Memphis Sound: Successes Many; Failures A Few

A person coming to Memphis and picking up this first edition of the Memphis Blues Notes might decide that a bad case of anglophobia, or just plain things English, had broken out here. Many Memphians might think so.

But at least we can assure the reader the symptoms have long been festering beneath the surface.

We also have ascertained that almost any visitor to Memphis knows this city is the "Blue". Three months of investigating this field and we are not quite so sure that the same can be said for Memphians.

That is what this English protest is all about.

It begins on Page 2 with an interview with Jim Stewart, who owns one of the biggest recording studios in Memphis. The city is fast becoming a major recording center. His complaint is the English are stealing our music and in substance, giving a growing generation of record buyers the impression that Beale Street may be located somewhere in old London town. The big culprit, he says, is the Top 40 format stations.

Rufus Thomas, who has promised to keep us abreast of this rhythm and blues explosion, has another complaint against the English. He has kind words for two groups, the Beatles and the Rolling Stones, but not the rest. His column appears on Page 5.

But not all inside is blamed on the redcoats' coming. Perry Allen, music teacher and respected local jazz critic, wants more club owners to take a strong pro-jazz stand and see what John Q. Public will and won't buy. You'll find him along side Mr. Thomas on Page 5.

Now a question: did you know Memphis has had the No. 3 best combo in the nation under the direction of Willie Mitchell at the Manhattan Club? We don't say so, the nation's disc jockeys do. And they are voting now to decide who was No. 1 in 1965. It might be Mr. Mitchell. His story appears on the back page.

All in all, we hope we have put together as the masthead says—an entertaining newspaper—100 per cent entertainment news and nothing else. If you have any comments or suggestions, let us know. In the meantime, you'll find—

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And More!

Round Robin Of Great Names Plan Engagements In Memphis

A virtual round robin of great recording names is coming to Memphis within the next two months, with the biggest talent including such artists as Count Basie, Jackie Wilson, Cannonball Adderley, Ray Charles, and B. B. King.

Club Paradise, 645 E. Georgia Ave., leads the list with Count Basie April 11 at the club. The master of left-handed piano rhythm will follow two left-handed guitarists, Albert King, April 1, and Barbara Lynn, April 10, both Sundays.

Jackie Wilson and B. B. King, 8th artists, headline a show April 19 at The Auditorium. Appearing with this pair will be the Drifters, Ben E King, the Marvinettes and Carr, whose record You've Got My Mind Messed Up hit the Top 10 in Memphis and is moving up the charts.

Cannonball Adderley, perhaps the top jazz saxophonist, has a two-day engagement May 7-8 at Club Paradise. Ray Charles brings his show to Memphis June 5, first to The Auditorium and later the Club Paradise, according to Andrew (Sunbeam) Mitchell, district manager.

Albert King, known as Big Time, hits the scene recording in 1953 and 1964 and called "Lonesome in My Bedroom". He followed this with several others and appeared on the nation's best selling record charts most recently with 'Don't Throw Your Love On Me Strong'.

His style is described as "hard and backward" rocking blues. He is a native of Indiana, A., and was reared and learned music in Forrest City, Ark. He makes St. Louis his home.

"Well, you just listen to the way he sings such as Jackie Wilson and Brooke Benton with his guitar style, we have a hit on our hands."

Barbara Lynn is 22 years old and probably is the only left-handed female guitar professional in the world. She lives in Beaumont, Texas, and has toured South America, the West Indies and Europe.

Vanguard's Barbara Perry Has Final Week Before St. Louis

Barbara Perry, one of Memphis' top jazz and popular singers has accepted an engagement for one week at the Vanity Fair in the Gas Light area of St. Louis.

She opened her St. Louis stint March 29. She plans to return to Memphis next week for a last singing engagement here, then back to St. Louis through the summer.

"This is a good opportunity for me," Miss Perry said. "It will give me greater singing experience and something that I have wanted to do for a long time."

Miss Perry sings uptempo versions of pop hits, standards and jazz numbers at the Village Vanguard, 225 Porter. Courtney Harris, whose own combo will handle the main entertainment duties at the Vanguard, said, "This is a great break for Barbara."

I wish her all the luck." The Vanguard plans to continue its jazz format.

Mr. Harris and Miss Perry herself describe her singing style as "something like Nancy Wilson's". But Miss Perry can sing her own and James Carr of her own. And, despite specializing at the Vanguard in more upbeat music, she also handles rock and roll rhythm and blues numbers. "I sing what the people want to hear."

How do you determine what?

"Well, you just listen to the way they respond. You remember the audience the night before and try to work them up to the same peak."

Memphis Blue Notes
THE ENTERTAINING NEWSPAPER
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20c
English Siphon Off Memphis Sound Stations Won’t Play

By JIM STEWART

Memphis is unlike any other town in the country. If the other towns have a hometown talent make good, they publicize it. They push it. But not Memphis.

But Memphis is the home of the blues. Rhythm and blues were born here.

Most of our people come from small towns and the surrounding countryside. Perhaps they are ashamed of their background. Maybe the Negroes are partly ashamed. Maybe they attenuate rhythm and blues with a way of life.

Well, it is a way of life. It is a part of our American way of life. It is actually only the music we can say it is ours.

This heritage is something to be proud of. We are the cause of rhythm and blues. This is where we were born. People and people all over the world look to Memphis. The world acknowledges and accepts this. But we don’t take the English. They are becoming aware of our potential. They have a copy of this. If the Memphis sound is being used and abused by all the contemporary musi- cians of this time, then they are siphoning off our talent.

So why do we accept a substitute in Memphis—the English sound—or an imitation and put down and reject the real rhythm and blues of our own city?

What is the reason? I think the problems lie with the station management. Not with the program director. His hands are tied. The management says to him, ‘You don’t play this record or this type of record. In many cases that is where it all starts, among the executives of the pop stations.

Sales are supposed to be the factor that determines a record’s popularity. But it doesn’t. I can name you specific records that if you check the sales you will find that they were in the top 40 but really were not—if you check actual sales.

This market—on the basis of sales—is 33 to 68 per cent rhythm and blues. Now if that should be the determining factor of what is played, right? But it isn’t.

For example, ‘Baby, Scratch My Back’ by Slim Harpo probably was the number one selling record in this town. But if you will check your charts you will find it never reached the top 10. They (the pop stations) played the record because they were forced to. It got so popular they were forced to play it.

Instead, they said something like ‘Green Beret’ was the number one record. But it wasn’t.

I say it is not right to push one record according to the top 40 listings when another record from your hometown is actually selling more. Give the record credit from wherever it comes from.

Let’s not discriminate between rhythm and blues or race. If it is a good record, let’s give it credit for being that and let’s play it. This is the number one record and let’s play it like the number one record.

Let’s not stick it down into a mass of wax and play it perhaps once a day just because it is a rhythm and blues record. If it deserves top spot give it to it.

Nashville pushes country and western. Detroit pushes its sound. But the pop stations here are not pushing the kind of music people want to hear here.

We (in the rhythm and blues field) must break our records in other mar- kets for them to become a hit here. If they make the popular charts, then they get played. It is not fair to hometown talent. There is just a tremendous waste of talent in this city because of this type of attitude on the part of the media, radio and newspapers. They don’t help expose our talent. I don’t think they give the colored artist a chance.

Do you realize the type of music they are pushing? The English Sound. The English are copying the rhythm and blues right down to the t. That is where the sound is coming from. They will take records by art- ists like Otis Redding and copy it right down.

You name it, they are taking it. Now how do you figure this when it is an imitation of our rhythm and blues?

Yet these top 40 stations won’t play rhythm and blues but they play an imitation of rhythm and blues.

The Memphis record buying mar- ket is about 45 per cent Negro. Spon- sors want to reach as many people as they can. I think the pop stations are ignoring a large part of the po- tential audience and doing an injus- tice to their sponsors. Think of the extra audience they would pick up if they played their records a little more down the middle. They are by- passing the colored audience com- pletely. If I were the owner of one of these top pop stations, I would cer- tainly try to pick up this audience. Certainly no colored radio is going to listen to these stations.

In all fairness though, I must say this, the colored people have a more agregated attitude when it comes to buying music. They won’t buy white music.

How big a market is there for rhythm and blues? Washington and Baltimore are our biggest markets.

Miami is large. Of course, there are Chicago, Detroit and New York. And Atlanta, Ga., which indicates again that our locality and people are similar. In Atlanta, they will jump at the chance to get an exclus- ive on an Otis Redding record. But here stations wait until an Otis Redding record has made the charts.

In order for the rhythm and blues artist to take his proper place there must be an acceptance. The people of Memphis have to acknowledge to themselves that this is the music of our locality, our immediate surround- ings.

NOTICE

Memphis Blue Notes, The Entertain- ing Newspaper, is published by C. Robert Hess, P.O. Box 1560 (Zip Code 38101). It is the purpose of this newspaper to report and promote talent and entertainment in Mem-phis, the home of the blues and a major recording center which also of- fers its citizens and visitors an as- tonishing variety of live entertain- ment. Articles and advertisements are restricted to this or related fields. The decision is the editor’s. Contributions and comments are wel- come.

This, the Blue Notes first issue, covers the dates April 5, through April 17, 1966. The second issue will be published on or about April 15. —Ed.

THE VILLAGE VANGUARD

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1459 S. Bellevue
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Willy Mitchell
Don Bryant

BAND NIGHTLY

April 5 to April 17

Jim Stewart, head of Stax/Volt recording studios, 926 E. McLe- more, collected some of his label’s top stars together for this picture. From left are Otis Redding, who has a very big hit ‘Satisfaction’, Stewart, Rufus Thomas, ‘The Dog Man’, Booker T. Jones of the MGs, and seated Carla Thomas, Rufus’ daughter, who has a big new hit ‘Let Me Be Good To You.’

The story The Beatles possibly plan to come to Memphis for a two- week recording session beginning April 9th broke at press time. Mrs. Estelle Axtom, a co-owner along with Jim Stewart of Stax/Volt Recording Studios, 926 E. McLeomore, said, “The Beatles heard the Memphis-Stax Sound in England and liked it.” In this interview prepared earlier, Mr. Stewart gives some of the reasons the Memphis Sound has become so popular around the world, and asks why it has not gathered greater public support at home.
Steinberg’s Malibu House Opening
Signals Completion of An Ambition

By Vi Hess

A collection of ideas ranging from Japanese prints for interior decorating to personal favorite recipes from across the country have been combined in Memphis by a veteran restaurant cook, owner, and operator.

Wilton Steinberg, the owner of the Royal Arms at 2252 S. Bellevue has opened a new supper club called Steinberg’s Malibu House. It is situated at Tony’s former location, 1464 Lyceum Rd., just off Bellevue about four blocks north of the Royal Arms.

Mr. Steinberg said the supper club is the realization of a long ambition.

The interiors could be described as posh, carpeting, large comfortable white booths and an intriguing, indirect lighting system which gives the club a warm, cozy and intimate feeling.

Mr. Steinberg has two separate dining rooms, both of which will be in use when the club is open. The separate rooms, he said, will enable him to cater to private parties.

He said all of his fixtures were purchased new for the club. The menu ranges from oysters Rockefeller to Chateaubriand, and from lobster thermidor to all other varieties of seafood.

Mr. Steinberg told this reporter, “My whole emphasis is on the best possible food, along with the best service to keep the public happy.”

Steinberg’s Malibu House will open at 6 p.m. every day except Tuesday. The telephone number is 946-9286.

Twilighter Is Studying Adding Oriental Touch

The owners of The Twilight Lounge located at 1786 Madison, plan to remodel their club soon. One of their ideas is an oriental motif.

After the club is remodeled, they are studying the possibilities of a full combo in the club. "Jamie" is currently playing and singing there every Friday and Saturday night.

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Slim Harpo’s Itch Collects Good Scratch

Did it ever happen to you? It’s late at night and you’ve had a hard day. You pull off your clothes and fall into bed. Then you itch. First here, then there and then where you can’t possibly get at it. You look at your wife and say: “Baby scratch my back.”

It happened to Slim Harpo and he knew he had the makings of a “monster of a record.”

Mr. Harpo, who has made two appearances in Memphis in as many months, the latest at the Club Tropicana, won’t say publicly whether this was the case. He just laughs when asked. His wife almost gives a giggle.

“Someday I’m going to write a book about those silly things,” she said. “But I won’t say anything about that one.”

The song was recorded last December in Crowley, La. Harpo, whose real name is James Moore, says his wife writes his music for him. “Scratch My Back was his idea, most of his songs are,” she said.

“I just listen and we play with the words and I add what I can. But how we think up these ideas, I can’t explain. It just comes out here.”

Mr. and Mrs. Harpo—her name is Lovelle—live in Baton Rouge, La. The pretty Mrs. Harpo says they have been married 24 years. He laughs and adds, “That’s right.”

Success has touched the Harpos three times. The first came in 1956 with a song inspired by a beekeeper’s hives along the side of a road. The title was “I’m a King Bee.” In 1960, Harpo hit again with a song titled “Raining In My Heart.”

Hide-A-Way Offers 2 Bands

Hernando’s Hide-A-Way, situated at 3210 Old Hernando Road, a great big black barn-type building, really draws the crowds in for many reasons.

The club features two bands six days a week, both composed of experienced entertainers that have cut records and been on the road with some great combos or artists such as Jerry Lee Lewis and the Bill Black Combo.

Jesse Carter, a member of the band which plays in the afternoon for the tea dance, has played with Bill Block’s combo and was on the road with Ace Cannon about a year before he decided to quit the road for a settled life.

Duck Dunn, the leader of the Hide-A-Ways, was the leader of the Markkeys who recorded the “Philly Dog,” a top record under the Stax label, although he is now the leader of the Hide-A-Ways at Hernando’s, he is still considered a member of the Stax recording studio’s line of musicians.

Albert (Buck) Hutcherson, who plays a “hot guitar” according to Charles Foren, the owner, played with Lewis for four years before deciding to quit the road also and settle down in Memphis. Although he is originally from Mississippi, he started his music career here.

Club Paradise
8:00 Until
Live Music Every Week
Out-Of-Town Stars Every Week End

645 E. Georgia Ave.
525-6073
Two "bombshells" were announced recently. One was the lean, hungry look that City Commission surprisingly cast in the direction of Andrew (Sunbeam) Mitchell's Club Paradise. The other was the Police Department's move against private clubs.

The first may remain a mystery. The second was ho-hum to all but the wounded club owners.

Our sources claim both actions were phony. The real targets were elsewhere, but that doesn't serve the cause of Memphis entertainment.

Entertainment is a major industry in Memphis, although it is virtually unnoticed as such at present. These clubs are really private businessmen in an already precarious business, and these businessmen are performing a very real service to the Memphis public. You have only to look through this paper to see that.

In the two instances we have cited we are certain neither the public nor the club owners—certainly not the club owners—have been given enough facts.

The Police Department's move was apparently aimed at the teenage go go clubs. On go go clubs, club owners back Juvudine Judge Kenneth Turner all the way. But, they also add, Memphis is being very shortsighted in just closing these clubs down.

Actually, private clubs are not closed down, as many Memphians know from their own experience. The club owners and managers tell us the Police Department has told them to keep operating just as they are for 30 days. "Tell us when we got this thing worked out." Now no businessman can run a business that way.

In the meantime, just what does Memphis expect its youth to do—or eventually perhaps its adults? Stay home? Not likely.

The issue at the Club Paradise is even more confusing and may never be unraveled. Commissioner James Moore outlined the city's plans to purchase the club for a community center. But he should know that in Club Paradise Memphis has the biggest in size and also one of the best clubs from New York State to Nevada.

The picture above gives an idea of how it looks for those Memphians who have not visited it.

The city indicates it would spend $498,000 to purchase and improve the club into a community center. A news article quoted Mr. Mitchell as saying his option to buy the club came to $225,000. Discounting profit here and there, that is a fantastic amount for a city to spend on one community center.

The question that has not been asked of City Hall is what improvement.

It can't be a gymnasium, the roof is too low. It can't be knocking down old walls, the former bowling alley doesn't have any. And the difference between Mr. Mitchell's option and the city's plan will buy a nifty little building elsewhere we are sure.

Mr. Mitchell also tells us the city already has three community centers in the area with gyms, parks, ball fields and a track course. Why, then must the city close down nightclubs to make community centers. In the field of civic improvement that is robbing Peter to pay Paul.

In the meantime, we are happy to hear that the public is coming to Mr. Mitchell's support. May more come.

'...Cause My Baby Done Left This Town'

If you haven't heard Miss Barbara Perry sing, go out to the Village Vanguard next week, her last scheduled appearance in Memphis before a summer in St. Louis. Miss Perry is talented enough not to come back this way for quite some time. She is a native of Memphis and a good example of what Perry Allen says on Page 5: the musician who learns his trade here but gets the best break elsewhere. The difference between St. Louis and Memphis is no more than a car line in the support club owners get from the public. Memphis has the number one recording sound in the record industry, why not the best supported clubs too?
Beats Don’t Bug Rufus Thomas At All

By RUFUS THOMAS

There are only two groups from England that I go for. Both are from the Rolling Stones, because after the Beatles and the Rolling Stones, the rest of the groups are out of earshot, out of earight.

When you hear one you hear them all. That is about the size of it.

The reason I like the Beatles is that they are very good song writers. They write very good material and their singing is far above the rest of the groups.

If you know when it comes to the Rolling Stones—well, it comes to rhythm and blues—but the Rolling Stones are much better than the Beatles.

The Animals? The others? They don’t have the anything. We have more talent over here than the British do. But they get the publicity job and we don’t.

Recently, I was playing in Gastonia, North Carolina, with a group of several teenagers. We started up for a rehearsal and I didn’t know what to expect. I said do you want Wakin’ the Dog’ and they said yeah. The bass and guitar struck it off and, man, it was beautiful. They were way above.

Any of your groups can put more talent in than any British group any day of the week. But our acts go over there and only come back when they make money. But when their groups come over here—now that’s money.

I think the rhythm and blues market is still growing. And I think it will never die. I think it is here to stay.

My favorite song of the Beatles is ‘I Want To Hold Your Hand.’ It had a terrific beat to it, a rhythm and blues beat, and it has a rhythm and blues flavor to it. But now the Rolling Stones, they are rhythm and blues the way.

Of course, I am very fortunate that I have the Added Beat. I have the Wakin’ the Dog’ and I can appreciate that they did it on their album and their album sold. I can appreciate that very much.

But again I say there are only two British groups.

For me, the top tunes being played now are first ‘634-7857’ by Wilson Pickett. It has a rocking beat and he does a beautiful rendition of it. The record is on Atlantic label here in Memphis. It has the Memphis Sound.

Pickett’s first record to go big was ‘In the Midnight Hour’ and Top Memphis Hits

Current hit records produced in Memphis include (artist, title, and label):


Jazz Beat

Perry Allen Asks Club Owners To Really Give Jazz Crucial Test

By PERRY ALLEN

Club owners from Long Beach, Calif., to Providence, R. I., are picking up free money and talent Memphis isn’t paying for.

The reason is club owners in Memphis just don’t know for sure.

John Q. Publie won’t buy good jazz.

I don’t think it is because Memphis club owners and managers don’t want to produce it. I think the problem is that he is afraid to take that step. But someone in Memphis is going to have to be the first. The talent is there, the musicians are ready and able, and I think the public, if he knows where to find good jazz, will support it.

Memphis is known as a makeshift town of music. As a musician in Chicago told me recently Memphis is as good as a $3 bill as far good music is concerned. I believe Memphis has the potential of a big city appreciation of good music.

Memphis has some very good jazz today. It is small but compared to what we have had in the past Memphis has some quite good jazz available. It could still be better.

The point I want to make is that I think the club owners ought to talk more with their entertainers and let them give him help in producing the kind of entertainment the people really want.

The entertainers know the public wants variety. If people are bored—and Memphis is bored with its music now—it is because all people have a dying need and want for something different. You would be surprised at the number of people who will buy a bottle of whiskey and get drunk rather than listen to the music they are offered here today.

What Memphis needs is the courage to grow. There are many jazz musicians in town who would play just for the experience if club owners, even r&b clubs, would give them just one or two nights a week or a Sunday matinee for a jam session.

Carr’s Record Soars As Gulf Tour Begins

James Carr, whose ‘You’ve Got My Mind Messed Up’ is ready to break on the national record charts, has begun a series of road trips with a tour of Gulf Coast engagements.

Carr, who recorded his hit last December, is on Gold Wax label out of Memphis.

Interviewed at the Gold Wax studios before he left, Carr said he hopes to buy a home in Memphis in June or July. He is 23, married, and has five children who live in Illinois. He is a native of Memphis.

Carr said the tour ends two months of just enjoying being with his family in Illinois. He is on the road most of each year.

He has been recording for the last three years and has made four records. ‘You Got My Mind Messed Up,’ written by Osborne Burnett (Oboe) McClinton, is his biggest so far, but his first. ‘You Don’t Want Me,’ was ‘a pretty nice record for me too.’

“We recorded ‘I’ve Got My Mind Messed Up’ last December,’ Carr said, ‘and I had so much confidence in the record—the song was so good and the words and arrangements too—that I just rested the last two months.”

Carr said his wife didn’t like him to travel so much, “but with a family you have to do what the family wants. And she wants me to go out and earn some.”

He added he thought he had enough kids, but “I plan to have all the records I can.”

His next release on the Gold Wax label is scheduled to be ‘Forgetting You’.

Bell Is After New Song Hit

William Bell, whose record ‘You Don’t Miss Your Water Until Your Well Runs Dry’ sold 300,000 copies in the days before he entered the U. S. Army, has taken over as full-time manager of the Tiki Club while resuming his recording career.

‘This is more or less a hectic life right now,’ he said last week.

Bell, who has just finished recording at Stax/Volt recording studios, 628 E. Mclemore, said the hit he had in the Army, with duty in Formosa and Thailand—“close but not quite Viet Nam”—“kind of slowed down my recording work, but I don’t feel I lost any experience.”

In fact, he gained some things. His last year in the Army was spent in the Special Services branch, entertaining and three months of that was devoted to dramatics. ‘That really interested me. I might like to combine them a little later. But right now I need to concentrate on recording and handling the club.”

The Tiki Club is situated at 1187 S. Bellevue.

Some of Bell’s top hits have included ‘I Wouldn’t Have It Any Other Way,’ ‘Somebody Mentioned Your Name,’ and since his gig with Uncle Sam ‘Crying All By Myself.’

Bell is backed up at the Tiki Club by the Bar Kays with Ronnie Oglesby on organ; Ferlin Jones, tenor sax; Ben Corley, trumpet; James Alexander, bass; Jimmy King, guitar; and Carl Cunningham, drummer.

Congratulations

To Memphis Blue Notes

STAX VOLT Recording Co.

Jim Stewart 926 E. Mclemore 946-2535
MSU's Swinging Yo Yos Schedule

String Of Summer Road Workouts

If the plans and hopes of five Memphis State University sophomores work out, they may have one of the most lucrative summers in the history of those on campus.

The five are members of the Swinging Yo Yos. They have just released a record on Gold Wax label called "Leanin' On You."

The five, formerly billed as Rusty and the Charms, are Terry Holder, organist, Norman Brown, lead guitar, Larry Cooper, rhythm guitar, Bill Vance, bass, Ray Doty, drummer, and Donny Morgan and Rusty Taylor, both singers. The average age is 19.

Bill Vance graduated from East and Norman Brown from Central. The rest are from Treadwell. They have been together for four or five years, playing all of the adjacent Southern states. The record, however, represents a new departure for them.

"Everything is new. We changed our name—because another group released a record first with the name the Charms—and cut our first record," said Dickey Taylor, brother of one of the singers and manager of the group.

"We have been playing week ends while going to school. This summer we plan to pick up some one-nighters and travel across the country. We all dig travel."

4,000 Support Club Paradise's Owner

A petition with 4,000 names has joined the protest over City Commission's tentative plans to take over Club Paradise at 945 E. Georgia for use as a community center.

"They told me about the petition this morning (Tuesday, March 29)," club owner Andrew (Sunbeam) Mitchell said. "None of us know what to expect. We can't figure out why the commissioners would want my business. But we are going to stay here as long as the city will let us."

Mr. Mitchell said his lease runs through 1968. A group of backers flew to Memphis earlier to examine the lease and study the city's proposed action shortly after the announcement.

Mitchell said the news stories have not hurt his business. "The crowds have still been coming in, but the people are worried and ask me a lot about what it means. We have to tell them we don't know."

Pianist Specializes In Progressive Jazz

Tommy Ferguson, (band director at MSU) is playing every Friday and Saturday night 10:30 until at the Share Cropper situated at 266 Walnut.

Jo Freedman, manager, said, "He's the best jazz pianist in town, and with Ronnie Tott on the drums, Eddie Hubbard on jazz flute and Cliff Aker on the bass, you can hear some of the best progressive jazz in town."

Mr. Ferguson recently returned from Rochester, N. Y., where he was attending the Eastman School of Music. He has a doctorate degree in music.

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