

## CBS changing certain favorites

United Press International

They're breaking up old gangs at CBS as Edith Bunker, Olivia Walton and Danny Williams desert their precincts.

When CBS announced its new schedule Tuesday, it revealed that "All In The Family" will become "Archie Bunker's Place," with Archie devoting his time to his Queens' tavern and Edith dropping by occasionally. Michael Learned will appear as Olivia on Walton's Mountain only 10 times, and James MacArthur is gone for good from "Hawaii Five-0."

Gone completely will be "Kaz," "Paper Chase," "Good Times," and the Mary Tyler Moore Hour (she'll return in a sitcom in the fall of 1980). Limited series such as "Billy," "Time Express" and "Dear Detective" also are off.

"Paris" stars James Earl Jones as a Los Angeles detective captain — and if anybody can bring back the cop show, it's an actor of Jones' caliber.

"We're Cruisin'" is a teenage hour that CBS is spotting opposite "Happy Days" and "Laverne & Shirley."

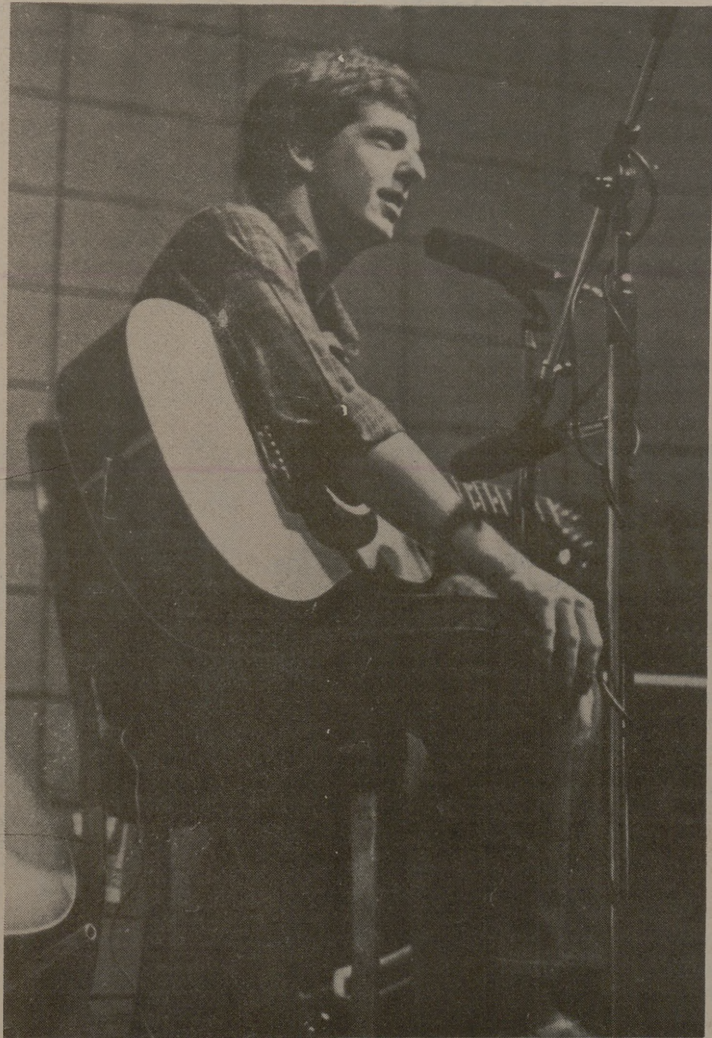


Photo by Colin Cromble

Not "too big" to perform on campus, Willis Allen Ramsey wowed an audience in the Basement Coffeehouse.

## Top 25 Albums

(Record World)

1. *Spirits Having Flown* — Bee Gees
2. *Minute by Minute* — Doobie Brothers
3. *2 Hot!* — Peaches & Herb
4. *Breakfast in America* — Supertramp
5. *Dire Straits* — Dire Straits
6. *Desolation Angels* — Bad Company
7. *Go West* — Village People
8. *Van Halen II* — Van Halen
9. *Parallel Lines* — Blondie
10. *Blondes Have More Fun* — Rod Stewart
11. *Living Inside Your Love* — Geroge Benson
12. *We Are Family* — Sister Sledge
13. *Enlightened Rogues* — The Allman Brothers Band
14. *Cheap Trick at Budokan* — Cheap Trick
15. *52nd Street* — Billy Joel
16. *Briefcase Full of Blues* — Blues Brothers
17. *Dark Horse* — George Harrison
18. *Bustin' Out of L Seven* — Rick James
19. *The Cars* — The Cars
20. *Instant Funk* — Salsoul
21. *Evolution* — Journey
22. *Cruisin'* — Village People
23. *Disco Nights* — G. Q.
24. *Destiny* — Jacksons
25. *Music Box Dancer* — Frank Mills

## BESTSELLERS

### Fiction

1. *The Matarese Circle* — Robert Ludlum
2. *Gold as Gold* — Joseph Heller
3. *War and Remembrance* — Herman Wouk
4. *SS-GB* — Len Deighton
5. *Hanta Yo* — Ruth Beebe Hill
6. *Chesapeake* — James A. Michener
7. *Overload* — Arthur Hailey
8. *The Third World War* — Gen.

John Hackett

9. *Dubin's Lives* — Bernard Malamud
10. *The Stories of John Cheever* — John Cheever

### Nonfiction

1. *The Complete Scarsdale Medica Diet* — HmnrTarnower and Samm Sinclair Baker
2. *How To Prosper During the Coming Bad Years* — Howard J. Ruff

3. *Lauren Bacall: By Myself* — Lauren Bacall
4. *Sophia: Her Own Story* — Sophia Loren
5. *Bronx Zoo* — Sparky Lyle
6. *Mommie Dearest* — Christina Crawford
7. *A Distant Mirror* — Barbara Tuchman
8. *Linda Goodman's Love Signs* — Linda Goodman's instein's Universe — Nigel Calder
10. *To Set the Record Straight* — John Sirica

## Ramsey: 'to go' at the Texan

By LYLE LOVETT

Battalion Staff

The past week has been an exceptional one for live music in Bryan-College Station.

Tonight, Eric Taylor will perform at Grins. Monday and Tuesday it was The Shake Russell Band playing there to a packed house. And it all started last Friday and Saturday with Willis Alan Ramsey at the MSC's Basement Coffeehouse.

Besides perhaps Townes Van Zandt, who played the Basement in the Spring of 1976, Ramsey is the biggest name performer the Basement has booked.

He released an album in 1972 on Shelter Records, a label that also recorded folks like Leon Russell, J.J. Cale and Phoebe Snow.

To his credit as a songwriter, America and The Captain and Tenille recorded Ramsey's "Muskrat Candlelight," Jimmy Buffett recorded his "Ballad of Spider John," Rusty Wier recorded "Painted Lady" and Maria Muldaur will have one of Ramsey's newer songs called "Positively" on an album to be released in July.

Ramsey was also identified with the Texas "progressive country" pseudo-movement in the early '70s by Jan Reid in "The Improbable Rise of Redneck Rock." Reid devoted chapters, among others, to Jerry Jeff Walker, Michael Murphey, Willie Nelson and Ramsey, putting the "boy from Alabama," as Reid called him, in good company.

"I used to say, 'I'm from Birmingham, the Pittsburg of the South,'" Ramsey said in Friday's show. "I never knew what a *wrong* thing that was to add until I went to Pittsburg."

The crowd at the Basement last weekend seemed to not really be in touch with Ramsey as a performer. Last weekend's crowd seemed only to have heard of Ramsey.

"What does he look like?" one woman asked a girlfriend before the Friday show. "Is he dark?"

"He's not as dark as he looks on the album," her friend answered. "I saw him on TV once and he looks different than he does on the album." Outside, a Basement committee member and a man were talking:

"Did the contract say anything about quiet?" the man asked in a tone that implied his authority on the subject of Ramsey. "Because I've seen him in Austin before and he walked off the stage because the crowd was noisy."

What the "authority" didn't recognize as he spoke of Ramsey in the third person was that Ramsey was standing right next to him.

Ramsey agreed to a between-sets interview during the Saturday show while he ate supper. He said he and his manager had wanted to eat at the Texan Restaurant but

didn't get into town early enough. So they ordered "the first take-out in the history of the Texan," and stood over paper plates of steak and lobster at a workbench in the MSC bicycle shop.

"This is a classy way to do an interview," Ramsey's manager Jim Geisler said with a laugh, holding his filet mignon in one hand and a baked potato in the other.

"It's still warm in the center," Ramsey said, biting off a chunk of his filet.

It's been seven years since Ramsey's album was released. Fans have been crying for another ever since.

He said one reason he hasn't yet recorded another album was his experience making the first. It took nearly a year to do and was recorded in five different studios from Tyler to Nashville to Los Angeles. Ramsey was 21 when the album was released.

"I was not happy with the different situations I was in. I thought maybe different studios, different engineers, different musicians would help change things. I don't think I was quite as experienced as I wanted to be at that time.

"I'd been playing professionally about two years. And so I was just sort of picked up by Shelter at a real formative time and plopped down in a 16-track studio and told to make a record and give 'em a call when I was through," he said.

"It was good over a long period of time because I started out a long time ago trying to cope with production and learn about it. But I think just for the initial deal there it was bad because I had to take such a long period of time and get so discouraged to make that first album.

"I liked the record but I just didn't think it was as good as it could be. And I just wanted to learn more about being able to come over better in that medium and how to deal

with those weird people at Shelter Records. I think for a while I was intimidated and wanted really to get a footing.

"We've been waiting for Shelter's contract to run out over the past seven years, which it just has — they wouldn't let me go. So I was tied to them and not wanting to work with them that much.

"It was sort of a you-come-to-us type attitude. It was a little bit hard."

Still, Ramsey had an album and a recording contract on a nationally distributed label. And he was only 21.

"Well I did a good interview I guess," he said, explaining his early success. "I felt like I was on top of things. I'd written a lot of the songs on that first album.

"Right now, I'm trying to finish a soundtrack album for a movie by Lorimar," he said. "I think it's gonna be distributed by Universal. And I'm writing the score for it and also recording it.

So fans can look for the new album in... "1982," Ramsey said with a sarcastic laugh.

"Don't let him print that," Geisler said.

"No," Ramsey said, "uh... soon. I hate to say a recording date. I've got this soundtrack to do and after that I'll be starting to record an album."

Ramsey and Geisler continued eating — hands first.

"Their lobster's not as good as their steak," Ramsey said. "You got any shrimp left?"

"Yeah," Geisler grunted between mouth-fulls.

"Can I have just a little bite?" Ramsey asked reaching for Geisler's plate. "What do you think of this lobster?"

"It's not too bad," Geisler said, looking at the mess they were making.

"That's one thing," he said laughing. "I always work with classy acts."

## RECORD COLLECTION

Annual

End-of-Semester

Sale!

All Albums & Tapes \$1.00 OFF!

Sale ends Sat., May 12

211 University Drive

846-3901