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# RECORD MIRROR & DISC

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## Ross: Fantasies and Facts

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David  
Cassidy's  
sneak  
attack

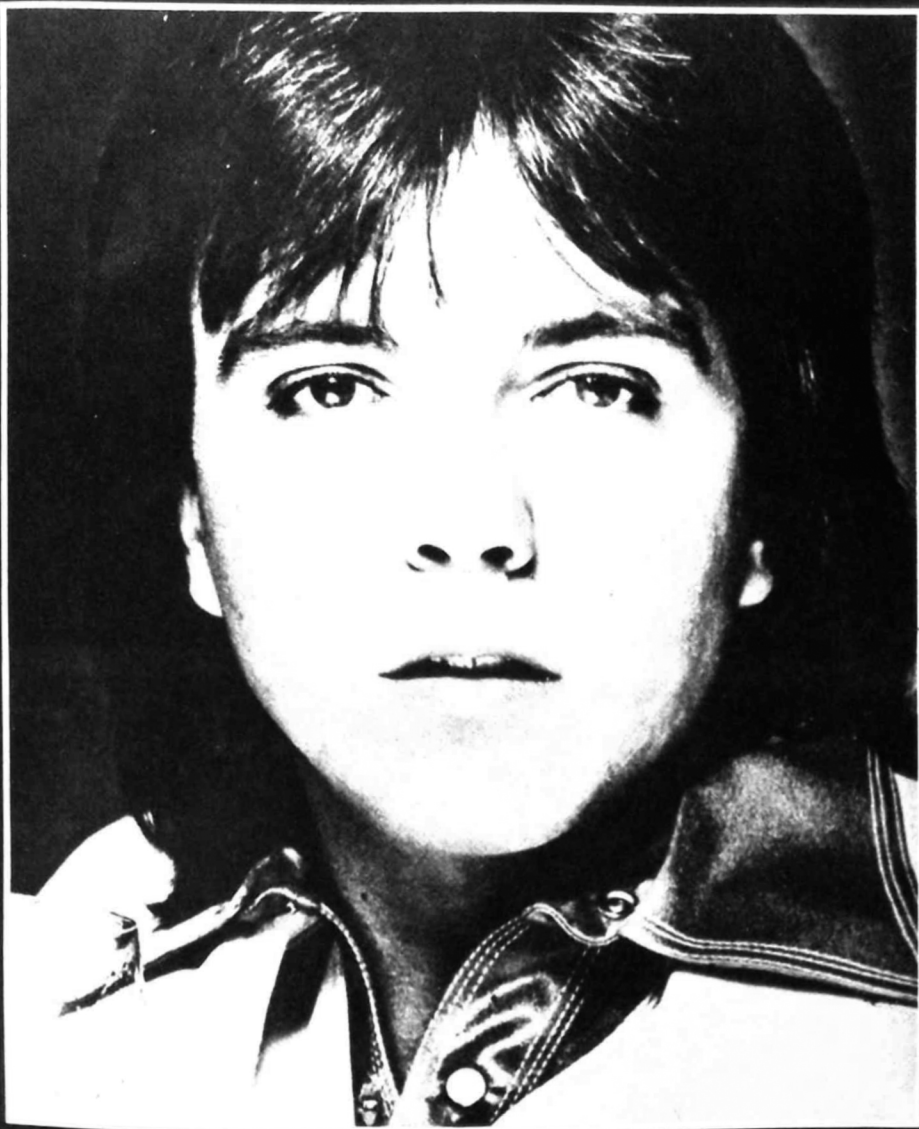
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Kenny  
iron out  
the  
Bumps

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HOME  
IS WHERE THE  
HEART IS  
**DAVID  
CASSIDY**

'Home is where the heart is'  
and David Cassidy's right  
at home with this  
incredible new album.  
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APL1 1309  
**RCA**  
Records and Tapes

## Interview by Ray Fox-Cumming

NOBODY KNEW David Cassidy was even contemplating coming to Britain, then suddenly, here he was.

"Yes," says he, "it was a sneak attack this time. Nobody in the record company knew I was coming. I arrived on the Monday and even I didn't know I was coming until Friday." Nevertheless, when he got to London Airport there were about 50 girls waiting for him.

"I really don't know how they do it," confesses a baffled Cassidy. "They always seem to know what I'm doing before I know myself. I think they must spend their lives sleeping at the airport."

Now, of course, they all know he's here and there are little clusters of fans circling the hotel where he's staying. The security arrangements would appear watertight, but one girl managed to give the whole system the slip and was discovered wandering around the hotel's corridors in the early hours of the morning. When challenged she said: "All I wanted to do was have a peep at him sleeping."

It's roughly two years since Cassidy last appeared in concert here. Since then he's kept a very low profile and made music that's scarcely aimed at his younger fans, but still they haven't forgotten him.

"I wouldn't like to tour again," he says. "But I would like to do a concert, not in a football stadium or anything like that, but in a hall that was built specially with music and musicians in mind."

"However, I don't want the situation where people come to a concert

of mine and find that all they can do is listen to other people screaming. I want an audience that's coming to listen to music and I know that I'm going to have to wait a while before I can get it — maybe a year, maybe slightly less."

At the moment, David's prime interest is in writing and recording. He has a new album 'Home Is Where The Heart Is' out next week and a single from it, the Paul and Linda McCartney song 'Tomorrow', has already been in the shops some time.

### Promotion

"The single," explains David, "is part of the reason why I'm here. It came out without anybody knowing about it. I didn't know, the President and Vice-President of RCA didn't know either. There was no promotion or anything lined up and so maybe that's why it hasn't done anything."

"This week it's gone on the BBC playlist, which is hopeful, and perhaps the fact that I'm here may help, but if

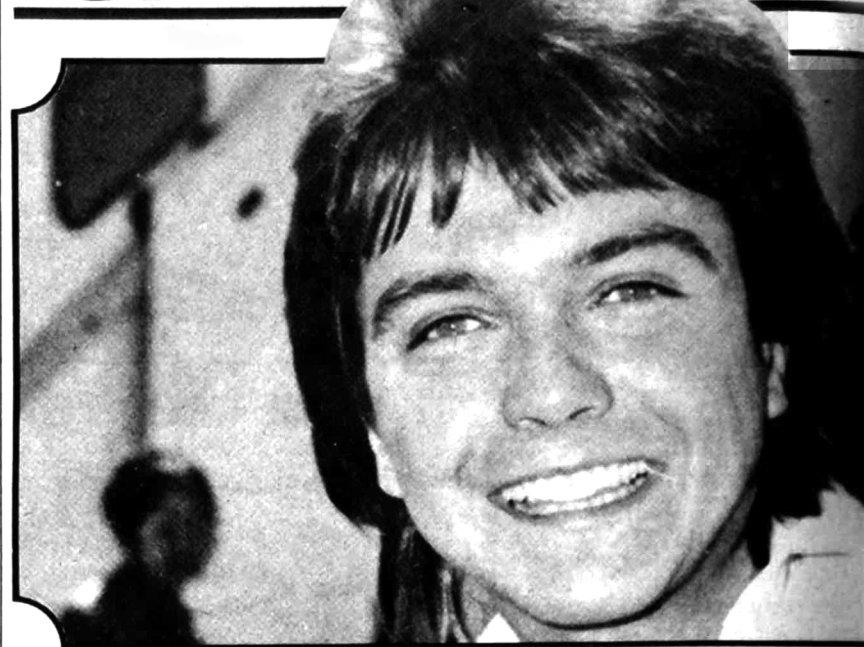
it doesn't go, I'll put out another."

It was really quite clever of David to find a good McCartney song that wasn't already too well-known. "Yes," he grins, "I thought it was quite clever too, because to my mind, it's one of the best songs he's ever written and on the sleeve notes for the album I wrote 'thanks to every other artist who didn't have the good sense to cut it'."

David's admiration for McCartney is boundless and he speaks of him with envy. "The sound — so's just so prolific. He's got everything. Did you know that when they called and asked him to write 'Live And Let Die' for the Bond movie, he'd got the song (finished 20 minutes after putting the phone down)? He kept quiet for a fortnight before telling them it was ready though, because he reckoned that if he told them he'd done the song after only 20 minutes they'd have thought it couldn't have been much good."

On the subject of his new album, David says: "I think it's better than the last one. That was a

# CASSIDY



therapy and it was very satirical, very tongue-in-cheek. This new one is better produced and the songs I wrote are the best I've ever written.

"I finished the album a couple of months ago though, so now I'm raring to get on with the next one."

What, already?

"Well, we don't start recording it until May."

In the Summer there's a possibility that David may do a film. "I've turned down a lot of

schlock films in the past, but now I've read a screenplay I think is very good. It's just a question now of finding out whether I can work



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# CAPERS

height of his teenscream days. The quick nervous energy has gone and so have the much written about spots that were a side effect of it. He looks relaxed and healthy. He says its going to take time to achieve everything he wants to but he's got the patience. If people think that by disappearing from live work he's "doing a Bowie", then good luck to them.

He doesn't care either if people criticize him for nicking Pilot's "January" to put on his album. "In England it may seem strange for me to have done it when they had a hit with it not so very long ago, but in the States nobody'd heard the song. They only had a hit with 'Magic'.

"I loved the song and soon as I heard it, but when it came to the time when I wanted to record it, somebody had stolen my copy of their version, so I had to put it together from memory."

When choosing material to record, David relies on friends and associates to bring him tracks they think would be suitable. "I don't get to hear a lot of stuff off my own bat. There are certain people though whose albums I will always listen to even if they aren't always very good — people like James Taylor, Jackson Browne, Joni Mitchell and Neil Young. They're the poets of our time."

He doesn't view the charts, particularly the

singles, with much enthusiasm. "For a start, I'm fed up with all that black disco jive. Half of it is played by whites anyway and most of it is just a cop of a cop of a cop."

"So much of the music around now is totally redundant. I know nothing can be original anymore, but . . ."

What do you mean "nothing can be original"?

"I mean it's impossible to write a tune that hasn't been written before."

I don't believe you. "It's true. Princetown University has offered 100,000 dollars to anybody who writes a new tune — and they haven't paid out yet."

## Thief

"My own songs are usually pretty commercial and written around hooks. I never deliberately steal a hook or anything else from other people, but I am a subconscious thief. If I find, once I've finished a song, that something in it sounds too much like something of somebody else's, then I change it, or," he adds with a sly smile, "disguise it."

Apart from his own work, David would like to produce records for other people. "Although I haven't the time to commit myself completely to anyone else's career. I certainly wouldn't want to produce just any old schlock artist." His conversation on this particular day was

much peppered with the word 'schlock'.

The artist he'd most like to produce given the chance would be Little Richard. "He's great. I mean, even Paul McCartney copped part of his singing style from Little Richard. Remember 'Long Tall Sally'?"

One wonders how David feels about watching his half brother Shaun now embarking on the kind of career that David had to start with?

"It's hard to know if he is in for the same kind of thing, but he's bound to get rubbish to hell simply because he is my brother. At the moment, he's only 17 and how good can you be at 17? It takes time. I just think it's kind of a pity," he adds as diplomatically as possible, "that they want him to make the kind of records that they do want him to make." There's a pause, the he says: "I may produce a record for him myself, though it probably wouldn't be what his management are looking for."

At this point the wife of a guy who's come along with David on the British trip comes into the room. She says she's had trouble with the security. "They thought I was trying to tell them I was your wife," she tells David.

"Really?" Says he. "Isn't it a pity we see so little of each other. Well, my dear wife, shall we go into the other room for a while . . . ?"



with the director OK. If I think I can, I'll do it. If not, I won't.

"I've been wanting to do a film for a long time. After all, I did start out

as an actor and, without being humble, I think I'm good."

Much as he wants to make a film though, David is determined not

to rush into it. "People are only too happy with the idea of having me in their films because, good or bad they think 'he'll make us some

money'. I don't want to make a mistake."

David Cassidy today is quite a different character from the person he was in the

# SAILOR

Following their recent hit single *Glass of Champagne*, Sailor's second track from their new album 'Trouble' is destined for even greater things.

# Girls Girls Girls



new single taken from their new album 'Trouble'

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## Cassidy's home run

DAVID CASSIDY: 'Home Is Where The Heart Is' (RCA APL1 1309)

'I Write The Songs', the first 'new' Cassidy LP, creaked in too many places to be really satisfactory, but this one is a real cracker. Of the ten tracks, David has written or co-written seven, of which only one, 'A Fool In Love', is anything less than excellent. The whole album abounds with confidence and David's singing in particular has improved immeasurably since his last album. Now he has no need to resort to gimmickry. The production here is a whole lot better than on 'I Write The Songs' and the musicianship throughout is a real treat. The bass work especially is very exciting. The highlights of the album include the opener, a ballsy lightweight rocker called 'On Fire'; 'January', which I prefer to Pilot's version; the single 'Tomorrow', on which he beats McCartney, who composed it; and then on side two the opener, 'Breakin' Down Again', which has a great hook, and the closer, 'Half Past Your Bedtime', which is a dream of a song with which to sign off any album. Ever since David abdicated from being king of the teenies, he's been looking for respect for his music. With this album, in my book, he's got it.

Ray Fox-Cumming



DAVID CASSIDY: improved immeasurably