

New Reed Single On Energy Crisis

■ NEW YORK—RCA Records announced the immediate release of Jerry Reed's new single, "Crude Oil Blues." The single, written by Reed in reaction to the nation's current energy crisis, was produced in Nashville by Chet Atkins. In support of this single, RCA is currently in the midst of a "high energy" advertising and promotion campaign.

Casablanca Moves In

■ LOS ANGELES—Casablanca Records Inc., headed by Neil Bogart, former co-president of the Buddah Group, has moved into permanent offices here, and added two erstwhile Buddah Records executives to the staff.

The first two staffers to join Bogart are Buck Reingold and Larry Harris. Reingold comes in as a Vice President and national promotion director for the label, having held a similar post at Buddah. Harris, former national albums director at Buddah, becomes artist relations director and national album promotion director.

The company is now located at 1112 Sherbourne Drive, Los Angeles, Calif. 90069, telephone 213-657-8100.

The company will be active in music publishing through two affiliates, Casablanca Music (ASCAP) and Rick Music (BMI).

Bogart has commissioned David Byrd to design the logo, a Moroccan background picture with curved Casablanca lettering, and a Humphrey Bogart-type face on the left side. Office decor will be a Moroccan theme.

Casablanca is also off and running with its first record release, a single by Bill Amesbury titled "Virginia (Touch Me Like You Do)," written by the performer and produced by Bill Gilliland. The single is off Amesbury's album, due out in late February.

Plans call for three additional singles in January, plus two albums, Bogart said, adding that the firm's artist roster and release date of product will be announced shortly.

Leipzig Leaves UA

■ LOS ANGELES —Lloyd Leipzig, director of publicity & artists relations for United Artists Records has resigned his position with the label effective immediately.

Leipzig had been with UA for the past four years, prior to which he had served with the music division of Columbia Pictures, coordinating the film music activities of their record companies, music publishing, and the motion picture studio.

Leipzig's initial project is the development of a music industry show for a major television pack-

Chalice/ABC Ink Production Pact



Jay Lasker (center), President of ABC/Dunhill Records, has announced the signing of Chalice Productions, headed by Dave Chackler (left) and Lee Lasseff (right). Artists already lined up for production are Eugene Wallace and Rusty Weir. Chalice has been contracted to produce four acts a year with a minimum of one lp per artist each year.

Atco Signs Jimmy Ruffin

■ NEW YORK—Atco Records has signed Jimmy Ruffin to a long term, exclusive recording contract. The signing of the singer with Atco was accomplished by general manager and Senior Vice President Jerry Greenberg and a&r director Mark Meyerson.

Ruffin's first single on Atco is called "Goin' Home" and was written and produced by Ruffin and Jay Roach. Roach also arranged and conducted the recording.

For many years Jimmy Ruffin was a consistent hitmaker with Motown Records.

Making the TV Commercial

By RAY MORGAN

(The following is the second part of a four-part series on TV advertising.)

■ There are as many opinions about TV commercials as there are about UFO's or life on Mars. Some are loved and some are hated; some win awards and don't sell the product, others are criticized but move a lot of merchandise. Commercials made by record companies for TV undergo the same critical analysis both by industry members and by viewers.

A first rate commercial is one that is aesthetically praised and still moves a lot of product. It's difficult to achieve both. From the sales point of view the amount of product moved is the main object; from a company image the artistry is the key. The best way to create a TV commercial that is artistic and sells albums is to use professionals, whose business is making TV commercials. The quality of the spot you finally approve for use on TV is important both for your company image and the image of the artist involved. You should make sure that every commercial that bears your company logo is of the highest quality.

There are a number of companies making commercials for record firms both in New York and Los Angeles and there is substantial activity on this front in other major cities like Boston, Philadelphia and Dallas. The cost of a TV commercial can range from \$2500 to \$5000 depending on the time involved in putting it together. This may or may not include the charge for the announcer doing the voice-over. This cost varies from \$500 to \$1500 for a name announcer.

Although these charges may seem high, they are much less than the cost of commercials for other products, from patent medicines to automobiles. On the other hand, commercials for medicines and cars can be used again and again; after a month or so spots for record albums are out of date and headed for the files.

Length of the TV Commercial

A TV spot can run 25 seconds or 55 seconds. The length will depend

(Continued on page 43)

CONCERT REVIEW

Bob Dylan and The Band Live Up to Expectations

By IRA MAYER

■ PHILADELPHIA—The tone was much calmer than would normally be expected at an event of such proportions as the first tour by Bob Dylan (Elektra/Asylum) and the Band (Capitol) in eight years. And the performers greeted the Sunday afternoon SRO audience at Philadelphia's Spectrum, the second stop on the tour, with an appropriately respectful and completely satisfying show. Playing for well near three hours, together and in solo sets, both Dylan and the Band turned in polished, professional and exciting performances.

The 19 thousand-seat hall was transformed into a living room soon after Dylan and the Band made their entrance. Two songs served balance setting, mixing and waking up purposes. Once underway with Dylan's "Just Like Tom Thumb's Blues," however, all the parts came together, Dylan's vocals stretching and sliding into and around notes, the Band's instrumentals and back-up vocals adding consistency and a sense of continuity throughout.

There were no real surprises in the course of the afternoon, Dylan offering a fair sampling of his favorites, including "It Ain't Me Babe," "All Along the Watchtower" and "It's Alright Ma (I'm Only Bleeding)" as well as some less well known tunes, and three

new numbers, most notably a lyrically simple but gently melodic "Forever Young," an excellent follow-up possibility to his recent hit, "Knocking on Heaven's Door."

Dylan stuck primarily to the full-throated open voice characteristic of his post "Nashville Skyline" albums, but it was really his phrasing and presence which added depth to songs from which other performers would have tired long ago. The timelessness of so many of his lyrics, and the variety of idioms in which he writes kept the concert out of the nostalgia bag.

The Band, also relying on such past hits as "The Weight," "Stage Fright" and Dylan's "I Shall Be Released," kept its solo sets fast-paced but never overly dense. Audience shouts for Dylan between numbers were quickly quieted with the introductory notes of each of their tunes.

Audience response was relatively low-keyed, but the basically non-boogie rock, and the desire on the part of so many to focus attention on Dylan's lyrics, invited more of a sense of warmth and respect than most performers can ever hope to earn. There were few words between songs, other than Dylan's introduction of the new numbers and his final "This is it. We'll see you the next time," before the "Like A Rolling Stone" finale. But there was little need for talk. The music and performances stood on their own, and the lighting effects were appropriately subtle. Little more could have been desired!

Joni Mitchell Album, Tour

■ NEW YORK — "Court and Spark," Joni Mitchell's second album for Asylum Records is scheduled for release January 17; the record was originally slated for release in December.

The self-produced album includes ten new songs penned by Ms. Mitchell, among them the current hit single "Raised on Robbery," "Twisted," originally made popular by Lambert, Hendricks and Ross, is also included on the album.

Release of "Court and Spark" coincides with Joni Mitchell's 20-city tour beginning January 18 at Keil Opera House in St. Louis. The tour includes two consecutive dates in New York City: February 5 at Avery Fisher (Philharmonic) Hall and Radio City Music Hall on February 6.