

Talent In Action

• Continued from page 16

The cast album for the show has been picked up by Bell Records, and it should further enhance Schwartz's track records as a Broadway composer.

JIM MELANSON

ALL-STAR BENEFIT

Berkeley Community Theatre

A July 2nd benefit for Vietnam Veterans Washington March featured songwriter Jackson Browne and former cohorts Nitty Gritty Dirt Band headlining a friendly and relaxed show to a small (1,200-1,500) but enthusiastic crowd.

Nitty Gritty played a hot and joyous set that featured a spontaneous cross-stage dance by surprise guest Joan Baez. Baez's sister, Mimi Farina, had organized the affair.

Baez later sang a Hank Williams classic,

"Your Cheating Heart," and Dylan's "You Ain't Goin' Nowhere" with the band.

High point of the concert was Browne's unveiling of new tunes on his soon-to-be-released third Asylum LP. The songs "Fountain of Sorrow" and "The Late Show" were extended, poignant tales that poetically dwelled, in the Browne fashion, on a sense of a precious and untouchable loneliness.

Aside from a beautiful opening duet with Baez on "Come All Ye Fair and Tender Ladies" and an uninterrupted followup into "Take It Easy" that featured Dirt Bander Jimmy Fadden on harp, Browne did his entire set as a duet with David Lindley, who played acoustic guitar and fiddle to Jackson's guitar and piano.

Their performance together was thoroughly moving and intimate, particularly the double acoustic guitar work on "Our Lady of the Wall" and "For Everyman."

Danny O'Keefe opened the show a strong and impressive set that included his hit, "Good Time Charlie's Got the Blues" plus other songs as sterling. Mimi Farina followed with an embarrassing and mawkish serving of goody-goody oatmeal, during which she perverted several perfectly good songs both by oversinging them and "dedicating" and politicizing them.

Comedian Steve Martin did his brazen and funny speedtrip that ends with his head festooned with rabbit ears and colored balloons and his face decorated with big-nose glasses while he says to the audience, "Now, folks, if I can be serious just for a moment..."

It was an entirely low-key, good-vibe affair that went off smoothly and happily, and served to introduce Jackson's fine new work.

-JACK McDONOUGH

DORSEY BURNETTE
KAY AUSTIN

Palomino, Los Angeles

Dorsey Burnette has been a fixture of the rock and country scene for 15 years now, and his experience showed during his fine performance July 6.

Burnette is now going the straight country route and he made the conversion from pop with

little trouble. With a fine voice, an ability to strike up an easy rapport with the audience and armed with a number of top songs, Burnette proved that one need not be spectacular to offer an exciting act.

Running through his biggest rock hits, including "Hey, Little One" and "Tall Oak Tree," a number of his own songs such as "Darling Don't Come Back" and country standards like "Green Grass of Home," the artist proved an able musician as well as vocalist.

Voted "Most Promising Country Male Vocalist" this year by the Academy of Country Music, Burnette should continue to attract new fans and could easily develop into one of country's major attractions should he continue along his present route.

Kay Austin is a fine showperson as well as the owner of a powerful voice. She dances her way through many of her numbers, which include a variety ranging from straight country to rock. If she can combine a major hit with her already exciting show, she should be well on her way to more widespread recognition.

BOB KIRSCH

BOBBY GOLDSBORO
THE GOLDDIGGERS

Thunderbird Hotel, Las Vegas

After a too long absence Bobby Goldsboro returned to Las Vegas and proceeded to set an all-time house count for the Thunderbird. The jammed July 3 showroom watched the personable singer, wearing his weight in turquoise jewelry, reprise hit after record hit.

"I'm a Drifter" brought him on followed by "Watching Scotty Grow," "With Pen In Hand" and "A Song for Children."

He stopped long enough to answer questions from the audience and threw in his frog imitation here and there. Then the song-a-long proceeded through "Muddy Mississippi Line," "Summer, the First Time," "California Wine," "Honey," ending with "I Believe In Music." It's a well-rehearsed, no-nonsense, slick show.

Opening are the Goldiggers, who after many faltering attempts on Las Vegas stages, finally got it together. There are some new girls, they

all have trimmed down, got new costumes and spruced up a bit.

LAURA DENI

WEATHER REPORT
SLEEPY JOHN ESTES
WITH HAMMY NIXON

Bottom Line, New York

Weather Report has become sweet jazz with a huge dose of funk. Its sound has changed greatly in the last year, probably due to numerous personnel changes. The original members that remain are Wayne Shorter, Joe Zawinul and Dom Um Romao.

Whereas the old Weather Report was an ultra-progressive jazz group, the new edition relies on a generous sampling of real funk provided by bassist Alonzo Johnson.

Shorter's soprano sax playing is always very moving, but it's too bad he neglected the tenor sax July 9. He is truly one of the modern masters of that instrument.

Zawinul on the other hand went from electric piano to synthesizer and displayed his overall ability to master the keyboard family.

Delmark Records' blues duet of Sleepy John and Hammy opened this bill, and even though the crowd was there to see Weather Report, they were abundantly well received and commanded the respect of everyone in attendance.

JIM FISHEL

JUDY BRYTE SHOW

Ramada Inn South, Florence, Ky.

Judy Bryte, new on Opryland label, heads a snappy package that sells entertainment. The standardbearer, imbued with charm and savvy garnered over years of nitery work, sells her wares like a trooper, belting out both pop and country material in true commercial style while accompanying herself on the banjo or guitar. She blasts out with some acceptable trumpeting to accompany her male instrumental foursome.

Ms. Bryte works at a brisk pace and gains immediate rapport with her audience with a line of witty repartee. Her choice of song material is equally effective. A solid package for a hotel room or intimate nitery.

BILL SACHS

Signings

Trapeze, U.K. hard rock group, to Warner Bros. Its first WB album is slated for release later this year. . . . Also at Warner Bros., the Good Rats join the label, with its first LP due out next month. . . . Casablanca Records group Tomorrow Morning to American Talent International. . . . The group Fair Play to Silver Slue Records.

Freddie King, former Shelter bluesman, to RSO Records worldwide. . . . Average White Band, Scottish r&b sextet, to Atlantic from MCA. . . . Steppenwolf, newly reunited on CBS-distributed Mums, to be represented by CMA.

Us, new soul act, to Spring/Event Records. . . . Big Mama Thornton to Vanguard, with a live album in production.

Flo & Eddie, formerly ex-Turtle's and ex-Mother's Mark Volman and Howard Kaylan, to Columbia Records.

Russell Tapes
3-Hour 'M.S.'

LOS ANGELES—Leon Russell will star in a special two-part three-hour "Midnight Special" on NBC-TV July 26 and Aug. 2, his first TV headlining in four years.

Part one features Russell and his Gap Band and was taped on location at his home and recording studio in Tulsa. Part two highlights a July 4th concert taped at College Station, Texas. Over 50 performers are involved in this segment.

SMASH

Some Stations like, KOZA, KVKM, KTFS, KXOL, KVIL, KNBO, KATQ, KIMP, KDBS, KWRG, KTOL, KOSY, KACT, KWKA have Music Directors with minds of their own; thus they're one jump ahead by playing the new double sided SMASH hit by KENNY WAYNE and the Kamotions, IT TOOK 27 YEARS (to make one night) and I WANNA GO HOME (and play with them babies).

EXCLUSIVELY ON
HARE RECORDS
our thanx to the engineer and
String arrangements, Norman
Petty.

For DJ copies write to
HARE RECORDS
P.O. Box 1209
Andrews, Tx. 79714



Series 70 Recorder/Reproducers

When you've got more talent than money

TASCAM Series 70 recorder/reproducers were designed for people who've outgrown high-end consumer audio products but can't afford full professional studio gear.

Whether you need single, two or four channels, you define the Series 70... it doesn't define you. Your choices are expanded, not restricted, without paying a performance penalty.

The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need you'll get uncommon quality and reliability. But this time you can afford it.

Series 70 recorder/reproducers. When you've got more talent than money.

TASCAM CORPORATION
5440 McConnell Avenue
Los Angeles, Calif. 90066