

write because she had never written that kind of song before. I kept saying, "Don't worry, I'll write it, I'll write it, I'll write it myself." We had the chorus, "Send a message to the world," but that was it."

The song did write itself, after Cassidy viewed a BBC documentary on Terry Anderson (an Associated Press correspondent) and Terry Waite (a church envoy), who have been held hostage in Beirut for the last six years. The ballad's muted anger is haunting:

Somewhere a life is frozen

Just a dying flame

Some place in the dark

Lies a beating heart

We all have that cross to bear

And I just can't hide my shame.

As Cassidy talked about the song's inspiration, a rage seemed to well up inside him as he leaned across the table to get closer to his visitors. His tones were hushed, angry, and startlingly intense.

"We're all in this thing together on this planet. But still we kill each other and murder each other and beat each other and mug each other . . . there's not enough community and cooperation. It just pisses me off that I'm sitting here like a doll and these assholes have taken someone's life, blindfolded him, and locked him up in a room for no fucking reason. What did he do? He was there. What did Terry Waite do? He went over there to try and get people out, to try and free them. It's madness, man. Somewhere there is this guy . . . he's dead. He might as well be dead. But he's not. And he's not forgotten. I'm not forgetting him. Suzy and I haven't forgotten him."

Message to the World, almost assuredly, will be included in Cassidy's concert set this fall. But as he took a break during the first week of rehearsals in August, Cassidy wasn't about to admit what he was, and wasn't, going to play.

"I'm going to play some early, middle Partridge stuff. I'm going to do, certainly, songs from the RCA phase, and a lot of new stuff, as well. I may do a song from the early Sun days of Elvis' career. There's a song or two that he cut that never got exposed like the later RCA stuff he did."

With 16 albums of material spanning some 20 years to choose from, just how did Cassidy go about deciding what he was going to play?

"I thought about the albums and I thought about the songs that meant anything to me and how they applied to me now. Whether they were still relevant. And I guess the songs that have stuck with me are obviously the best ones or the ones I thought were best. It's an exciting concept to take songs that were great, really well-crafted, and put a whole new set of energy into them. They take on a whole new feel and meaning. A whole new shape.

"For me, it feels like starting over," he continued. "I have a wealth of material that people have not heard, although everybody knows the songs. I have not played them for years. I'm not sick of playing the songs. I think there will be a lot of people that are shocked at how good some of those early songs are. And I'm not going to do just the hits. That would be kind of dull to me. But I'm going to try and do selections from most of my albums. I think that's important. Millions of people bought those albums and knew those songs and loved them. And there is some stuff relevant to my life. I would say, on them. It holds up."

When he went back to listen to the old records, most of which he hadn't heard since he recorded them, Cassidy fully expected to run into a bevy of songs he thoroughly despised. *Doesn't Somebody Want to Be Wanted*, for example, was a song he often characterized as "nails on a blackboard for me."

"Yeah, but in fact, that's no longer the

case," he said. "I went and played through the stuff myself on guitar. At the time it was recorded, they slowed the track down, sped my voice up. I remember I was really disappointed with the whole approach to it. I was sort of done as a marketing thing. Coming off *I Think I Love You*, they could have done anything. I wanted to see something else. I remember my own personal feelings always tainted that song. In fact, the song is a very good little pop song."

If performing some of the hits again aren't enough to give Cassidy a severe case of déjà vu, he has invited former Partridge sibling Darry Bonaduce to be the opening act on several of the dates, as a stand-up comedian.

The offer was Cassidy's way of giving Bonaduce a helping hand after his March 31 arrest in Phoenix, Arizona, for beating up a transvestite prostitute and then fleeing police. On August 23, Bonaduce, who has been arrested on two occasions for attempting to buy cocaine, was sentenced to three years probation, 750 hours community service, and was ordered to pay the prostitute \$4,500 for cosmetic surgery. The incident has cost Bonaduce his job as a Phoenix DJ, and a television special he filmed for the Fox network, on which he interviewed Cassidy, may now never air.

"What made me do it is that he's a friend of mine and someone who I have tried to be of some assistance to at times in his life," Cassidy said. "I believe in his talent, but I think he made some extraordinarily poor judgments in the way he's conducted himself personally. I said to him 'You know, you've got one shot left and you'd better think before you fuck your life up completely. You've gotta just stop the bullshit. Don't make a joke out of your life.' I think he's going to be tremendously funny if he gets his life together. If it works, great. I hope it does for him. I hope he can win. If

it doesn't work and he doesn't win, I'm not going to shove him down anybody's throat. I can't carry him. But I am going to give him the opportunity to succeed. And I think he will."

Before he hits the road, Cassidy said he hopes the legal problems surrounding his record contract can be solved out of court.

"What I hope to accomplish in the three weeks before we go out is to get this thing settled and while I'm out on the road make another record deal and come back and start recording another album," he said. "I would hope, in a perfect world, that's the way it's going to happen."

But no matter what happens with the tour and his upcoming album, Cassidy remains steadfast about one thing: He will not let the boulevard of broken dreams pave another path through his life.

"The only thing I can do is not get frustrated by things I have no control over. The only thing that I do care about is having the opportunity to do the work and the fact that people come up to me all the time and tell me stories of how in some way I've had an impact on their life. That to me is all the reward I would ever need to go out and do this for the rest of my life." □

As I wave goodbye to this luncheon lesson, I must say a huge thanks to all, past and present, at Enigma (God, aren't they?), especially David Cassidy, Joe Regis, Robin Mitchell, Steve Levesque and Cary Baker as well as everyone at Bollens/Rosini/Friedman including Steve Levesque (again), David Crowley, Sylvia Weiner, and Andrea Braverman. Also, a special thanks to Stephanie and Nicole Bradford, Victor Bridges at Sillito, Judy Corlock, Tina Funk, Nicole Grosson, Melanee Greene Management, Angela Hagan, Jill Hanly, Sharon Jul, Michele Humm, Skip Kovering, Jerry LaBov, Barbara Lopez, Margaret Mart, Lucio Mendonca, Cathy Ortiz, Lisa Richmond, Susanne Steward and Louann Wolfink. And last but not least to Susan MacLennan. Without her none of this ever gets written or heard or read or remembered.