

Jingles Can Boost Artists' Image

Country Managers Concur That Selectivity Is Crucial

This is the conclusion of a two-part series on the rising popularity of country music in advertising. Last week's story covered the subject from the viewpoint of ad agencies. This segment looks at it through the eyes of artists' managers.

By EDWARD MORRIS

NASHVILLE—If there are drawbacks to a country artist doing radio and television commercials, one doesn't hear about them from the managers. Those polled concede that there could be minuses in this activity—but none point to any that their clients had encountered.

"As long as you're selective about the product in the commercial, I don't see it as anything but a plus," says Patsy Bruce, manager for MCA artist Ed Bruce. "I have found it to be a phenomenal help in Ed's career," she continues. "It's enabled him to learn to work quickly, to hone his craft and to be comfortable in front of a camera."

The payoff of commercials is especially high, Bruce adds, in building and reinforcing an artist's image. As examples, she cites Eddie Rabbitt's concert-oriented Miller commercial ("a perfect mating") and Ed Bruce's tv spot for Red Man chewing tobacco—which has a rodeo setting that underscores Bruce's cowboy connection.

But, Bruce cautions, "I don't think you can take a jingle simply because there's a lot of money in it."

That sentiment is echoed by Loretta Lynn's manager, David Skipper. "If an artist starts selling everything under the sun, then the credibility has to be questioned." It's a pitfall, he notes, that can be avoided by careful selection. Skipper says that Lynn's commercial for

Crisco is something he is particularly pleased with. It's family-oriented. I couldn't have chosen anything better."

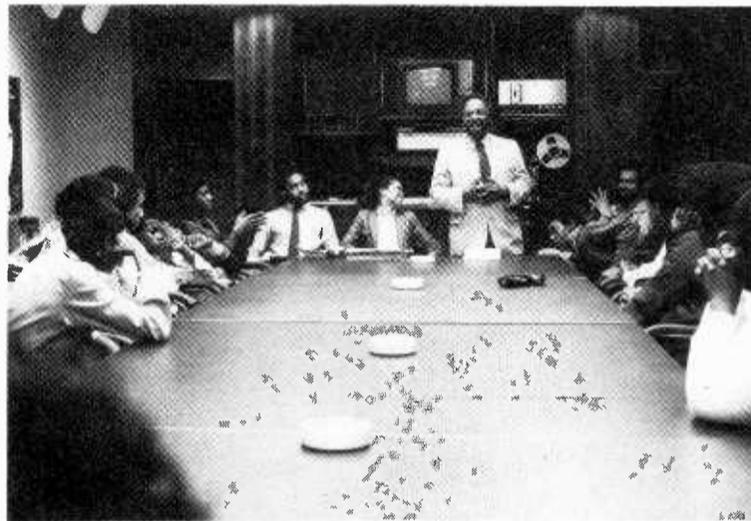
The biggest drawback, he says, is the slowness with which "giant corporations and their committees" operate. "If you're used to high speed—as you are in the record business—you get frustrated."

Says Michael Brokaw of the Ken Kragen agency, "Commercials are

(Continued on page 64)

For The Record

ATLANTA—The Empire Agency does not book the Outlaws, as reported in a Billboard talent story May 30. The southern rock band's booking agency is ATI.



INSIDE LOOK—A group of specially chosen music students from Junior High School 35 in Brooklyn got an inside look at the music business recently. They spent an afternoon with Arista Records executives who explained the label's various functions. Arista personnel turned teachers, seated left to right at the head of the table, are Milton Allen, product manager, black and progressive music; Sherry Winston, manager, jazz and progressive music promotion; Richard Smith (standing), vice president, national r&b promotion; and Gerry Griffith, director, East Coast a&r.

UNIVERSAL RHYTHM

Black Music Proving A Vital Worldwide Force

By GEOFF BROWN & PETER JONES

Black music is one of the prime exports of the U.S., and this special report from Europe indicates that it remains a vital part of the international music scene. Passing fads such as disco boom and fade, but the deep bedrock of the music shows no sign of erosion.

LONDON—The market for black music in the U.K. and in many European territories, is something like an active volcano. It's an underground sea of bubbling hot music which every so often erupts, one particular style of it surfacing to become strong on the pop charts.

White pop and rock is then, yet again, heavily influenced by the style, absorbs it, begins to chart with its often blander version of the black original and the black original style gradually fades into another dormant phase.

It has been this way for almost two decades now, taking in varying styles from Motown through Stax in the 1960s, to Philly soul and disco in

the 1970s from the U.S., and reggae and its antecedents, such as rocksteady and ska, from Jamaica.

Since the wane of disco, funk has become the heaviest black influence on the newer young white rock bands and is still selling well for black bands. The funk could get a whole lot harder yet.

Recently, black music's dormant phases in the U.K. and European zone have become shorter and its influence more constant as the music itself has become more middle-class and "sophisticated." The movement has been less like a volcanic eruption than a steady earth tremor.

In the U.K. particularly, black American artists can expect tremendous audience loyalty. In 1980, for example, not a generally outstanding year for expansion of sales in any area, let alone the costly music business, Diana Ross sold a million records in the U.K. alone.

She wasn't touring in support of her record and had no recent film success, just her name, good local promotion and, of course, highly commercial product in the shape of a "20 Golden Greats" compilation and the Chic-produced "Diana" album.

However, perhaps the most inter-

(Continued on page 84)

Executive Turntable

Record Companies

Jerry Durkin moves into the post of a&r administration vice president for CBS Records in New York. He has been a&r administration director and a&r administration national director. . . . **Doreen Ringer** takes over as associate vice president of product development and publicity for WMOT Records in Los Angeles. She was most recently director of artist development and publicity for the Montage Music Group. . . . **Gloria Barley** is appointed New York market black music and jazz local promotion manager for Columbia Records. In 1979, she founded an independent artist relations and record promotion company. . . . **Barbara Mellam** assumes the position of personnel vice president for PolyGram Corp. in New York. She was administration and promotion vice president at the Village Voice. . . . **Curt Kendall** takes the post of national plant manager for Capitol Records in Los Angeles. Most recently, he was national plant manager for EMI America/Liberty. . . . **Michael**



Durkin

Caplan is named Hartford market local promotion manager for Epic/Portrait/CBS Associated Labels. He has been in merchandising and sales for PolyGram Records and operations manager for Strawberries Records, both in Boston. . . . **Bernard Abramowitz** becomes employment manager at RCA Records in New York. He comes from the Hertz Corp. where he had been professional employment administrator. . . . **Paul Gardner II** exits Cream Records in Los Angeles as an a&r staffer to spend more time in independent production. . . . At Alligator Records and artist management in Chicago: **Andrew Gerking** takes over as controller and operations manager. He has been with the firm for nearly two years, with his last post being artist relations director. . . . Chicago's Third Coast Records names **Lee Arnold** promotion vice president and **Rich Piombino** national promotion manager. Arnold was an independent record promoter in Atlanta while Piombino was in broadcasting in Detroit.



Diener

Marketing

John Rohrs assumes the newly created post of assistant controller at PolyGram Distribution in New York. He joined the company in March, 1980 as accounting manager. Also at PolyGram Distribution, **Jack Kaplan** is upped to the new post of financial planning and analysis director. He joined the company in January of this year and was mainly involved in systems improvement and special projects.



Ringer

Publishing

Leonard S. Spilka moves up at ASCAP in New York as distribution director. He has been with ASCAP for six years having served as special projects manager and assistant to the chief economist, Paul Fagan.

Related Fields

Steve Diener is named executive vice president and chief operating officer of a new division of Magnetic Video Corp. called Magnetic Video International. He was formerly executive vice president of CBS International Latin American operations. . . . **James H. Lewis** moves up to quality control manager at Shure Brothers Inc. in Evanston, Ill. He was incoming inspection manager. . . . **Arthur L. Iger** takes over as vice president of Greenvale Marketing, an advertising and sales promotion agency in the industrial, technology and publishing fields in East Hills, New York. He was general manager.

Harriet Sternberg is appointed media coordinator of the creative services dept. of Kragen & Co. in Los Angeles. She was publicity director and artist development director at LAX Records/Far Out Productions. . . . **Toni Rebullosa** and **Susan Holtz** join the staff of Lawrence Smith Productions in Los Angeles which produces the nationally syndicated "Hollywood Heartbeat" television series. Rebullosa was a salesperson and on-air production supervisor, he also worked with the accounting firm of Touce Ross & Co. Holtz, who is talent coordinator, was tour manager for various artists, and has worked for John Reid Enterprises and Casablanca Records. . . . **Jay Eagle** takes the post of division manager assistant in audio for the Yamaha International Corp. in Buena Park, Calif. He was national sales manager. . . . Jack Curran takes over as district manager of JBL Sound, Inc. He is with the Southern Calif. audio team. He was a sales rep with CalWest Marketing South. . . . **Deborah A. Heffernan**, formerly financial analysis and control manager for the CBS Records Division, is now with BBI Communications as new business development manager in Boston. . . . **Lynn Pierce** is named national marketing services administrator for Hitachi Audio in Compton, Calif. She was with special interest groups in the travel industry. . . . **Glenn Urgel** takes over as Western regional sales manager for Infinity Systems in Canoga Park, Calif. He was Western regional sales manager for Hitachi Sales Corp. . . . **Sue Binford** takes over as program publicity manager for Warner Amex Satellite Entertainment in New York. She was press and public relations director for CBS Records in Nashville. . . . **Dale C. Berlau** joins Discwasher, a division of international Jensen in Columbia, Mo., as marketing services director. He leaves his own advertising agency in Kansas City, Mo. . . . **Jeffi Powell** joins the Howard Bloom Organization in New York as account executive. She was a publicist in the record industry. . . . **Chip Rachlin** resigns from Renaissance Management in Los Angeles. He began his career as an agent with ICM.



McHam

UA Film Library To VHD

LOS ANGELES—VHD Programs, Inc., the program supplier for the VHD videodisk system, has licensed the United Artists film library.

The deal also covers pre-1948 Warner Bros. films which include such classics as "Casablanca" and "The Maltese Falcon." Additionally, VHD will issue upcoming UA

films on videodisk.

This is the first major program acquisition for VHD, expected to launch in the U.S. next January.

VHD Programs is targeting approximately 100 titles in the opening catalog. More software announcements may be forthcoming at the Consumer Electronics Show in Chicago this week.

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