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ratings. Through no fault of its own—the show, for all intentional purposes, just hadn't been seen enough—*Hawaii Five-O* was considered by some one of the season's disasters. But the second season saw *Hawaii Five-O* capturing a broad viewing audience, perhaps partly because it was set against the magnificent scenery of the Hawaiian Islands. "The show," Jack explains, "is a labor of love. They tell me I can do years more of it if I want to."

But Jack had his sights set on other things. A successful series like *Five-O* can not only be an excellent vehicle for artistic achievement, but can also set you up financially for virtually the rest of your life. Zulu, who plays McGarrett's right-hand man on the show, and is also one of the Islands' most successful nightclub comedians, explains, "My friends think I'm a trained-animal act. Yes, boss; no, boss. Well, some day this animal will be laughing all the way to the bank." Zulu's long-range plan is to retire in 1980, by which time, he speculates, he should have accumulated two million dollars!

And Jack had speculated when the series began, "If this show goes five years, I can do whatever I like for the rest of my life." For the past five years the show has dictated, and dictated sternly, the regimen of Jack's life. Up at four in the morning, he jogs vigorously along the stretch of beach near his luxury condominium apartment, then returns for a strapping breakfast which Marie—she arises with him every morning—has been preparing, and which usually includes homemade bread. Then it's off to the day's shooting locations, which can take him all over the island. But Jack travels in style, in a fully equipped camper trailer which his wife decorated for him. The show is shot as long as they have daylight to shoot by—which can mean fourteen to sixteen hours a day! When he returns home, he often skin dives for a while, if

there's still light, and then, finally, winds his way to his and Marie's cozy apartment, by which time he is completely bushed. And it's not just a matter of the length of Jack's working day, it's the intensity with which he goes through it. His performance must be just right, his lines done perfectly—he is a perfectionist. He'll often give technical hints to the crew, interject directing advice to the director—all of which can make for a tense atmosphere, as well as making exhausting demands on Jack.

And once a series becomes a hit, there's no such thing as resting on your laurels; if anything, schedules become more hectic, nerves become more tense, demands become greater, as each year cast and crew alike attempt to maintain the quality of excellence that has brought in the high ratings.

So time, now, not money, nor success—because he has them both—has become the rare commodity. "Look at me," Jack exclaims. "I'm a goddamned monk! And my poor wife has been putting up with it for years." But come next year, Jack may just have the time he so desperately wants and needs. The same demon that has driven him so ambitiously in practicing his craft and that has made him such a perfectionist may now be turned toward the personal interests in Jack Lord's life. What's forcing Jack Lord to leave TV? The fact that he's a renaissance man, who wants time to paint, to be with his ever-beautiful wife, to just relax and enjoy the wonders the Hawaiian Islands have to offer. To ride a show all the way, to stay with it until it dies is not Jack Lord's way. To leave with all the glory of his achievements fresh upon him, and then to go on to make his mark in other media, perhaps even in other fields completely—that is Jack Lord!

See Jack on CBS' *Hawaii Five-O*.

DAVID CASSIDY

(Continued from page 37)

he doesn't have half the experience that Bobby has. Bobby has been working in the business for almost ten years and has learned a great deal in that time. He was able to progress slowly and make mistakes without too many people being aware of them. David, on the other hand, was catapulted to stardom almost overnight and all his mistakes—and there are quite a few mounting up—are having serious repercussions.

For the first two seasons of *Partridge*, David was gaining confidence and composure. He tread very softly and slowly, avoiding waves at every turn—but at every crossroad there is a fork and one wrong turn can lead to another and, eventually, to disaster.

No matter what a person's mode of success, he can never escape the insecurity that demands he work harder and more vehemently to stay at the top level he's achieved. In the beginning, David knew instinctively that he had to

dethrone Bobby Sherman to be the top teen idol. The way he did this was to take on as many concert dates and personal appearances as he could fit into his schedule. The more personal contact he had with his growing public, the more they loved him.

Today, Bobby Sherman seems completely out of the teen idol scene. What he is doing and where he is going with his career is still a mystery. While David must be pleased that he now holds the crown as top teen idol, somewhere, lurking in the back of his head perhaps, is the fear that the same fate may await him. So far, he has met all challengers head on and defeated them easily in a fair fight. Yet, there have been constant problems that have been cropping up along the way. Several radio stations sent out edicts to stop playing what is known as "bubble-gum music." A few of David's records were able to slip by the charts without making the top ten because of this. Los Angeles has been a rather cool city for David, while the mid-west and the east have been hot, hot, hot!

The increasing popularity of Donny Osmond and Michael Jackson have been considered a threat to David, but not an immediate problem, since neither has weekly television exposure to help his