

Canada

Raid By Police May Hurt Bootleg Mart

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apparently manufactured in Canada, the disks were reportedly pressed in Blue Flake's own plant. Georgia Master Corp. also known as Mastereo, in Rome, Ga. FBI agents simultaneously raided the Georgia base and have seized office files there.

Representatives of the Canadian police are now discussing ways to proceed in charging those involved in the operation.

Retailers in several Canadian and

U.S. cities have had stock seized, and will likely be charged when officials have decided whether to pursue charges under Canada's copyright act or under a more general charge that carries a stiffer penalty.

The production offered copyright holders under the present act is thought to be feeble and inadequate by the industry association here.

Maximum fine for piracy is \$10 per infringement seized which, in this case, would land a fine in the area of \$200,000.

Industry Will Wait & See With Trudeau

OTTAWA—The hearty sigh of relief that washed across the record industry here when a Conservative government was elected to power has yet to have its response now that the adversary Liberal party is back in with a majority.

The Feb. 18 election immediately gave Canada a strong face internationally, returning to power the Liberal statesman Pierre Trudeau, who has done much toward creating an image and identity for America's northern neighbor abroad.

The majority government, and solid Liberal support in the cantankerous province of Quebec, will likely have the sum effect of reassuring foreign investment that Canada is not about to dissolve.

Industryites repeatedly declined offering opinions or sentiments on the outcome of the recent election, most saying that it was too soon to

venture an opinion on the near and far reaching effects it may have on the record industry here.

The 11 years of Liberal domination are generally viewed with mixed feelings by record execs here. The key legislative hand they have played in fostering a strong industry in Canada was actually dealt in 1971, when it became mandatory for AM stations to allocate 30% needle time to Canadian than continent recordings.

Shortly before the defeat last Spring the government re-evaluated tariff duties on foreign recordings, the higher duty in effect creating a healthier climate for domestic manufacturers.

The Liberal party's prolonged stay in power and obsession with the "unity" issue and Quebec did much to isolate them from the rank and file issues of day to day business in Canada, however.

The Canadian Recording Industry Assn., the Canadian Independent Production Assn., publishing concerns and broadcast lobby all found that on-going discussion with Ottawa in the final years yielded more formality than substance, and dissension grew within the industry.

The Conservative platform last year included a tax break for the private investor who wanted to finance domestic productions, and it was this incentive that created a friendlier and more positive attitude in dealing with government by the industry associations during Clark's tenure in power.

The tax scheme is now on the back burner and whether or not the Liberals will decide to revive the plan or ditch it, is purely a matter of speculation at this point.

Economically it's predicted by analysts that the Canadian dollar will float to as high as 92c U.S. and that interest rates will favour short term commitments in the next while. Beyond this is anyone's guess. The Cabinet has yet to be decided.

Juno Awards Show

TORONTO — The Canadian Academy of Recording Arts & Sciences has released the nomination list for the National Juno Awards show.

The 23 categories are to be voted on by the Academy with a March 21 deadline on the ballot.

The network telecast is to be shot on location at the Harbour Castle Convention Center here April 2. Burton Cummings hosts the prestigious awards program, and is himself a candidate for the male vocalist award.

Rock At Grammys

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sand Album" (1963), "Blood, Sweat & Tears" (1969), Simon & Garfunkel's "Bridge Over Troubled Water" (1970) and Paul Simon's "Still Crazy After All These Years" (1975). The Simon LP was coproduced by Phil Ramone, who also did the honors on Joel's winning LP.

Dionne Warwick's dual 1979 Grammys make her the first female vocalist ever to win in both the pop and soul divisions. The singer had won the pop prize in 1968 and 1970, but the soul award perpetually went to Aretha Franklin.

Earth, Wind & Fire repeated its 1978 wins for best r&b group performance, both instrumental and vocal. The act has now won as top soul group three of the past five years.

John Williams also repeated his usual wins for best instrumental composition and best soundtrack with "Superman." He won both awards in 1978 with "Close Encounters Of The Third Kind" and won both in 1977 with "Star Wars."

The win for Rickie Lee Jones as best new artist marks the first time in several years that an act with legitimate album-oriented credibility has won in that category. The last three winners—the Starland Vocal Band, Debby Boone and A Taste Of Honey—were all mass appeal acts that had one monster single and then faded.

Kenny Rogers and Donna Summer, who paced the nominations with five bids each, went home with just one prize. Rogers won the male country vocal prize for the second time in three years with "The Gambler," which due to NARAS eligibility period rules won as best country song last year.

Most of the Grammys went to previous recipients. Vladimir Horowitz won his 17th Grammy, which helps him close in on Henry Mancini's record 20 wins; while conductor Sir Georg Solti hiked his total of Grammys to 15, putting him in a tie with Stevie Wonder for third place. Duke Ellington won his 11th Grammy; Ella Fitzgerald her ninth.

Herb Alpert won his sixth award, his first since his 1965-66 sweeps. The trumpeter made note of that in his pre-telecast acceptance speech: "Fourteen years ago I won an armful of Grammys, but they didn't mean half as much as this one does now."

Michael Jackson also won his first Grammy, with or without his brothers, for top male r&b vocal on "Don't Stop 'Til You Get Enough." Producer Quincy Jones, who didn't win a Grammy for his huge contribution to the "Off The Wall" sessions, picked up Jackson's award with the quip: "If Michael were here tonight, I'm sure he'd like to thank (pause) me..."

The complete list of winners:

Record of the year: "What A Fool Believes," Doobie Brothers, WB, producer: Ted Templeman.

Album of the year: "52nd Street," Billy Joel, Columbia, producer: Phil Ramone.

Song of the year: "What A Fool Believes," Kenny Loggins, Michael McDonald, Publisher: Snug Music, Milk Money Music.

Best new artist: Rickie Lee Jones, WB.

Producer of the year: Larry Butler.

POP

Female: "I'll Never Love This Way Again," Dionne Warwick, Arista.

Male: "52nd Street," Billy Joel, Columbia. (Continued on page 66)

General News

Closeup

SHOOTING STAR—Virgin 13133. Produced by Gus Dudgeon. From the minute the needle drops into the grooves of this album, it's obvious that Shooting Star isn't just one more new band to come down the musical turnpike.



Shooting Star: Six guys from Kansas City with a British rock flavor.

Original and clever in both its writing and musical approach, the band wastes no time in unleashing the fireworks that won it a spot as the only American band on British-based Virgin Records.

It's no wonder that Virgin is launching a major push behind this unknown group. Though the six members are from around Kansas City, there's a distinctly English flavor that dominates its music. Not surprising, of course, since producer Gus Dudgeon is at the helm (of Elton John/David Bowie fame)—and this LP was cut at Dudgeon's studio outside London.

But on its own, Shooting Star captures the scorching flame and driving energy that characterizes British rock, reflected in the band's crisp waterfall harmonies, intense instrumental interaction and pounding English drum sound that lays the groundwork for all the tracks. Without resorting to hyperbolic pyrotechnics, Shooting Star stamps its trademark on rock'n'roll, producing in the process one of the most memorable first albums since the debuts of Foreigner and Boston a few years back.

The versatility and commerciality of the band is the work of Van McClain on lead guitar and vocals; Steve Thomas on drums; Ron Verlin on bass; Bill Guffey on keyboards; Charles Waltz on violin, keyboards and harmonies; and Gary West who triples on everything else (lead vocals, keyboards, acoustic/rhythm guitars, drums and percussion).

All the songs were cowritten by McClain and West, except "Higher" which also carries the coauthorship of "Walk Away Renee" writer Michael Brown.

Side one seems more radio-oriented. The five selections are prima-

rily straight-ahead rockers with non-stop rhythm tracks, shimmering crystal-clear harmonies and contagious hooklines that won't quit.

The first three songs—"You Got What I Need," "Don't Stop Now" and "Higher"—are exuberant high-

energy efforts. With heavy punctuation from Thomas' dynamic double bass drumming, musical textures are woven by layers of grand piano, keyboards, rich bass, organ, synthesizer and clavinet, and always led by the lightning-bolt guitar riffs of McClain.

Yet Shooting Star proves it's not just another peak-out rock band when it shifts from overdrive into lower gear with a beautiful, poignant ballad titled "Just Friends," introduced by silvery 12-string guitar and buoyed by free-floating vocal harmonies. The side closes out with a final starburst of excitement generated by a steaming-hot "Bring It On," managing to leave a genuine desire to hear more.

Fortunately there's another side to go; and if the first half of the album concentrates on commerciality, the second half gives way to Shooting Star's impressive symphonic skills and fanciful flights of orchestral fancy.

The violin talents of Waltz are noticeably showcased here, beginning almost immediately with a mesmerizing, hypnotic opening on "Tonight," "Rainfall," as might be guessed from the title, is a lovely indigo hued ballad on which Dudgeon lends metallic tambourine touches and the grand piano taxis into the driver's seat with a strong coursing lead run.

Each of the other three numbers—"Midnight Man," "Stranger" and "Last Chance"—are outstanding arrangements that occasionally call to mind the Moody Blues at its best. By the time the final strains of "Last Chance" fade out, the band has sparked a real groove that makes this album a pleasure to crank up over and over. **KIP KIRBY**

PolyGram Undergoes Cuts

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vited" to make the Eastern move, it's hinted.

PolyGram Record Operations is formulating a "bonus arrangement," wherein involved employees would receive their regular salary plus a bonus computed on the basis of their remuneration, even if the staffer remains as long as 90 days with the company after he is notified he will be terminated.

PolyGram Distributing's district marketing chiefs will represent the three labels, replacing the 11 regional marketing men who formerly served the three labels, it's reported. Mercury and Polydor had four such regional marketing reps while Casablanca had three. PolyGram would not comment on this.

The approximate 60-plus persons who did local promotion for the

Assistance in preparing this story provided by Irv Lichtman.

three labels has shrunk to 24 persons nationally. Polydor and Mercury had 23 and Casablanca 24. A PolyGram spokesman describes the promo concept shift as "generalists" replacing "specialists," meaning they will be responsible for local promotion for all three labels instead of one.

Named to coordinate local promotion activity nationally is Rick Bleiweiss, now PolyGram Distributing promotion vice president. He will continue to act as the firm's national singles sales chief. He will be (Continued on page 66)

Dilemma For A&M Group

TORONTO—A&M act Cano is caught in a peculiar bind that leaves them in no man's land as far as the annual Juno Awards are concerned.

According to manager Gary McGroarty, "even though our combined sales on catalog are probably enough to enter us for a Juno nomination, because some are French language releases we are disqualified."

The irony of the situation is that Cano recorded its first fully fledged English language album last year, and thus was disqualified from entry into the first annual Quebec music awards.

Obviously not too traumatized by the rules of the game, Cano has just issued a cover of the Robertson/Britten tune "Carrie," a song charting in the U.S. at this time sung by Cliff Richards.

In addition, Cano is shortly to release an anthology album for the Canadian market and is planning on foreign market release on a similar set.

"The whole language thing is something that we have to overcome," the manager says. "Our stronghold up until now has been Quebec, but we are changing our modus operandi on tours from now on. In the past we have hit our cult audiences in concerts, but now we are going out and doing a tour in prestige clubs. We want to build some excitement on the street and I think we may have a single to do it with," he says referring to "Carrie."