

## Dialogue (Continued from page 22)

rather than an actual all-around entertainer.

With Jim, it was mainly a fascination with him as a total personality, and it was a challenge to get hit records out of him because he's a little unorthodox, to say the least. That was intriguing, and he's musically interesting to me all the way around.

**RW:** How are you involved in Jim's television show?

**Gernhard:** Jim's got two companies. He's got a management company—that's myself, Tony Scotti, Jim and Bullets—and a TV production company. We're co-producing the show with Rich Eustis and Al Rogers, the guys who did the John Denver shows. We're basically in an executive producer's position because this is a medium you've got to learn, like anything else.

**RW:** Are you going to pick the music he'll do on the show?

**Gernhard:** It will be a mutual decision made by all the different people involved. A lot of your options in television are limited. Although you have a picture to work with rather than just getting into somebody's ear, it's not as open as I thought it would be. It's kind of like radio six or seven years ago. I can remember when we released "Stay" in 1960, the line, "let's have a little smoke" had to be changed, not because of the drugs thing, but because you couldn't encourage kids to smoke cigarettes. That kind of thinking is keeping us from using some of the musical material and visual ideas that we'd like to use.

**RW:** When does the show go on?

**Gernhard:** It airs Wednesday nights on ABC; it began July 30.

**RW:** How many shows will they be doing?

**Gernhard:** Six.

**RW:** Who has been set for the show so far?

**Gernhard:** Jessi Colter, Bernadette Peters, Gavin MacLeod, Karen Valentine, the Captain and Tennille; Robert Mitchum taped a show already. He's very intriguing and I think he's actually fresh from a variety standpoint. That's what it comes down to; there are certain personalities that we're going to try to do different things with, budget permitting. And, we really want to spend some time with the artist himself. That means they have to make themselves available for four or five days. How successful we're going to be with that is gonna depend on a lot of things, but especially the availability of the people, and the patience of the network.

**RW:** Has the arrival of Fred Silverman, who is credited with breaking Tony Orlando on TV, affected the show?

**Gernhard:** Silverman is very variety oriented, especially in the area of comedy, and he has definite ideas about what programming in that area should be. He is a big Stafford fan and he is looking for the best way to showcase him for the summer because that's basically what a summer show is, a showcase.

What you try to do is put together an hour that will entertain people and at the same time show the personality of the artist. I would think if people watch the show for three or four weeks they'll get a basic idea of what Jim's about even though they won't see the full extension of what he does.

**RW:** Will you be using other acts on the show?

**Gernhard:** We've found it very difficult to properly present music groups on television. It requires too much time at \$3,000 an hour to mike them and set them up to make them sound right because you're going into mono. Therefore, there are a lot of things that are interesting musically that we haven't been able to do, but hopefully if we're on in the winter, we'll be able to go to post-mix and 16 track.

**RW:** I'm wondering why you waited so long to put a single out on Stafford. Were you waiting for the TV show?

**Gernhard:** Not exactly. There's a new album out. We really got burned last time with the novelty stamp that got placed on the album. Jim's not a novelty artist. He's *novel*, yes, but he's not a novelty artist. The singles just kept coming out and coming out, and the album just kept fragmenting into singles. Every side came out as a single, and the album never really established itself, except in the country market. Of course, there are some valid reasons for it, musically, but, mostly, nobody could get a picture of who or what Jim was.

I think if you asked the average record buyer on the street, they'd put him into a novelty bag, like with a Ray Stevens, but he's nothing like that at all. So we wanted to establish this album, as an album, before bringing out a single. We automatically picked up some progressive play without any push, and I've been very surprised at the reaction. The first single should break it top 40 and country.

**RW:** How did you go about choosing the single?

**Gernhard:** We had 16 secondary radio stations run contests giving away albums, and they programmed different cuts from the album for 10 days. We looked at the results from that and chose "I Got Stoned and I Missed It" and "I Ain't Workin'."

(Continued on page 41)

## Who In The World:

### Stephen Stills Going Strong

■ NEW YORK—It seems that ever since rock music came of age in the mid-sixties, Stephen Stills has been making best-selling records whose lyrics and musical messages have become by-words for an entire generation. He has recorded a total of 12 albums (not including a couple of "Greatest Hits" packages), including three with the Buffalo Springfield, one with Crosby, Stills & Nash, two with Crosby, Stills, Nash & Young, two with Manassas, and three solo albums, the most recent of which was released this past June. Simply entitled "Stills," this is his first release for Columbia, and the album has continued in the pattern established by Stills over the past decade: enthusiastic critical response and even better sales. "Stills" is currently near the top of The Album Chart and promises to become the eighth gold record of his career.

With this success on such a consistent basis over such a long period of time, one might think that Stephen Stills might be a bit indifferent towards his recent move to a new label. But his dramatic appearance at the recent CBS Records Convention in Toronto demonstrated that he was as excited about the move as the company was to have him. Both Stills and his group flew to Toronto immediately following a sold-out engagement in San Diego and played, with only a

couple of hours sleep, before the CBS Records personnel the following night, only to rush back to the airport for a late-night flight back to the coast to resume his current national tour.

Stills' current touring band consists of Donnie Dacus (guitar), Joe Lala (congas), Jerry Aiello (organ), George Perry (bass), Ronald Ziegler (drums) and Rick Roberts (guitar). This group, which includes some of the top studio musicians in the country, provides the same kind of tight-knit accompaniment that Stills has received in the past, and helps him to perform material from each of his previous albums. As has always been the case, Stills' music ranges from acoustic folk and folk-rock to country rock, country blues and straight-forward rock 'n roll.

Stills has already recorded some material for inclusion on his second Columbia album and plans to write and record the balance of the songs for the lp upon the completion of the current tour. If this eagerness to return to the studio is any indication, Stephen Stills will certainly continue to be one of the most prolific and influential forces on the music scene the world over. And, chances are good that Stills' name will make as indelible a mark on the next 10 years of music as it has on the past 10 years.

### Cooper Cleans Up



Alice Cooper's "Department of Youth" parks clean-up campaign got off to a well attended start when 300-plus "Cooper Troopers"—neighborhood youth organization members recruited by the V.I.P. (Volunteers In The Parks) program of New York's Parks, Recreation & Cultural Affairs Administration—mounted a thorough clean-up of Manhattan's Riverside Park recently. Clean-up excitement in the park reached its peak as Alice made his entrance in a chauffeur-driven sanitation truck. After heaving the filled garbage bags into the truck Alice gave away copies of his gold "Department of Youth" single and posters to the volunteers. Flanking Alice are Atlantic publicity man Stan Mieses (left) and Atlantic PR rep Patrina Wells.

### The Coast (Continued from page 10)

... In the finest tradition of Merv Griffin, "Where The Action Is" and the Regis Philbin Goodtime Hour, the Coast takes to the road next week for a series of on-the-spot reports from such exotic locations as New York City, Newport (RI) and Detroit. We bet you can't wait.