that he is now a neighbor, though the Farm (a sort of hip MacDowell Colony) is about as far as can be from the bustle of the studio/record company down below.

WEST COAST OF THE WEEK—**Nancy Sain**, exclusively posed in front of local music haven/restaurant Martoni's, is a native of Southern California recently returned to our trade after working as production assistant to various movie moguls. Her first love, she says, is music—prime reason for her taking her present job as promotion coordinator for Gregar Records, distributed by RCA. She thus serves as liaison between **Jimmy Miler Productions** and the labels releasing its product. She's also involved with **Greif-Garris's** management operations (they represent the **New Christy Minstrels** on Gregar and the **Edwin Hawkins Singers** on Bud-dah).



SOUNDTRACKS—West Coast Record Plant reports **Capt. Beefheart** in for Warner's and **Jimmy Haskel** for ABC-Dunhill, **Gary Kellgran** engineering both . . . **Mickey Dolenz**, composer of the theme for "Headshop" (KBSC's new youth-oriented music show, in color, nightly), will be guest host this week. His new single for MGM, "Easy on You," set for release next Monday (Oct. 11) . . . **Nicky Hopkins** in from Cannes, where he just finished recording with the **Stones**, to begin work on an album by **Pamela Polland**, one of **Joe Cocker's** "Mad Dog" singers, who recently signed with Columbia . . . **Brewer & Shipley** back to **Wally Heider's** Bay Area studios to finish their next album for **Kama Sutra** . . . **Leon Russell** building a full 16-track studio adjacent to his motel in Oklahoma. He'll record there, too, as well as at Skyhill heret . . . **Bloodrock** just finished mixing its fourth album for Capitol, but the first they've produced themselves. Says lead singer **Jim Rutledge**, "We're trying to advance ourselves, production-wise. We want to start a new positive course. We produced the album ourselves. It's our own material. We know what we wanted to do with it."

UPPERS OF THE WEEK

In a career dotted with numerous 'firsts' **Mountain** has chalked up yet another, and one of the most impressive to date. After a brief (they played only four dates) but spectacular (headlines on the covers of all major and not-so-major British pop weeklies and ecstatic reviews, many of which called **Leslie West** the world's best guitarist) tour in England last May, the group, as a whole and individually, has scored dual triumphs. In last week's National pop polls held (by mail) through both **Melody Maker** and **Sounds**, **Mountain** was voted as the Number One "Brightest Hope for the World," and **Felix Pappalardi** was voted in the Top Ten of the **World's Rock Producers**. Bravo!

RCA has just released the soundtrack to "Sacco & Vanzetti." The music is composed by the brilliant **Ennio Morricone** ("The Good, The Bad & The Ugly," "Once Upon A Time In The West," "For A Few Dollars More," etc.) with lyrics and vocals on four tracks by **John Baez**. To say the LP is great would be an understatement. It's fully as masterful as Morricone's "Once Upon A Time," and "GB&U" scores, which have come as high points in the soundtrack field. This is one you must hear. Bravo!

(WAY) OUT IN THE STREET—Congratulations to **Carl Wilson** and the **Beach Boy Family** on winning that five year draft fight. Reversing itself, a Federal court has allowed Carl to fulfill his draft obligation by performing with the BB's at prisons, hospitals and orphanages. This decision came as Wilson's final hope in court . . . The beautiful **Richie Havens** has already embarked on his first major European concert tour coinciding with his new **Stormy Forest LP**, "The Great Blind Degree." After Amsterdam and Frankfurt over last weekend, Richie will be at the Royal Albert Hall in London Oct. 6, Salle Pleyel in Paris Oct. 8, Beaux Arts in Brussels Oct. 10, and the Casino in Montreux Oct. 16 . . . **Bread's** Oct. College tour is now set: Provo, Utah (14), Rexsburry, Idaho (15), Pittsburg, Kansas (22), Lafayette, Ind. (23), Pullman, Wash. (29). This, of course, is their first tour with the new line-up. By the way, word on their new LP is that it's great! . . . **Hot Tuna** will be at Town Hall in N.Y.C. Oct. 6-7, Allen Theatre in Cleveland (8), and Taft Aud. in Cincinnati (9) . . . Old friend **Howard Stein**, beginning work at the Academy Of Music on E. 14 St, will be presenting **Traffic** Oct. 12-13, **Black Sabbath** (22-23), and **Jeff Beck**, Nov. 5-6. There'll be two shows nightly at 8 and 11:30 . . . **Wally Heider/Record Plant** truck has recorded **Leon Russell** and **Freddie King** in Austin just recently and, under the direction of **Bill Halverson**, taped the **David Crosby/Graham Nash** event at Carnegie last week . . . Oct. dates for the **James Gang** tour: Orlando, Fla. (1), Curtis-Hixon Hall Tampa (2); U of Denver (8), Swing Aud in San Bernadino, Cal (15); Long Beach Cal (17), Civic Center in Lansing Mich (21), Wittenberg U in Springfield Ohio (22), Purdue U in Lafayette Ind. (23), Murray St. U Kentucky (24), and Kitchner Aud in Ontario (30) . . . Capitol's **Tucky Buzzard** (produced by **Bill Wyman**) will be with **Lee Michaels** when he plays Carnegie Oct. 7 . . . Elektra's **Quiniamas Band** in the Wash DC area Oct. 8-10.