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Cynthia Plaster Caster has her hands full.

Chicago's best-known pop culture sculptor is busy packing for a trip to a rock festival in Somerset, England. She's still considering a run for Chicago mayor.

She doesn't have much time to talk about the documentary "Let's Spend the Night Together: Confessions of Rock's Greatest Groupies," which airs this week on VH1. Plaster Caster (real name: Cynthia Albritton) is one of five late 1960s groupies whom groupie Pamela Des Barres visits on a road trip across America. The hourlong doc is a spinoff of Des Barres' 2007 book of the same name. It's bittersweet, like watching baseball legends like Bob Feller talking about their glory days in distant, sepia tones.

But Plaster Caster's memories stand on their own.

She became a groupie by talking rock stars like Frank Zappa and Jimi Hendrix into casting their private parts in Jeltrate dental mold, plaster and room-temperature water. She got the idea from Roland Ginzel, her UIC art teacher, who gave his class an assignment to make a cast of something that would retain its shape. He suggested sand and water.

"That wouldn't work very well with the subject's subject," Plaster Caster says while sitting on her living room sofa surrounded by her statues — and a Derek Erdman painting of Chicago's phallic Marina City towers. "It began as a ploy to get in the hotel room and get laid." She has since cast between 50 and 60 male rock stars and artists.

In recent years Plaster Caster has expanded her art to include the breasts of musicians including Peaches, Sally Timms of the Mekons and Karen O of the Yeah Yeah Yeahs. About a dozen pairs of white plaster breasts surround a 3-D portrait of a white poodle on the living-room wall of her Lincoln Park apartment. The poodle room is where her male subjects get stimulated by Plaster Caster's female assistant. The mold process takes place in an adjacent kitchen.

Plaster Caster has been asked to speak at the English rock festival, curated this year by Belle and Sebastian. "I'll talk about how I got to be who I am," she says. "I'll read excerpts from my journals and diaries. A little show and tell."

Yes, Plaster Caster takes her junk on the road.

Hendrix and his late bassist Noel Redding are making the trip. (They are also in the documentary). "I call them my 'sweet babies,' " says Plaster Caster, 63. "Security just looks and laughs. They never ask questions."

If they did ask a question about Redding, Plaster Caster would say, "He came out looking like a twisted corkscrew. Certain times as they go soft and the mold goes hard, the pressure of the mold has its way in a swirl-around fashion. It's my favorite way of the cast coming out, but not the subject's way."

Axis: not bold as love.

Plaster Caster and a friend recruited Hendrix and Redding in 1968 on their first tour of America.

"We got to the hotel first, in between shows at the Civic Opera House," she recalls. "We followed their limo, unfolded ourselves onto the pavement and introduced ourselves. Jimi was kind of stoned and mellow. He said he had heard about us somewhere in the cosmos."

Hendrix invited the two into his room. "I couldn't believe we were so close to my current favorite band," she says. "Jimi was one of the first I ever did. His pubic hair got stuck in the mold. I did Noel when they came back a month later."

Plaster Caster is a native of the Grand Crossing area of South Shore. Her mother was a secretary and her father was a postal clerk.

"They never really knew what I did," she says. "My mom learned about the evolution of it by reading one of my diaries. I was tempted to tell her on her deathbed two years ago, but I thought otherwise. It wouldn't have made her happy."

Her parents loved Perry Como. Plaster Caster grew up listening to rock stations WCFL and WLS. "We'd go downtown and look at Dick Biondi through the [studio] window," she says. "British bands like the Yardbirds and Hollies would go to the stations for interviews. That was a good point of connection. WCFL was at Marina City. I saw Graham Nash walk in there with Mama Cass as if they were on a date."

Plaster Caster is moving ahead with a write-in campaign for mayor, as her name will not appear on the ballot. "Daley stepping down is a good opportunity for a lot of people to have their say," she says. "I'm hard on a lot of things, especially economic development in the lower-income neighborhoods, one of which I'm originally from."

Plaster Caster is a close friend of Des Barres. "She is like the only sibling I ever had," Plaster Caster says. "We're both only children. We've been friends since Frank Zappa introduced us over the phone. The documentary is a good cross section of some of the girls. There's a male groupie [named Pleather] I would have loved to see in the documentary."

In our interview, Plaster Caster leans forward and says, "People used to be more willing to do this because the sexual revolution was happening. You had a social obligation to participate and try things just for the sake of telling your friends, whether you wanted to or not. It was a whirlwind. You weren't thinking about the future and repercussions. I'm pickier these days when I seek out a castee. I have to love their music. But sexual freedom isn't as intense as it was. Couple situations are more common."

Plaster Caster has never been married. "Marriage puts a damper on love," she says. "That's what I saw in my home [her parents split when she was young]. I'm blissfully single." She smiles and looks around the room at her artwork and says, "But lots of sweet babies." The artwork is not marked. Plaster Caster rolls off her subjects as if they are soldiers at attention:

"[Drummer] Machine Gun Dennis Thompson from the MC5 ... Eddie Brigati of the Young Rascals ... David Yow's over there on the mantelpiece ... Anthony Newley." She glances at a smaller memory and, in a high pitched voice, says, "Wayne Kramer [of the MC5]" Plaster Caster sells limited editions of her art.

She has the whole world in her hands.