

Closeup

CRUSADERS—Standing Tall, MCA MCA5254. Produced by Wilton Felder, Stix Hooper, Joe Sample.

On their previous two albums, the Crusaders used the clever ploy of casting a guest vocalist on one cut, probably as a means of gaining airplay and exposure on the pop and r&b airwaves. The formula worked successfully, first on "Streetlife" with Randy Crawford, and then on "Soul Shadows" with the distinctive vocals of Bill Withers gracing the track.

On "Standing Tall," the Crusaders have gone to the well again and who should surface but none other than Joe Cocker, the once-magnificent vocalist whose career should be revitalized by his glorious renditions on "I'm So Glad I'm Standing Here Today" and "This Old World's Too Funky For Me."

Although Cocker's career peaked during his Mad Dogs And Englishmen Days, he managed to score some later success with "You Are So Beautiful" in particular.

But just when most would write him off, here he rebounds on "I'm So Glad I'm Standing Here Today," introed by Joe Sample's delicate piano and Cocker's soft vocal. The tune gradually gains momentum until Cocker lets loose with the type of husky, soulful vocal that catapulted him to fame. The track returns to a touching ballad with Cocker milking all of the tune's emotion.

From a lyric standpoint, the song

is particularly appropriate for the singer. Written by Joe Sample and Will Jennings expressly for Cocker, it's a reaffirmation of Cocker's talents especially when he sings "I've lived to see the sun break through the storm/And I'm so glad I'm standing here today."

Cocker's other vocal, "This Old World's Too Funky For Me," is an uptempo funk track in which, supported by female harmonies, he cuts loose on a song not too dissimilar to "Hitchcock Railway." Wilton Felder's sax work, Stix Hooper's drumming and Joe Sample's keyboard work make this another outstanding track.

The remaining five cuts feature the Crusaders' breezy, melodic jazz stylings, all of which conjure up atmospheric moods.

"Standing Tall," the title track, is a nearly seven-minute instrumental showcasing the talents of Felder, Hooper and Sample.

"Sunshine In Your Eyes," "Luckenbach Texas (Back To The Basics Of Love)," "The Longest Night" and an instrumental reprise of "I'm So Glad I'm Standing Here Today" offer further evidence why the Crusaders are among the most respected musicians in the business.

Rounding out the instrumental support are guest players David T. Walker, Larry Carlton, Barry Finerty, Louis Johnson, Billy Preston and Paulinho Da Costa, among others.

ED HARRISON

Row Over Rent-Only Plan For Queen Vid

• Continued from page 3

The various promotional clips, which are presented in chronological order on the tape, were directed by Englishmen Bruce Gowers, Keith MacMillan, Brian Grant, and Derek Burbridge, Aussie Dennis DeValance and American Don Norman.

"Video now is taken for granted as a means of promoting a record," says Beach, "but Queen pioneered a lot of early video promotional films." He adds that the record companies contribute to the cost of the individual clips, "but we've never gotten back the total cost."

The cassette will be the same around the world, but Queen's "Greatest Hits" album will be released in several different versions. A 14-song compilation is due domestically on E/A, but much of the rest of the world will get a 17-song variation and in Germany it will include 18 songs. This is necessary, says Beach, because "Queen has different hits in different countries."

"We have gradually since 1978 developed a pattern of not necessarily aiming for simultaneous release around the world. We don't even necessarily issue the same single worldwide. Markets differ."

The hits album will be heavily advertised on tv around the world, according to Beach. "I think this is the first time any album has been block tv-advertised right through Europe," he says, "from Finland down to Portugal. The tv campaign in Europe is costing the record companies just over \$2 million."

The hits album was originally scheduled for release last Christmas, but was held over when "Another One Bites The Dust" kept "The Game" in the top five here through November.

"EMI in Europe was very disappointed," Beach says, "because 'The Game' wasn't selling on and on there as it was here. Then E/A would have rather had this album in April of this year, but at that point we had to look back to Europe. The massive market in Europe is the Christmas market: you're able to hit sales you can't dream of any other time of year. This time Joe Smith was disappointed, but we had to hold it."

"This type of album would have to be released simultaneously, otherwise the import problems would just be massive," says Beach. "We have an agreement between the two companies that they will always release LPs together."

The American version of the album will include "Under Pressure," a forthcoming single written, pro-

duced and performed by Queen and David Bowie. But it will not appear on the foreign versions.

"This single was only put together in the last month," Beach says, "when David came by the studio in Montreux where the band was recording. But the lead manufacturing time in Europe is longer than that. EMI in the U.K. has already pressed 400,000 albums. You can't just press 400,000 albums overnight in the U.K."

Beach also says he wants to keep Queen's global distribution rights divided between Warner Communications and EMI. "I think if you're with two multi-national companies, there's an obvious competitive edge," he says. "Obviously both of them would dearly like to sign the band for the world, but we're better as we are."

"Queen's Greatest Pix" is a 96-page paperback edited by Jacques Lowe, comprised of photos of the band by Neal Preston. It's being published by Quartet Books out of England. Beach is scouting for an American publisher since Warner Books passed on U.S. rights, to his great dismay.

Queen is currently on the second leg of its South American tour, which began in February and March in Argentina and Brazil. The band played two indoor dates in Caracas (three more were cancelled when ex-Venezuelan president Romula Betancourt died and the country went into mourning). Its members are now in Mexico, playing soccer and baseball stadiums.

"We plan to do between five and nine shows in Mexico," Beach says. "The decision will be made on the road: We hope all the states will give consent as the bandwagon builds."

Queen is now planning a Far East tour for March and April, which would take them to several markets which haven't hosted many grand-scale rock shows: Kuala Lumpur, Bangkok, Singapore, Seoul and Hong Kong. Beach says the group would also play Manila and shows in Japan.

Queen has pencilled in a European tour in mid-1982 and Beach says the group would also like to play the U.S. sometime next year.

The band's seven shows in Argentina and Brazil earlier this year drew just under 500,000 fans, according to Beach, and grossed \$5.7 million. The only country in Latin America Queen hasn't played that it would like to is Chile.

Commentary

• Continued from page 18

tion away from the format and packaging of music, and back to the emotions from which that music swells.

Let's spend a little less on developing Nu-disks, floppy disks, 12-inch singles, cassette-singles—all the formats of tomorrow. Instead, let's spend a little more on singling out writers and performers whose music appeals to human needs. Then, let every company and station figure out where their area of real expertise lies—what music moves them most, and, therefore, what music they will most sincerely be able to sell to their respective audiences.

I am certain that if all involved take stock in their real strengths, record sales will show an increased audience confidence, and listenerships will prove less fickle and volatile than in recent years.

Lifelines Births

Boy, James Ryan, to Karen and Jimmy Hall, Oct. 2, in Nashville. Father records for Epic.

★ ★ ★

Boy, Jonathan Edward, to Tom and Bonnie Radtke, Sept. 17, in Chicago. Father is Chicago session drummer and mother is Bonnie Herman, lead singer with the Singers Unlimited.

★ ★ ★

Boy, Patrick William, to Patti and Pat Conaton, Sept. 21, in Detroit. Father is manager of the Record Outlet in Royal Oaks, Mich.

★ ★ ★

Boy, Derek Adam, born Oct. 7 to Susan and Lou Dollinger in Lake Zurich, Ill. Father is national sales manager for Mitsubishi Digital Audio.

Marriages

Richard M. Nusser, Billboard account exec, to Dale Ronda Burg, manager, corporate communications, Columbia Pictures Industries, Oct. 4, in Valley Stream, Long Island.

★ ★ ★

Ken Benson, national album director for EMI-Liberty Records in Los Angeles, to Lynn Shiff, former program director at WZZO-FM Allentown, Penn., Sept. 27, in Allentown.

★ ★ ★

David Nadrich, vice president of Stak-It by Visual Displays, to Beth Singer, Nov. 7, in New York.

★ ★ ★

Joyce Maurer, singer, to Arthur Hamilton, a vice president of ASCAP and songwriter, Sept. 20, in Los Angeles.

★ ★ ★

Juan Varieta, music director and disk jockey at WUSL-FM Philadelphia, to Pat Winters, disk jockey at the same country music station, Sept. 19, in Pittsburgh.

★ ★ ★

Michael Levine, lead violinist with No Guitar, to Claire Nelson, the group's manager, Sept. 5, in New York.

★ ★ ★

Richard Allen, operations manager of Alwilk Records in Elizabeth, N.J., to Janie Forland, singles buyer for Apex-Martin in Hillside, N.J., Sept. 26.

★ ★ ★

Nadine Martini to Stephen Peeples, Sept. 26, in Glendale, Calif. Groom is Elektra/Asylum's publicity editorial services manager.

★ ★ ★

Jean Dragone, sales coordinator for MCA Records, New York, to Bob Currie, a&r manager, East Coast, EMI Records, Oct. 3, in New York.

Deaths

John B. Reynolds Sr., 73, co-owner and founder of WJBR-FM Wilmington, Del., Sept. 28. He started the station with son John B. Reynolds Jr. in 1957, and the next year it became the first station in the nation to broadcast in stereo. The broadcasts in 1958 were specially authorized by the FCC to field test FM stereo.

★ ★ ★

Lawrie Ross, 39, head of the ASCAP bureau in the U.K., Oct. 3, in Dublin, of a heart attack while returning to London after the Castlebar Song Contest. He's survived by wife, Ann, and five children.

Mechanical Review Rebuffed

• Continued from page 1

request for rehearing, with ten of 11 judges voting against the petitions' insistence on a full bench. The remaining judge refrained from voting.

No reason was given for the decisions, a customary procedure according to Frederick F. Greenman Jr., general counsel for the American Guild of Authors and Composers (AGAC).

Should the RIAA, CBS and AMOA decide to petition for a review by the Supreme Court, that filing would be required by Jan. 2, 1982. An attorney for the RIAA reports that no decision has been made in that regard at this time.

The Appeals Court originally affirmed the 4-cent mechanical rate on June 23, 1981, issuing a final opinion Aug. 27 that discarded CRT's annual adjustment mechanism based on average retail record prices and remanded the problem to the Tribunal for "the limited purpose" of deciding if it wishes an alternative, automatic interim adjustment schedule.

The Tribunal requested comments by Oct. 1 and received four. The RIAA and CBS stressed the need for lengthy and extended hearings while the National Music Publishers Assn. (NMPA) and AGAC suggested a speedy resolution to allow implementation of the first rate increase on Jan. 1, 1982.

RIAA argued that the wording of the Court's decision allowed the Tribunal the option of allowing the 4-cent rate to stand until 1987, without adjustments for inflation. Claiming that the entire issue of both the 4-cent mechanical and the interim adjustment were still under judicial review, the RIAA document suggested any action would be inadvisable. The Court's Oct. 2 denial es-

entially negates this argument, according to a spokesman for NMPA.

In conclusion, the RIAA comments called for a minimum of 90 to 120 days notice before hearings would begin to allow adequate preparation of "voluminous quantities of contemporaneous economic data." Such a delay, observes the NMPA spokesman, would probably stall the first interim rate adjustment to Jan. 1, 1983.

CBS reminded the Tribunal that given "the practical effect of a jump from 2½ cents to 4 cents" and the economic conditions of 1981, no further increase was warranted. The letter ended with a request for further hearings.

NMPA insisted that no delay was necessary because essential facts were already on the record. AGAC echoed that view, pointing to 7,000 pages of testimony. Both suggested a calendar that would conclude by late November and allow the mechanical to adjust upward in 1982.

Bubbling Under The HOT 100

- 101—TALK TO YOU LATER, Tubes, Capitol 5016
- 102—IT'S OVER, Teddy Baker, Casablanca 2340 (Polygram)
- 103—SNAP SHOT, Slave, Cotillion 46022 (Atlantic)
- 104—THE GIRL MOST LIKELY, Greg Kihn, Berkeley 47206 (Elektra)
- 105—STRANDED IN THE MOONLIGHT, Jet, Third Coast 1806
- 106—THE CLOSER YOU GET, Rita Coolidge, A&M 2361
- 107—STARS ON THE WATER, Rodney Crowell, Warner Bros. 49810
- 108—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 109—HEART AND SOUL, Exile, Warner Bros. 49794
- 110—LOUIE, LOUIE, Pretenders, Sire 49818 (Warner Bros.)

Bubbling Under The Top LPs

- 201—SURVIVOR, Premonition, Scotti Bros. ARZ 37549 (Epic)
- 202—GROVER WASHINGTON JR., Anthology, Motown M9-961A2
- 203—MICKEY THOMAS, Alive Alone, Elektra SE-530
- 204—MAC DAVIS, Midnight Crazy, Casablanca NBLP 7257 (Polygram)
- 205—TIM WEISBERG, Travelin' Light, MCA MCA-5245
- 206—CHARLIE, Good Morning America, RCA AFL1-3992
- 207—RODNEY FRANKLIN, Endless Flight, Columbia FC 37154
- 208—ANDRAE CROUCH, Don't Give Up, Warner Bros. BSK 3513
- 209—KIX, KIX, Atlantic SD 19307
- 210—KARLA DEVITO, Is This A Cool World Or What, Epic NFE 37014