

## FAVORITE NEW SHOWS

(Continued from page 30)

New Show" and "Least-Liked New Show" poll among TV RADIO MIRROR's readers. The ballot, as you know, is always published in the November issue, on sale early in October when all the new series have just begun their runs. Then comes a flood of mail—literally thousands of filled-in ballots—from you to us. Every single one of the ballots is tallied. When the results are known to the editors the reaction around our office is generally an admiring "Looks like they've done it again!"

In the past five years your record of picking "hits" and "misses" has been 100% accurate!

Consider the shows of the last five seasons that you deemed "Least-Liked": (1965-66) *Camp Runamuck* and *My Mother, The Car*; (1966-67) *It's About Time* and *The Phyllis Diller Show* (re-titled *Pruitts Of Southampton*); 1967-68) *Custer* and *The Jerry Lewis Show*; (1968-69) *The Don Rickles Show* and *The Ugliest Girl In Town*; (1969-70) *The Leslie Uggams Show* and *The Debbie Reynolds Show*. Each and every one of these shows was cancelled, and most in short order.

This season, the shows you have picked for this Dubious Honor are: (1) *The Tim Conway Comedy Hour*, which has already been replaced, (2) *The Don Knotts Show*, (3) *The Odd Couple*, (4) *Arnie*, and (5) *Headmaster*.

Let's take a look at the programs you selected as "Favorites" over the past five years, and, we repeat, selected before anyone could have foretold whether or not they would survive: (1969-70) *The Jim*

*Nabors Hour* and *Marcus Welby M.D.*; (1968-69) *The Doris Day Show* and *Julia*; (1967-68) *High Chaparral* and *Ironside*; (1966-67) *Family Affair* and *Star Trek*; (1965-66) *The Big Valley* and *The Dean Martin Show*. All of these shows except two are still on TV. And these two, *Star Trek* and *The Big Valley*, enjoyed vastly successful long runs before going off the networks.

For the 1970-71 season, here is how you ranked all the new shows in the "Favorite" category:

1. *The Flip Wilson Show* (NBC)
2. *The Partridge Family* (ABC)
3. *The Interns* (CBS)
4. *Nancy* (NBC) (cancelled)
5. *The Young Rebels* (ABC) (cancelled)
6. *Dan August* (ABC)
7. *Four-In-One* (principally for *McCloud* episodes) (NBC)
8. *The Immortal* (ABC) (cancelled)
9. *Matt Lincoln* (ABC) (cancelled)
10. *Storefront Lawyers* (CBS)
11. *The Don Knotts Show* (NBC)
12. *The Mary Tyler Moore Show* (CBS)
13. *The Young Lawyers* (ABC)
14. *The Most Deadly Game* (ABC) (cancelled)
15. *The Tim Conway Comedy Hour* (CBS) (cancelled)
16. *The Odd Couple* (ABC)
17. *Barefoot In The Park* (ABC) (cancelled)
18. *Make Room For Granddaddy* (ABC)
19. *Headmaster* (CBS)
20. *Arnie* (CBS)
21. *The Silent Force* (ABC) (cancelled).

Several conclusions seem obvious, judging from your choices in both the "Fa-

vorite" and "Least-Liked" departments. It seems plain, for one, that NBC and ABC acted too hastily in ditching, respectively, *Nancy* and *The Young Rebels*. There was clearly an audience out there for each of them. It also would appear that in elevating "second bananas" Tim Conway and Don Knotts to the star spot in shows of their own, both CBS and NBC came a cropper. So many of your ballots contained the (unrequested) observation "Like him best when on someone else's show," or something similar. Likewise, on numerous negative ballots for *Headmaster*, there were notations to the effect "Crazy about Andy Griffith but not in this show." CBS evidently came to the same conclusion almost simultaneously, for at mid-season there was Andy in a totally different showcase, *The New Andy Griffith Show*! Why *Arnie*, considered a success by CBS, takes such a drubbing in this poll (#4 among "Least-Liked"; #20 among the "Favorites") is something of a puzzler. If you voted against it, perhaps you'll write and tell us why; we are interested in knowing. Next: ABC and NBC seem to have potential clicks in *Dan August* and *McCloud*, respectively, and would be making a mistake not to include them in their 1971-72 schedules. Finally, concerning *The Interns*, your #3 Favorite, a word to the powers-that-be at CBS: Indications are you definitely have a winner here and all the changes you're making (especially in the cast) could sabotage it. Don't tamper with success!

Salutations to all the winners, "better luck next time" to those in the other column, and a most sincere Thank You to every one of you readers of TVRM who participated in our annual "New Shows" poll.

—THE EDITORS

## DAVID CASSIDY

(Continued on page 45)

his mother and his real father, singers Evelyn Ward and Jack Cassidy. Four of the years were spent with his mother and her second husband, director Elliot Silverstein, who was David's stepfather. It was the breakup of that second marriage which nearly ruined David's own life.

But the divorce of his real parents, Jack Cassidy and Evelyn Ward, was also a highly traumatic experience for David, laying the groundwork for a life of marital upheavals that all left scars on the growing boy who was to become, quite understandably, afraid to commit himself emotionally to one woman having seen the havoc that such unions can cause when they break up.

David's parents met when both were singing in the chorus of a Broadway musical comedy. After they married, they continued to work together from time to time as they kept struggling to find success.

And when David was born on April 12, 1950, at Flower Fifth Avenue Hospital in Manhattan, Jack and Evelyn were sharing a small apartment in the East 20s. But with the enthusiasm of youth, they decided to announce David's birth in a typically "show business" way, by sending

out announcements that read like the playbill of a Broadway show.

Evelyn Cassidy in association with Jack Cassidy presents David Bruce—a new spring production, the announcements read and listed the following credits: Scenery by Flower Fifth Avenue Hospital. Costumes by Lane Bryant. Sound Effects by Evelyn Ward. Production Asst. Jack Cassidy. Directed by Dr. A. Kinsey. Production under supervision of Dr. Loizeaux Jr. Adapted from an original idea by Adam. World Premiere: April 12, 1950.

Perhaps because his parents found it necessary to travel a great deal in pursuing their chosen profession—or because they realized that his grandparents, Mr. and Mrs. Fred Ward, could provide David with a better home than they could yet afford—David spent much of his first three years living with his grandparents in New Jersey.

And so it was not until he was 3 that David lived regularly with his own parents. Though he loved his grandparents dearly, it was hardly the ideal way for a child to spend his first three formative years. Then came the only two years in his life when David lived full-time with his own parents—the years from 3 to 5. The Jack Cassidys made their home in Rutherford, New Jersey, and these were happy times for the small boy.

Jack's career had taken a sharp swing

upward to stardom when he landed a leading role in a hit Broadway musical comedy, *Wish You Were Here*, which featured a real swimming pool on the stage. And when David was 3 his mother took him to see the show. You might say it was David's first "performance" before a real audience.

When Jack Cassidy walked out onto the stage, a piercing shout of joy came echoing out of the balcony as David screamed: "That's my daddy!" The whole audience dissolved in gales of laughter.

His father's performance in the show, coupled with David's own first taste of audience response, left a permanent impact on the boy. From that time on, David wanted to be a singer, and it was an ambition that nothing could dissuade, even though its fulfillment was many years away.

While the Jack Cassidys lived their all-too-few years together as a family, big things were happening for a girl named Shirley Jones from Smithton, Pennsylvania. In the summer of 1953, when David was 3 years old, Rodgers and Hammerstein selected the 19-year-old Shirley for the chorus of their long-running hit musical, *South Pacific*, and quietly decided to cast her in the leading role of Laurey in the movie version of *Oklahoma!* which would go into production the following year.

(Continued) 79