

Why Move Downtown?

One old cotton warehouse still has a future. Rather than being torn down as so many other beautiful old Memphis buildings are, it is being restored to serve its new owners.

The building, located at 41-43 Union Avenue, is solid and sturdy. It is three stories high with six evenly divided spaces which convert naturally into apartments.

Attention was first drawn to the building by photographer Perry Walker; he had been living and working there. Then Charlie Vergos put his money down for the option on the building — but at that time no one else was committed. His faith in the building's potential eventually pulled a group of investors together. Subsequently, their venture was supported by the National Bank of Commerce.

Charlie is planning a gallery for his east first floor space and an art studio. Chappell, Williams and Segal already occupy the river side; they were a natural since they had been there for a year, and, while trying to buy, had begun their renovations. Carol and Norman Brewer, and Jack Tucker will live in apartments on the second floor. Georg Shook and I are planning third floor studios.

I talked with the others and got their comments on the project. My primary question, of course, was "Why?"

Carol Coletta: This project provides us with a lot of marvelously unique space for a much lower price than we could have had any place else.... I like old places and old things and it's very exciting to think I'm going to be living in the middle of it all....

What's encouraging about our project is that it is not some big God-father developer-in-the-sky coming down to lay all this on us, but it's a very small group of certainly not wealthy people who came together to do the project.

Norman Brewer: ...I have been very involved in the Downtown project through my job. This project will be one of many like this to come which will bring the people and new businesses to the Downtown area, because Downtown Memphis has much to offer both the residential and business community.

Ellis Chappell: We started out just renting with the desire to buy. Even though we couldn't swing the purchase at the time, we started on the renovation of our building anyway.... We're using a lot of materials salvaged from other buildings that are being torn down in the Downtown area. We got the beams out of an old ware-

house and the windows for our mezzanine came out of an office building next to that.

Jean Segal: I started working out east and had to come Downtown to see clients.... When I received a job offer Downtown, I took it realizing this was where I wanted to be. There are so many different things and various kinds of people within a small space.

Jim Williams: I'm not from Memphis, so when I came here I was looking forward to what a river city with its history would be like. It was disappointing to learn that it had a lot to offer, with so much potential, but they weren't taking advantage of it. I wanted to feel the river city and its river life, and am happy to say that it's happening now.

Charlie Vergos: ...When people come through here, they don't want to see the new buildings. They want to see what was originally cotton row. They want to see what was Beale Street....

...If people will take an interest and move down with us, perhaps we can save some of it before some person decides to tear it down also. The banks are willing to participate. They have programs open to people that are interested in the Downtown. There's still plenty of buildings available. If you locate one you particularly like, get a reputable realtor or see your banker and let them check it out....

Jack Tucker: ...My approach to an old building is to try to revitalize it and not necessarily restore it, depending on the historical value of the building. I'm a more contemporary architect, and I would like to see a more contemporary feel within the building rather than without, enhancing the old parts that are useful by a contrast with the new. We have brick walls and wood floors we are preserving, letting the rest of the space float within the one huge space.

There's a lot of buildings still for sale or for lease Downtown, and now is the time to do it. This is a link between the old and new, and I'm for moving on....

Georg Shook: Charlie called me and said, "I have a building I think you would be interested in." I had always wanted a studio along the Mississippi River, never realizing what the future would bring. I was impressed when I actually saw the third floor loft area on the side of the river that I was to occupy. The 10-foot high ceilings and the skylights that face north, plus a magnificent view of the river, and the history and tradition — all adds to the aesthetics of painting.

And Myself: I first learned of this project through George Shook, and my first reaction was: "Do you realize what you have here? The space, the brick walls! It is perfect for an artist. I want my studio down here, too!"

I wanted to be Downtown — not just because of the heritage and history — but because that's the real Memphis.

Everything has to be a real and natural process for me.... The whole point is that I've gotten so involved in Memphis and the people who put this project together that I can't help but get excited about what is going to happen to me, to my painting, and to Downtown Memphis.

—Connie Hendrix

center city

VOLUME III, NUMBER 14
JULY 8, 1976

Schwab's Is Still On Beale



Rumors have been circulating that A. Schwab's is leaving Beale Street. One reporter recently phoned the owner, Abram Schwab, who quickly denied the rumor, so the reporter hung up, perhaps believing no story was there.

The real story is that A. Schwab's is still there, at 163 Beale Street, in its second century of business. The original proprietor, Abraham Schwab, came to the United States from Alsace, France, just after the Franco-Prussian War of 1871. He opened a store in Memphis in January, 1876. Second-, third-, and fourth-generation members of his family work in the store now.

Recently, across the street, the Epsteins moved their pawnshop from 166 Beale to Poplar near the Medical Center, leaving Schwab's as the last owner-occupied property on Beale within the Blue Light District; all the rest of the businesses rent from the Memphis Housing Authority. Sonny's moving gave substance to the rumors about Schwab's; in reply, Mr. Schwab quoted Mark Twain, who told reporters that the reports of his death have been somewhat exaggerated.

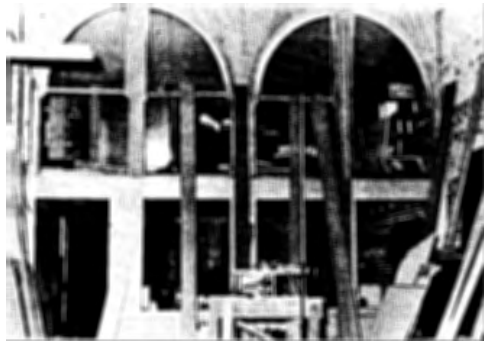
Plans for redeveloping Beale Street were first publicized in 1963. The original architectural renderings showed that Schwab's and other stores would be hidden behind modish brick facades and arcades with blue-glass canopies. (Recent designs restore the original facades, eliminate the canopies, and fill-in with appropriate new buildings.) By 1969, when federal approval for the new Beale Street was given, as part of Urban Renewal Project Tennessee R-77, the Memphis Housing Authority, the agency in charge, began moving out about 1800 families in

the Beale-Linden area and began acquiring commercial properties along Beale Street. In return, 3100 units of new housing and a wonderful new "blue light district" were promised.

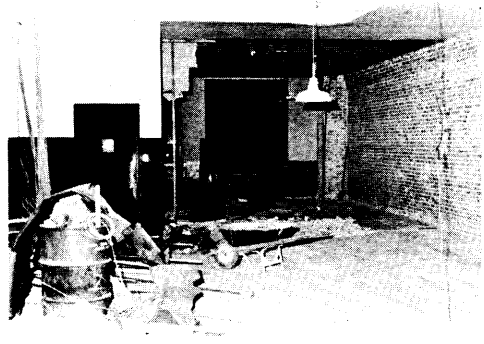
Unfortunately, from the moment the commercial buildings were emptied, they started to deteriorate. No tenants mean no maintenance; the only way to keep a building in good shape is to keep it occupied. Vacant buildings also invite vandals. Most of the buildings have been neglected for so many years that rehabilitation costs are currently estimated at \$30 per square foot, the same figure quoted for new construction these days. Emptying the buildings on Beale has added several million dollars in future rehabilitation costs, as has the hacking-off the backs of the longer buildings for alleys and parking spaces.

Beale's occupied buildings have held up well; A. Schwab's, for example, is in fine shape. The dry-

(Continued on page 2)



Photos by Debi Murley



CENTER CITY BIMONTHLY REPORT for period ending June 30, 1976

Cash on May 1, 1976 \$377.27

REVENUES

Donations \$207.00
Advertisements 153.00
Fund-Raising Proceeds 215.00
Loan from Front Street Arts . . . 200.00
Total Two-Month Revenues. . \$775.00

EXPENSES

Postage \$ 83.23
Printing 772.00
Sales Tax 47.28
Fund-Raising Activities. 136.15
Professional Services 30.00
Supplies. 4.49
Total Two-Month Expenses. \$1073.15

CURRENT CASH \$79.12

GET-AWAYS -

Weekending With Memphis' Alter Ego

Sure, I know you're tired of hearing of how much better Atlanta is than Memphis, and so am I, mainly because I don't agree. But the fact remains, there is a lot to do in Atlanta, and a long weekend get-away there can be very enjoyable.

You can drive to Atlanta taking the expressway route through Nashville and Chattanooga in from seven to ten hours, depending on the weather, your familiarity with the road, and how many state troopers you have to slow down for. It's not a particularly scenic drive (especially from here to Nashville) and consumes at least a whole day of your vacation, since I theorize that it takes the same amount of time to recover from a trip as it did to actually make it (i.e., eight hours on the road followed by eight hours of rest and reorientation). Therefore, budget willing, I prefer to fly. Delta Airlines offers flights to and from Atlanta at all hours of the day and night, and the fifty-eight minute flying time is advantageous to those who want to get on with the on-site frivolity. Round-trip fare during the day is \$94, while night coach is \$76.

I have found that the ideal situation (in most cases) when visiting another city is to stay with friends who live there. Of course, that's not always possible, and Atlanta has everything from your basic Scottish Inn to the ultra-luxurious Omni International Hotel.

Speaking of the Omni, it is one of the newer and more diverse points of interest. Omni International Atlanta is an amazing complex of coliseum, offices, hotel, restaurants, multi-screen movie house, exclusive stores, specialty shops, a giant ice-skating rink, and a \$14 million indoor fantasy land called the World of Sid and Marty Krofft. I didn't check out the World because of a tight time schedule (it takes 3-5 hours to do the whole show) and the relatively high cost (\$5.75 for adults, \$4.25 for ages 3 to 9, children under 3 are admitted free). But everyone should give ice-skating a try (\$1.75

for a two-hour session plus 75¢ skate rental).

Out of the Omni and on opposite ends of the price range are two recommended places to eat. Everybody's, right across the street from Emory University and often crowded with students (be forewarned), serves some of the best pizza I've had anywhere. The prices are moderate, the food good. Back to downtown Atlanta, treat yourself to an orgy of great food and excellent service at the Midnight Sun in Peachtree Center. Their specialty is Reindeer Steak - I didn't try their specialty. The menu is varied and tempting and expensive (and worth it).

For the compulsive shoppers out there, Atlanta is an oasis. In two large multi-level shopping centers, Lenox Square and Phipps Plaza (one across the street from the other), you can spend all day (and all your money) going from Neiman-Marcus to Brentano's Book Store to Saks Fifth Avenue to The Design Store to Lord & Taylor to Britches Men's Shop to Yves St. Laurent's Rive Gauche and on and on.

If you're looking to delve into the South's past, Atlanta, with its tumultuous Civil War background, can keep you busy for several days. It is dotted with museums, old homes, the aging but still fascinating Cyclorama, Stone Mountain and many other historically significant sites.

The famed Underground Atlanta is, unfortunately, a place obviously past its prime and has gained a reputation as a high-crime area. In spite of the encroaching seediness, the oddity of its location and combination of shops, museums, and night spots are worthy of cautious investigation.

To be honest, I didn't do everything mentioned here in one trip and wouldn't recommend it - altogether too exhausting. But the point is, Atlanta is a terrific city to visit, no matter whether your interests run to history, night spots, or whatever. You'll return fired up with the desire to find out what it takes to bring Memphis up to par.

-Beverly Cruthirds

WRATH

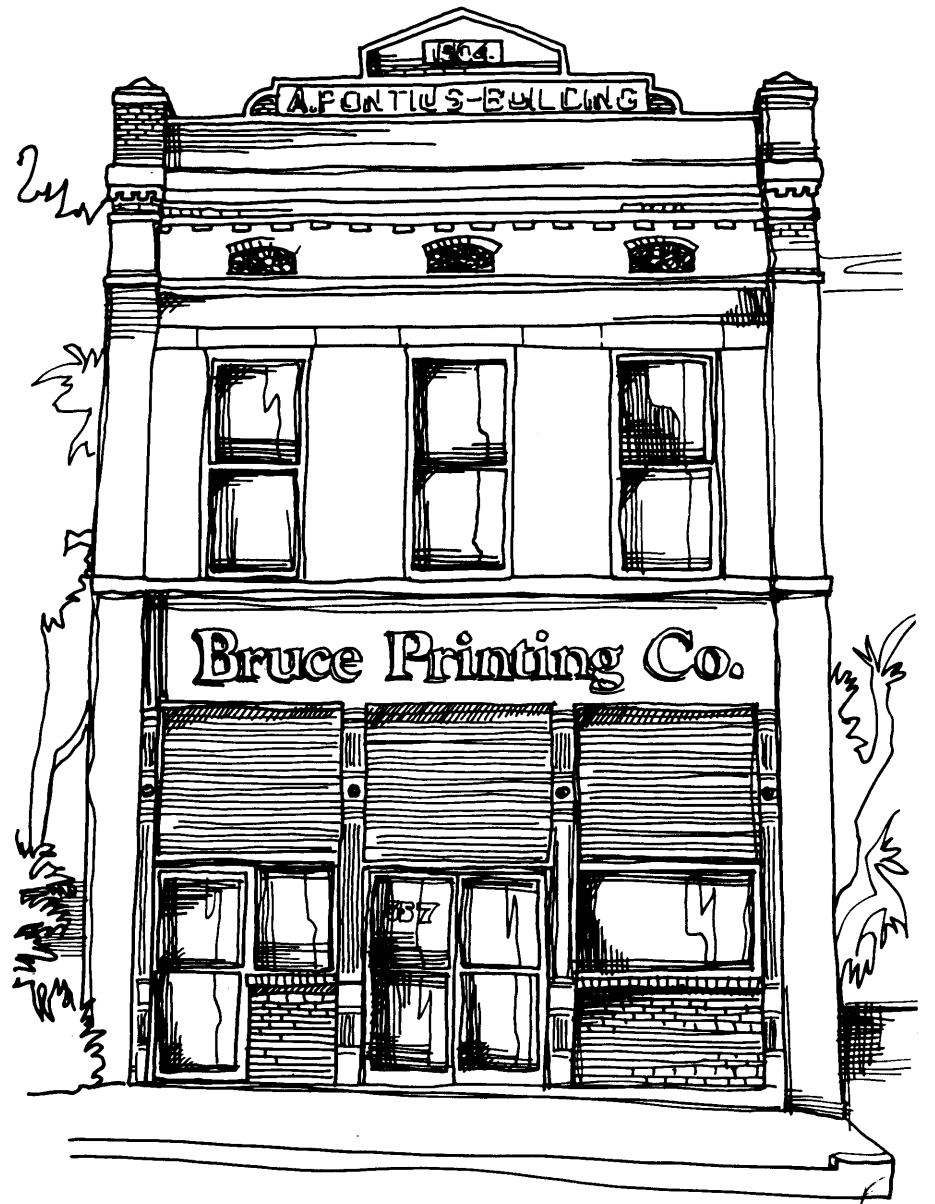
Cartoon by Brad McMillan



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Legal Briefs

At midnight on July 1, the rights of Memphis tenants and landlords changed drastically. At that hour the Uniform Residential Landlord and Tenant Act became effective. The progressive piece of legislation significantly altered the traditional relationship between tenant and landlord.

Perhaps the most important change is found in the so-called "repair and deduct" section of the act. Under this section, if the landlord deliberately or negligently fails to supply heat, electricity, or any other obligation which materially affects the health and safety of the tenant, the tenant is empowered to choose one of three remedial actions: one remedy allows the tenant to make the repair and deduct the actual and reasonable costs from the rent; or the tenant may elect to recover damages for the decrease in the fair rental value of the dwelling unit, provided he or she continues to occupy the premises; or the tenant can be excused from paying the rent and be allowed to find substitute housing.

Another significant provision deals with the security deposit and how it is to be handled. A problem traditionally plaguing tenants was that of landlords keeping all or part of their deposit without showing the damages for which the deposit was forfeited. Now the landlord must itemize the damage to the dwelling, and estimate the dollar cost of repairs. The tenant is entitled to inspect the premises to

SCHWAB'S IS STILL ON BEALE

Continued from page one

goods store moved there in 1912, but the architectural details, such as the brick arches in the basement, suggest the building is over a hundred years old. The heavy timbers spanning the brick piers are said to have been floated down the river, but the cast iron pillars upstairs were probably produced by one of Memphis' old foundries.

The basement under the original Schwab's is unused. It still has a dirt floor, with a filled-in brick cistern that the Memphis Museum has asked to dig out and rebuild as an exhibit.

From time to time, Schwab's still gets letters from MHA asking for its "rehabilitation plans." But since the historical period now being targeted for the street is circa 1910, there is nothing Schwab's needs do: it is essentially the same store it was in 1912.

-David Bowman

ascertain the accuracy of the landlord's listing. If the tenant disagrees with any item, then he or she may refuse to sign the list and specifically state in writing the items of disagreement. The tenant is then entitled to bring an action in General Sessions Court to recover the portion of the deposit unjustifiably retained by the landlord.

Tennessee is one of only nine states to pass this kind of legislation, the purpose of which is the simplification, modernization and revision of the laws governing the rights and obligations of landlords and tenants. The Act can be found in Tennessee Code Annotated, Section 64-2864.

Wilson Wages

Lyceum Theater Returns

Lyceum Film Theater is back for a third season Downtown.

Lyceum is a subscription film series sponsored by Front Street Arts in cooperation with First National Bank. Films will be shown each Tuesday evening at 7:30, August 3 through December 28, in the First National Bank Auditorium, Third and Madison.

If you wish to join Lyceum Film Theater, complete and mail the attached form with your \$5 subscription fee. Admission to each film will be \$1 for members and \$1.50 for their guests.

1976 FILM SCHEDULE

August 3 **Dr. Strangelove, Or: How I Learned to Stop Worrying and Love the Bomb**

Directed by Stanley Kubrick; Starring Peter Sellers, George C. Scott, Sterling Hayden, Keenan Wynn, and Slim Pickens

A brilliant, hilarious, and disturbing satire about the American military establishment. What happens when an insane Air Force general orders a nuclear attack on the Soviet Union. 1964, Black and White, 93 minutes.

August 10 **Bus Stop**

Directed by Joshua Logan; Starring Marilyn Monroe, Don Murray, Arthur O'Connell, and Betty Field

Monroe shocked everyone, the public and critics alike, by proving she could act in this movie based on William Inge's play. The drama of a shop-worn B-girl and the wild cowboy who pursues her to an icy bus stop in Arizona was a critical success. Logan's direction and the screenplay by George Axelrod also were top-notch. 1956, Color, 95 minutes.

August 17 **Nights of Cabiria**

Directed by Federico Fellini; Starring Giulietta Masina, Francois Perier, and Franca Marzi

The third part of Fellini's "trilogy of solitude" (the others being *La Strada* and *Il Bidone*) won an Academy Award for Best Foreign Language Film. The story of a woman with indestructible spirit is enhanced by the director's rich imagery. 1957, Black and White, Italian dialogue with English subtitles, 110 minutes.

August 24 **Key Largo**

Directed by John Huston; Starring Humphrey Bogart, Edward G. Robinson, Lauren Bacall, and Lionel Barrymore

Based on the Maxwell Anderson play, *Key Largo* is the story of a confrontation between two strong men, one a hard-bitten Army veteran and the other a gangster trying to make a comeback. Expert performances from the cast. Claire Trevor's performance won an Oscar. 1948, Black and White, 101 minutes.

August 31 **The Lavender Hill Mob**

Directed by Charles Crichton; Starring Alec Guinness, Stanley Holloway, and Sidney James

Another gem from Britain's Ealing Studios. Guinness is a timid bank clerk who engineers a plan to steal \$5 million in gold bullion in England and smuggle it to France. A gentle and light-hearted farce, from the

same studio which produced *Kind Hearts and Coronets*. 1951, Black and White, 82 minutes.

September 7 **The Lady From Shanghai**

Directed by Orson Welles; Starring Rita Hayworth, Orson Welles, and Everett Sloane

A wandering seaman almost becomes the victim of the plottings of some rich travelers on a yacht sailing up the Mexican coast. One of Welles' most complex and bizarre films. 1948, Black and White, 87 minutes.

September 14 **The Servant**

Directed by Joseph Losey; Starring Dirk Bogarde, Sarah Miles, Wendy Craig, and James Fox

Written by Harold Pinter, *The Servant* is a horrifying story of human destructiveness. A rich, spoiled young man is led unknowingly down a path to complete decadence by his gentleman's gentleman. A shattering yet subtle comment on British and Continental society, *The Servant* was one of the films shown at the first New York Film Festival. 1964, Black and White, 115 minutes.

September 21 **Bringing Up Baby**

Directed by Howard Hawks; Starring Katharine Hepburn, Cary Grant, Charlie Ruggles, and Barry Fitzgerald

Hepburn and Grant having a field day. She's a scatter-brained heiress and he's a paleontologist — they fall in love. The result is one of the best examples of 1930s "screwball" comedy. The machine-gun dialogue and Hawks' direction are distinct assets. 1938, Black and White, 100 minutes.

September 28 **Henry V**

Directed by Laurence Olivier; Starring Laurence Olivier, Renee Asherson, and Leslie Banks

A stunningly brilliant screen spectacle, based on the play by William Shakespeare. The original play was trimmed expertly and the director assembled an excellent cast. The film begins as an Elizabethan audience arrives for a play at the Globe Theater. This and the mounting of the Battle of Agincourt are particularly fascinating sequences. 1946, Color, 138 minutes.

October 5 **The Bicycle Thief**

Directed by Vittorio De Sica; Starring Lamberto Maggiorani, Lianella Carell, and Enzo Staiola

The simple story of a poor working man who spends a whole day looking for his stolen bicycle. This poignant film, with its superb acting and direction, won a host of awards, including an Academy Award for Best Foreign Language Film. 1949, Black and White, Italian dialogue with English subtitles, 87 minutes.

October 12 **The Lady Vanishes**

Directed by Alfred Hitchcock; Starring Margaret Lockwood, Michael Redgrave, Paul Lukas, and Dame May Whitty

Vintage Hitchcock. A blend of comedy and melodrama that results in one of the director's most pleasing pictures. A lady mysteriously vanishes on a train, and only one passenger

admits to having seen her. 1938, Black and White, 96 minutes.

October 19 **The Producers**

Directed by Mel Brooks; Starring Zero Mostel, Gene Wilder, and Dick Shawn

Outrageous comedy about a producer who is persuaded to over-subscribe with backers a rotten show doomed to close after one night — leaving him with the oversubscribed funds. The funniest part of the movie is the first act of the play, *Springtime for Hitler*. 1968, Color, 100 minutes.

October 26 **Ikiru**

Directed by Akira Kurosawa; Starring Takashi Shimura, Miki Odagiri, and Nobuo Kaneko

A fascinating film about life in contemporary Japan, *Ikiru (To Live)* is the story of a bureaucrat who finds out he is dying and tries to make up for a wasted life. A finely-detailed, postwar film which helped establish Kurosawa's reputation as one of Japan's leading directors. 1960, Black and White, Japanese dialogue with English subtitles, 140 minutes.

November 2 **The Little Foxes**

Directed by William Wyler; Starring Bette Davis, Herbert Marshall, Teresa Wright, and Dan Duryea

Lillian Hellman's play about family treachery in a small Southern town at the turn of the century is brought faithfully to the screen. Bette Davis' fiendish portrayal of the family's chief back-stabber, Regina, won her an Academy Award nomination. Dorothy Parker, incidentally, wrote additional dialogue for the film. 1941, Black and White, 116 minutes.

November 9 **42nd Street**

Directed by Lloyd Bacon; Starring Ruby Keeler, Dick Powell, Ginger Rogers, and Warner Baxter

The motion picture debut of Mrs. Al Jolson (Ruby Keeler) may well be the best of all Warner Brothers' 1930s musicals. Chorus girl becomes a star overnight when the leading lady breaks her ankle. Busby Berkeley's musical sequences include "Shuffle Off to Buffalo," and "You're Getting to be a Habit with Me." 1933, Black and White, 89 minutes.

November 16 **The Best Years of Our Lives**

Directed by William Wyler; Starring Myrna Loy, Frederic March, Dana Andrews, and Harold Russell

A drama, written by Robert Sherwood from a story by MacKinlay Kantor, about World War II veterans who return home. Hailed as one of the finest films of the era, this movie won seven Oscars, including Best Picture. 1946, Black and White, 170 minutes.

November 23 **The Rules of the Game**

Directed by Jean Renoir; Starring Dalio, Nora Gregor, and Mila Parely

Originally made before the start of World War II, Renoir's film is a study of a decadent social structure near collapse. It is now almost universally regarded as a film masterpiece. 1961 (release date), Black and White, French dialogue with English subtitles, 110 minutes.

November 30 **Red Dust**

Directed by Victor Fleming; Starring Clark Gable, Jean Harlow, Mary Astor, and Gene Raymond

Harlow in her heyday. She's a wise-cracking fallen woman from Saigon who ends up on a rubber plantation in French Indo-China. Gable is the plantation owner. 1932, Black and White, 83 minutes.

December 7 **The Passion of Anna**

Directed by Ingmar Bergman; Starring Liv Ullmann, Bibi Andersson, Max Von Sydow, and Erland Josephson

Bergman's vision of the future, set on a bleak, lonely island. Two men and two women are hopelessly condemned to a life without communication. 1970, Color, Swedish dialogue with English subtitles, 99 minutes.

December 14 **Born Yesterday**

Directed by George Cukor; Starring Judy Holliday, William Holden, and Broderick Crawford

Garson Kanin's play about the dumbest of all dumb blondes. The incredible performance by Judy Holliday as the ignoramus who wants to improve her mind made the actress a star. Excellent performances from all — and a gin rummy-playing sequence which is nothing short of devastating. 1950, Black and White, 103 minutes.

December 21 **The Third Man**

Directed by Carol Reed; Starring Joseph Cotten, Orson Welles, and Trevor Howard

Fascinating thriller about a manhunt in Vienna, with the story and screenplay by Graham Greene. A visiting American tries to find out the real story behind his friend's mysterious death. A clever script and director Carol Reed's inventiveness make for superb entertainment. 1950, Black and White, 93 minutes.

December 28 **Holiday**

Directed by George Cukor; Starring Katharine Hepburn, Cary Grant, Lew Ayres, and Edward Everett Horton

Philip Barry's play about the idle rich of Wall Street and Fifth Avenue, skillfully transferred to film by Donald Ogden Stewart, Sidney Buchman, and George Cukor. Hepburn is radiant, but it's Grant who steals the show (he even turns cartwheels). 1938, Black and White, 94 minutes.

Enclosed is _____ for _____ memberships to the 1976 season of Lyceum Film Theater.

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Return this form with your check or money order to: FRONT STREET ARTS, 9 N. Second St. — Suite 1300, Memphis, Tennessee 38103. For further inquiries call 523-1542.

Double Parked



Noontime ballet classes at the Shrine Building have proven so successful that tap dance devotees are now going to get their chance. Beginning Thursday, July 22, classes will be held weekly on the tenth floor of the Shrine Building from 5:15 p.m. to 6:45 p.m. Even if you are only a recently inspired tapper as a result of seeing *That's Entertainment, Part II* or flipping through Bob Audy's new book *Tap Dancing*, come ahead; skills of class members should vary. For more information call the Mid-America Mall office, 523-2322. —C. C.

If barbecue is what you crave for dinner tonight, come Downtown. Here you will find the two outstanding pork proprietors in Memphis, Charlie Vergos' Rendezvous and the Shanty Inn.

Is there anyone in town who hasn't heard of the Rendezvous? Located in the north-south alley between Second and Third, and Monroe and Union, it was partially damaged in a recent fire. Nevertheless, it is now open and doing as booming a business as ever. Ribs, of course, are the specialty, but you can't go wrong with anything on the menu. My favorite dinner starts out with a cheese plate, followed by the pork loin dinner. Order a couple of pitchers of beer and you'll walk out smiling.

But when you open the door of the Rendezvous and find the usual mass of humanity waiting for tables, don't go home. Walk up Monroe toward the Mall and take a right into the first alley past Second. On the left is the Shanty Inn, smaller, quieter, and less famed than the Rendezvous, but with a more varied menu. (The menu is located, by the way, on the wall in the entry hall. Check it out before you sit down.) The atmosphere is cozy and candle-lit, and the juke-box laden with Joni Mitchell, Roberta Flack, James Taylor, and the like. And, lo and behold, there in the back is a tiny dance area. The barbecue sandwich is possibly the biggest in town and very tasty.

For the prices and the inimitable Downtown atmosphere, you can't miss with either place.—B.C.

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DOWNTOWN EXHIBITS

NATIONAL BANK OF COMMERCE*
July 12-August 6 — watercolors of historic Memphis by the Memphis Watercolor Group — lobby
Through July 30 — Sculpture by John McIntire — lobby
LEADER FEDERAL — lobby*
July 1-August 6 — a collection of sterling silver presidential plates by the Franklin Mint

DOWNTOWN ACTIVITIES

SUMMERFEST — Noon*
July 12 — Chiquita's Twirling Corps
July 13 — Library Storytelling Hour
July 14 — Downtown Dream Machine
July 16 — Ron Townsend & Fire
July 19 — Circuit Playhouse presents an old-time radio dramatization
July 20 — Libertyland Entertainers
July 21 — Kiwanis Millington Band & Downtown Dream Machine
July 23 — Ron Townsend & Fire
SHOWTIME ON THE MALL — Noon
—Commerce Square*
July 15 — The Miller Brothers Band
July 22 — Howard Vance and Patrice
July 29 — Memphis Gymnastics School

FILM

BROOKS GALLERY — 2:30 p.m.*
July 18 — 'Old Hickory,' 'Man Without A Country' & 'Declaration of Independence'
FRIDAY FLICS — 4 & 7:15 p.m.*
Every Friday at the Peabody Library

MIDTOWN ACTIVITIES

ARTS IN THE PARK — Overton Park Shell*
July 13 — WHBQ Surprise Party — 7:00 p.m.
July 15 — Circuit Playhouse Workshop — 8:15 p.m.
July 20 — Memphis Federation of Musicians — 8:15 p.m.
July 22 — Mid-South Arts & Crafts Show — 12-8 p.m.

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FOOD FAIR SCHEDULE FOR JULY

St. John's Methodist — July 10, 10 a.m.-4 p.m.
St. Joseph's Catholic — July 15, 1 p.m.-7 p.m.
St. Teresa's Catholic — July 16, 1 p.m.-7 p.m.
Holy Names Catholic — July 17, 10 a.m.-4 p.m.
St. Mary's Episcopal — July 21, 10 a.m.-4 p.m.

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Copy for the July 22 issue must be in by July 12. Copy for the August 5 issue must be in by July 26.

MoviesMoviesMov

MURDER BY DEATH, written by Neil Simon, with Alec Guinness, David Niven, Peter Falk, Maggie Smith, Truman Capote, Elsa Lanchester and James Coco.

Take a bunch of fine actors, comics and one eminent raconteur, add the top American comedy writer of the decade with his parody of some of fiction's top detectives and you have — boredom. Unless, of course, you are one of the many who find puns hilarious and still think Abbot and Costello were the greatest. In fact, this is more of a Mel Brooks-type film without the benefit of Brooks' occasional bursts of monumental absurdity.

All of the performances are fine, except that of Truman Capote, who is surprisingly unamusing and amateurish for such an experienced talk show guest. But it is the banal dialog which ultimately turns a promising idea into something resembling a glorified high school senior play. If you want to see Sam Spade, Nick and Nora Charles, Hercule Poirot, Charlie Chan and Miss Marple make asses of themselves, then this little number is for you.

— Robert A. Lanier