

# music

"Nothing important has ever been accomplished without chutzpah," says Alan Alda, whose latest film, *The Four Seasons*, is quickly becoming one of the most important of the year.

Not only has the film, which Alda wrote, directed and starred in, received wide critical acclaim, but its grosses for the first 10 days totalled more than \$11 million, said producer Martin Bregman. The film cost less than \$6 million to make.

"All I hoped for was that people would be entertained for a couple of hours on a good, solid level," Alda said in an interview. "I'm surprised so many people have said that after seeing the movie they called up friends they had lost touch with."

"If watching a movie that makes you laugh also improves your capacity to dig into friendship, so much the better. But if I made the movie with that in mind it would have been boring."

"I went through something with a friend that made



## THAT'S SHOWBIZ

we want to know more about friendship and what was holding it back," Alda said. "Eventually, I learned you have to accept people for what they are, without requiring more and that you can't expect them to accept you if you don't accept them."

Rita Hayworth, once known as the "love goddess" of Hollywood, is no longer able to care for her health and financial needs, a lawyer said in a court petition filed in Los Angeles this week.

The lawyer, Leonard Monroe, asked the Los Angeles Superior Court to appoint him conservator — or guardian — for the 61-year-old Hayworth. The court

set June 17 as a hearing date for the request.

Hayworth has two daughters, Yasmin Aly Khan, who lives in New York, and Rebecca Welles, who lives in Seattle, the petition said.

Hayworth, whose best-known films include *Gilda*, *Human Cargo* and *Miss Sadie Thompson*, was married to oil agent Edward Judson, actor Orson Welles, Pakistani millionaire Aly Khan, singer Dick Haymes and film producer James Hill. All her marriages ended in divorce.

An attempt was made in 1977 to appoint a conservator for Hayworth while she was living in Newport Beach, Calif. But the petition was dismissed by a local court on the grounds Hayworth had moved out of its jurisdiction.

Hayworth, who now lives in fashionable Beverly Hills and was once a neighbour of Glenn Ford — her co-star in *Gilda* — stopped making films in 1965, but made a brief comeback in 1971.

The wedding of Britain's Prince Charles and Lady Diana Spencer Wednesday, July 29, will be given special coverage by CBS News. Dan Rather will anchor coverage from a rooftop position overlooking the entrance to St. Paul's Cathedral where he will be joined by David Frost for a running account of the events. Lady Antonia Fraser, the best-selling English author and historian of royalty, will also provide commentary.

\*\*\*

Richard Harris will make his debut on Broadway next October in *Camelot*. Harris went on stage in *Camelot* in Los Angeles in April, replacing Richard Burton, an old friend, who underwent surgery for a degenerative disease of the spine in March. *Camelot*, which would have ended its run with Burton next week, has had, in effect, a resuscitation.



Tom Petty

## Petty soars into Byrdland

**Hard Promises** — Tom Petty and the Heartbreakers (Buckstreet-MCA): The *Waiting*, the very first song on the first side of the new album opens with the strum of a 12-string guitar, the clink of a tambourine, and the high winsome wail of a none-too-sweet voice — and I think I'm back in Byrdland. Petty's come even closer to the sound of Roger McGuinn's old Byrds than on his previous album, *Damn the Torpedoes*.

All guitar bands are in debt to the Byrds, those "folk-rock" pioneers who put electricity into zingy harmonies and social consciousness into lyrics. Petty's resemblance is closer than most, though, and it gives his music extra force.

Unlike the Eagles-Jackson Browne gang, Petty puts a raw flatness into his performance. No glow: like McGuinn, his



## NEW DISCS

voice is edgy and insistent. His lyrics are more direct, neither cynical nor mystical.

True enough, the new album is somewhat more introspective, but Petty remains a rocker, able to charge along *King's Road* or *A Thing About You*. The record promises a substantial show at Cobo tonight. (John Laycock)

**Rosenkavalier Suite** by Richard Strauss; **Carmen Suite #1** by Georges Bizet and **Scenes pittoresques** by Jules Massenet, all played by the Toronto Symphony under Andrew Davis (CBC, SM 5003) — You can pick up CBC on the record player as well as on radio and TV, you know.

In a project to showcase Canadian performers both on the national and international scenes, the CBC has embarked on issuing a series of technically superior recordings of mainstream repertory that it hopes will be competitive both at home and abroad.

Davis is a Strauss nut and pursues the *Rosenkavalier Suite* with the relish of the confirmed fan, in a performance notable for its enchantment, wonderment and ardent, chaste sweetness rather than the slovenly voluptuousness you sometimes find from orchestras and conductors who have started to take one another, and this Strauss favorite, for granted.

While occasional abrasiveness creeps into the playing of the Bizet and Massenet, Davis commands readings of commendable, if not revelatory, appeal and attractiveness.

The discs in this series are only available by mail, incidentally, at \$9.95 each with a discount of 15 per cent on an order of three or more. Order from CBC Merchandising, Box 500, Station A, Toronto, M5W 1E6. (Harry van Vugt)

Maurice Ravel's *Daphnis et Chloe* (complete) performed by the Montreal Symphony Orchestra and Choir conducted by Charles Dutoit (London, digital, LDR 71028) — Montreal's already got the Canadiens, Expos and Alouettes. And now the Montreal Symphony is making a bid for the big leagues, with the assistance of the guaranteed distribution and world-wide clout of the powerful Polygram conglomerate.

An uncut *Daphnis et Chloe* is not, in my opinion, a high priority necessity for the stock of the serious collector, since the choice material is available in the condensed form of the composer's own Suite #1 and especially the popular Suite #2, with the latter including the dazzling *Lever du jour* (*Day-break*) and *Danse generale*.

But if you don't want to miss a bar, Dutoit leads a performance that arrives at a happy accord between clear-headed logic and poetic fancy, in a recording made in the historic suburban Montreal Church of St. Eustache, which sometimes threatens to swallow up the delicate music in its cavernous acoustics. (Harry van Vugt)

**Savin' It Up**; Debby Boone; Warner Brothers Records; XSB-3501.

Debby Boone is either standing still or has taken a step backwards with this album. *Savin' It Up* may be a more appropriate title than she intended, because the promise of emotional vulnerability has been withdrawn. Boone glides over the feelings in 10 good songs. I still feel she's capable of more commitment and much better performances. Maybe next time. (Dave Mulholland)

**Southern Rain**; Mel Tillis; Elektra Records; X6E-310. This is the strongest recording performance Mel Tillis has delivered in a long time. He's moved away from the wishy-wash pop sound that has characterized many of his recent albums and come up with 10 solid country arrangements.

a different set of jaws.

**THE ROCKY HORROR PICTURE SHOW**

Capitol 2

121 UNIVERSITY W. 2-40-4-40-6-35-8-45

**DROOKE SHIELDS**

A story of unnatural love and unnatural death

**Holy Terror**

It's too late for prayers.

A RICHARD K. ROSENBERG — ALFRED SOLE PRODUCTION • HOLY TERROR  
Original Screenplay by ROSEMARY RITVO and ALFRED SOLE  
Produced by RICHARD K. ROSENBERG • Directed by ALFRED SOLE  
TECHNICOLOR • A DYNAMITE ENTERTAINMENT RELEASE

**Today!** 254 1555  
Capitol 2  
121 UNIVERSITY W.

ADMITTANCE RESTRICTED TO PERSONS 14 YEARS OF AGE OR OVER  
2:20-4:30  
6:45-9:00

**HE'S NOT ONE OF THE BEST. HE IS THE BEST!**

**JAMES RYAN** is back in

**KILL AND KILL AGAIN**

3rd Terrific Week!

EDWARD L. MONTGOMERY Presents  
Starring **JAMES RYAN ANNEKRIE KRIEL MICHAEL MAYER MARLOE SCOTT-WILSON BILL FLYNN and KEN GARDNER** as GORILLA. Screenplay by JOHN CROWTHER. Produced by BOB RANFIER.  
Executive Producer EDWARD L. MONTGOMERY. Karate sequences by STAN SCHMIDT and NORMAN ROBINSON

254 1555  
Capitol 2  
121 UNIVERSITY W.

ADMITTANCE RESTRICTED TO PERSONS 14 YEARS OF AGE OR OVER  
2:10-4:20  
6:30-8:45

MATINEES SATURDAY & SUNDAY AT 2:00-4:20

NOW IN DOLBY STEREO AND 70 MM

**STAR TREK**  
THE MOTION PICTURE

The Human Adventure Is Just Beginning.

CHILDREN UNDER 13 MUST BE WITH AN ADULT AFTER 6 P.M.

**Centre** AT 7:00-9:20 945-8231  
4904 WYANDOTTE

**FAMOUS PLAYERS THEATRES**

Theatres  
Showcase  
MAY/JUNE ISSUE NOW AVAILABLE!  
MARQUEE  
COMPLIMENTS OF THE MANAGEMENT

NOTE: CHILDREN 13 YRS. & UNDER MUST BE ACCOMPANIED BY AN ADULT 17 YRS. OR OVER AFTER 8:00 P.M.

**TWIN DRIVE-IN THEATRE**  
WALKER RD. AT HWY. 98 906-1200.

**3 NAUGHTY HOWLERS!**

HIT No 1 **FRITZ THE CAT** SPICY!  
SHOW STARTS AT DUSK! EAST ADMITTANCE RESTRICTED TO PERSONS 14 YEARS OF AGE OR OVER

HIT No 2 **THE NINE LIVES OF FRITZ THE CAT** WILD!  
EAST ADMITTANCE RESTRICTED TO PERSONS 14 YEARS OF AGE OR OVER

HIT No 3 **HEAVY TRAFFIC** "We're not rated X for nothin', baby!"  
EAST ADMITTANCE RESTRICTED TO PERSONS 14 YEARS OF AGE OR OVER

all color show

2 EXCITING FIRST-RUN HITS • COLOR!

DON'T BOTHER TO LOCK YOUR DOORS!!!

Starts Today!

**WEST**

VIC MORROW  
MICHAEL PARKS  
JESSICA HARPER  
SUE ANE LANGDON

NOTHING can get out.

**THE EVICTORS**

ALL COLOR SHOW!

**JAMES RYAN**  
KILL AND KILL AGAIN

WARNING: SOME SCENES MAY BE TOO FRIGHTENING FOR CHILDREN — TH. BR. OUT.