

THE K-ZAM KAZETTE

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Ray Charles

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like material. Brook Benton's "Lie to Me" is one of his better selling disks, topping anything he has done since "Bollweevil." Nat Cole's "Ramblin' Rose" put him on the Hot 100 for the first time in a lengthy spell, and Ray Anthony hit both singles and album charts with his instrumental "Worried Mind." When you add artists like these to the wealth of either country-born and bred or country-oriented talent on the charts the effect on the pop music scene becomes even more imposing.

Besides artists, country music writers and publishers are really having their field day. One Nashville clefver recently said: "If I wrote all day and all night I still couldn't fill all the calls I get for songs. They (meaning the publishers) don't even care whether the tunes are any good or not so long as they carry a Nashville postmark."

There are those in the trade who explain this simply. These experts say that the success of country material will continue as long as the writers produce honest songs. Cadence chief Archie Bleyer summed it up for many others when he stated that the success in country material lies in its directness and simplicity. Melody and lyric tell a story simply and with feeling. There are few gimmicks and an absence of complication.

It has also been noted that the unique country sound, instrumentally, is a refreshing change from hard-hitting sax, drums and blues changes. And one of the delights of this country sound, as

it is performed today, is that it has interwoven all facets of pop music into its fibre. Along with the soulful, twanging guitar and the "Last Date" piano, light touches of gospel, rhythm and blues, Tex-Mex, Latin rhythms and even jazz are gently employed. Who knows? Maybe the next sound to filter into the country texture will be bossa nova.

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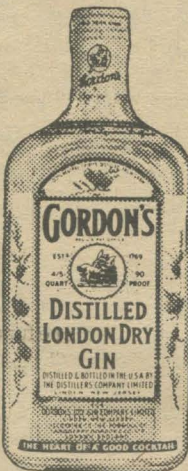


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I Think . . .

YOU'D BETTER KNOW IT
 by Al Celestine

You don't have to tell any Jazz "buff" around this area how hard it is to find a club featuring Jazz that will stay opened and in business long enough to go back the second time. This problem appears no greater in the Seattle area than any other, but it is.

The difficulty, it is known, lies in the owner's financial accounting. Many operators begin with clubs featuring Jazz for a reason as simple as the fact that they like Jazz. However, I'm certain that there are owners, rightfully like anyone who goes into a business venture, who start out with the idea that they're going to make a profitable living at doing what they enjoy doing most. But unless the operator is a financially able man and a lover of the exciting sound of Jazz, he has to lean a little and demand from his group a little "twist" music for the many patrons who sit shaking their heads and bodies in their seats with suggestions of that er, dance. The group finds the owner requesting more of the same as the faces in his audience start changing from the clean-cut, polite face, bobbing respectfully to "scrapple from the Apple" to the wide-eyed, finger-popping, rancorous look of vulgarity. The group, no longer able to bear it, quits, and the owner either finds another more cooperative group or sells out.

George Marshall, it is learned, has been requesting more "twist" music for some time. And it's all your fault. Yes, that's right dear reader. Yours and mine and all who claim to be lovers of modern music. Unlike the twisters who outnumber us and don't really need to support anything, we don't support Jazz clubs. We all make one short appearance every two weeks and spend two dollars. Then one night we enter and sadly admit that "this club is deteriorating." But it isn't. While you were on vacation the twisters were there every night, shouting and popping their fingers. Costly vacation wasn't it? Sure, I know, you didn't have much time that week and you had to get up early. But I know. Tell it to the musicians you've let down; who are roaming around the city's streets looking for another home for his music. Tell it to the club owner. The one whose club and good intentions you're sending to the graveyard of all good clubs and good intentions. Go ahead, shout it from atop Mt. Rainier that you're sorry. I know. Because I'm sorry too.

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A Little Garbage on Turkey Day?

By Royal Broomsweep

Though the sun was bright and confidence ran high, 92 million turkeys, and 11 Bulldogs were to die. The turkeys never had a chance, but the Bulldogs did, Big Bad John must have flipped his lid.

It wasn't all bad for the Garfield team, when Holmes went 54 yards there were some real jubilant screams.

But all too soon the Spartans struck back, the Dogs just couldn't stop that running attack.

The next three periods saw Garfield without a point, needless to say there was some cussin' in the joint.

Shoreline clicked like a football team should, just like the experts said they would.

Big Bad John, after feeling the hurt, said we've got to trick em', if we want to reach paydirt, and so they tried triple reverses and all, only to look bad while meeting their fall.

The "Wop Delivery" had been a successful play, and the Bulldogs thought it might save the day, but the alert Spartans were not to be fooled, on the 16 yard line the "wop" was cooled.

The scene of the slaughter was by the city dump, after all that garbage many a throat had a lump.

The Turkey Day dinner just didn't seem the same, because razzle-dazzle garbage proved awfully lame.

I hope this little ditty doesn't cost too many friends, we'll change the lines next Turkey Day if Garfield wins.

Jack Roberson

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guest artists appeared to delight the many patrons who jammed the club. Guest performers read something like a "who's who" from the Seattle night clubs. Vocalists Ruth Smith and Clarke Williams appeared, as did a vocal quartet by the name of the "Lammels". From the "Blue Room", Laura Darden was on hand as well as the K. C. Bell Trio. Mike Taylor took the organ chair of Holden with the assistance of "yours truly" on conga drum for two rousing typed jazz tunes. Taylor is currently appearing at the "Red Rooster".

The happy, big sound of the Dave Holden Trio, the wonderful support of the patrons and the fact that very shortly "live" music will be presented Wed., Fri., and Sat., all combined to make the "Tiki" the new Seattle success story and Jack "Tiki" Roberson, the reigning "Mikado" of the East Side.

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