

Hard Promises cements Petty's spot in top ranks

Heartbreakers' guitars take listener on emotional trip ranging from exuberance to despair

Tom Petty and The Heartbreakers' *Hard Promises* (MCA/Backstreet) isn't the searing revelation that *Damn The Torpedoes* was 1½ years ago. With sales of several millions, *Torpedoes* rocketed Petty and his band right into the top rank of American bands. *Hard Promises* does the job of cementing that reputation in place with a potent package of romantic ballads and stripped-down rock that matches anything the contemporary music mainstream has thrown out so far this year.

Bittersweet love

Damn The Torpedoes was mostly written about Petty's hassles with his record company and management (now both former) and his determination not to compromise on his way to success. *Hard Promises* deals to some degree with the realization of dreams but just as much it comes to terms with the fact that, although he's now top billed, Petty's reputation depends just as much on his next record as his last.



Backstage pass
Jim Millican

The love songs are bittersweet, about lost romance and trying to make it. The rock comes from the darkest part of the night and details petty criminals, petty endeavors and life in the loser's lane. The slow stuff seems to have the most fire. Petty and The Heartbreakers play rock in the traditional sense. There's some of Dylan in his voice and still a lot of reverence for Roger McGuin. With as much country twang as rock bite, the guitars — laid down over solid drums and tight bass lines — sound lean and taut, made for action. It's not complicated music but it's emotional, picking you up with its exuberance or drawing you into its sense of despair.

The melodies stay as uncomplicated as the stories Petty tells.

Although it was such rockers as Refugee and Don't Do Me Like That from *Damn The Torpedoes* that made Petty's reputation, in the new album it's such ballads as *A Woman In Love* (It's Not Me), *Insider* (sung with Stevie Nicks) and the John Lennon Beatle-esque *You Can Still Change Your Mind* that are bound to enlarge the singer's following.

LINER NOTES: Not too long ago, Tom Petty found himself in the middle of a fight over increasing record prices. His record company wanted to list *Hard Promises* at \$9.98 (same as Steely Dan's *Gauche*) but Petty thought that was outrageous. "If we don't take a stand," he was quoted as saying, "one of these days records are going to be \$20."

A survey commissioned by the folks at Warner Communications Incorporated (Warner Bros., Elektra-Asylum, Atlantic, etc.) has found that consumers are getting heated up, too.

The survey found that only 67 per cent of consumers thought records were good value in 1980, and the year before, 75 per cent thought records were a good buy. No figures are available on blank tape usage...

What do Otis Redding, Janis Joplin, Jimi Hendrix, Mama Cass Elliott,

Keith Moon, Al Wilson and Bob Hite of Canned Heat, Mike Bloomfield, Piggpen of The Grateful Dead and Rolling Stone Brian Jones have in common?

At Monterey

Well, two things really. They are 10 rock music personalities who attended to play or to celebrate the music at The Monterey Pop Festival in 1967. Now, 14 years later, they are all dead of various causes.

ALTERNATE TOP FIVE: Did you know that Winnipeg was the last of Canada's major cities to grab hold and love Rough Trade's sleazy pop single *High School Confidential*? A fact which is not held against you, rock fan, by the group — in concert for not one, but two, shows tonight in the Playhouse.

Although Kevan Staples (guitar, piano, synthesizer, vocals) is half the songwriting team for Rough Trade, it is Carole Pope who grabs much of the ink. Maybe she's sick of grabbing all the ink, which is why everybody who is even remotely connected with the Winnipeg media talked to Staples this week, including me.

Staples is a nice guy on the phone and offers you this list of records as alternate listening to what's on the radio.

"I've been disappointed by the radio for years," he says. "Most of what you hear on Canadian rock radio is heavy metal/male/white-oriented music."

"One of my major disappointments is that my favorite kind of music — black music — isn't heard in Canada at all, so I would name some of that..."

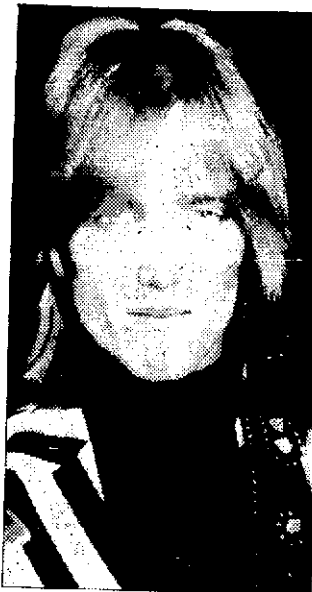
"Stevie Wonder's new one *Motter Than July* (Motown), any of Aretha Franklin's old albums or *Greatest Hits* (Atlantic) would be a good place to start or Smokey Robinson's *Being With You* (Motown)."

"There's also The Police LP *Zenyatta Mondatta* (A&M), which I like even though The Police are very popular and the new Byrne/Eno album *My Life In The Bush Of Ghosts* (Sire) which has some very interesting ideas on it."

Wants integrity

"Basically, I like honest music that has integrity," Staples concluded.

"The Seventies were full of a lot of stuff that wasn't very honest and didn't have a lot of integrity. It's been better lately."



Petty: uncomplicated music

POP MUSIC SURVEY

SINGLES

CKY

- 1 Morning Train/Sheena Easton
- 2 Being With You/Smokey Robinson
- 3 Take It On The Run/Speedwagon
- 4 Her Town Too/Taylor & Souther
- 5 Two Of Us/Grover Washington Jr.
- 6 Watching The Wheels/John Lennon
- 7 Angel Of Morning/Juice Newton
- 8 Bette Davis Eyes/Kim Carnes
- 9 I Love You/Climax Blues Band
- 10 Time On My Hands/Styx

CFRW

- 1 Two Of Us/Grover Washington Jr.
- 2 You Better You Bot/The Who
- 3 Watching The Wheels/John Lennon
- 4 Sweetheart/Franke & Knockouts
- 5 Being With You/Smokey Robinson
- 6 Angel Of Morning/Juice Newton
- 7 Morning Train/Sheena Easton
- 8 Take It On The Run/Speedwagon
- 9 Time On My Hands/Styx
- 10 Bette Davis Eyes/Kim Carnes

ALBUMS

CKY

- 1 Hi Infidelity/REO Speedwagon
- 2 Loverboy/Loverboy
- 3 Paradise Theatre/Styx

- 4 Arc Of A Diver/Steve Winwood
- 5 Sheena Easton/Sheena Easton
- 6 Face Value/Phil Collins
- 7 Moving Pictures/Rush
- 8 Face Dances/The Who
- 9 Winelight/Grover Washington Jr.
- 10 Dirty Deeds Done Cheap/AC/DC

CFRW

- 1 Face Dances/The Who
- 2 Arc Of A Diver/Steve Winwood
- 3 Another Ticket/Eric Clapton
- 4 Winelight/Grover Washington Jr.
- 5 Face Value/Phil Collins
- 6 Southern Boys/38 Special
- 7 Hard Promises/Tom Petty
- 8 Moving Pictures/Rush
- 9 Dad Loves His Work/James Taylor
- 10 Paradise Theatre/Styx

CBC NATIONAL

- 1 Face Dances/The Who
- 2 Arc Of A Diver/Steve Winwood
- 3 Face Value/Phil Collins
- 4 Hi Infidelity/REO Speedwagon
- 5 Moving Pictures/Rush
- 6 Another Ticket/Eric Clapton
- 7 Paradise Theatre/Styx
- 8 Dirty Deeds Done Cheap/AC/DC
- 9 Double Fantasy/Lennon & Ono
- 10 Winelight/Grover Washington Jr.

TV play writers will split \$1,200

EDMONTON (CP) — Game Plan, co-authored by Michael Sturko and Peter Adamski of Edmonton, won the \$1,200 first prize in the teleplay category of the Alberta culture department's 14th annual playwriting competition.

The prize winners, selected from more than 200 entries, were announced this week.

The teleplay category, designed to meet a need to develop scriptwriters for television, is co-sponsored by ACCESS Alberta, which intends to produce the winning teleplay.

Guy Simser of Edmonton won first prize of \$500 in category one of a new radio category for *Fate Has As A Concave Face*, a half-hour radio script.

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Alberta artist sings Karenina

LONDON (CP) — When British composer Iain Hamilton was commissioned to write a new work for English National Opera, he chose as his inspiration the Russian novelist Tolstoy.

But he turned to a Canadian artist — Alberta soprano Lois McDonall — to be his Anna Karenina.

When Anna Karenina was given its premiere Thursday, it was obvious why the composer thought the singer from north of Edmonton should portray the tragic romantic heroine.

Sympathetic

McDonall gave a warmly sympathetic interpretation of the woman who stood alone against the hypocrisy of high society in 19th-century Russia.

Her strong voice and smooth dramatic flair brought immediacy and passion to the story of the married woman whose love for a soldier brought about her destruction.

When the performance was over three hours later, there were bravos for McDonall from the first-night audience at the opulent coliseum in Covent Garden.

The role is a difficult and trying one for the leading soprano who must carry the dramatic line in this intense three-act work.

But McDonall seemed wholly natural as she finely drew Anna's character from a self-possessed wife and mother to a shattered, melancholic social outcast. Her voice was also carefully used throughout Hamilton's modern score, letting go her power in the scenes of Anna's anguish.

But Hamilton's Anna Karenina had the misfortune to have as her lover the British tenor Geoffrey Pogson, who was miscast as Count Vronsky. It was especially hard to imagine him as the object of such a grand passion.

Darkness

Australian baritone Geoffrey Chard gave a much more expressive performance as her husband.

Hamilton's music constantly hints at darkness, even in the lighter moments of a big waltz scene in the first act. The haunting sets by Ralph Koltai with their black-against-pastel echo the tragedy.

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