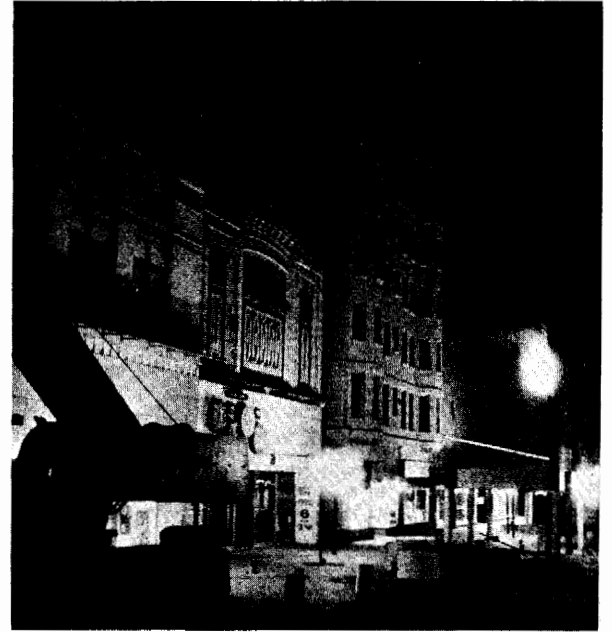
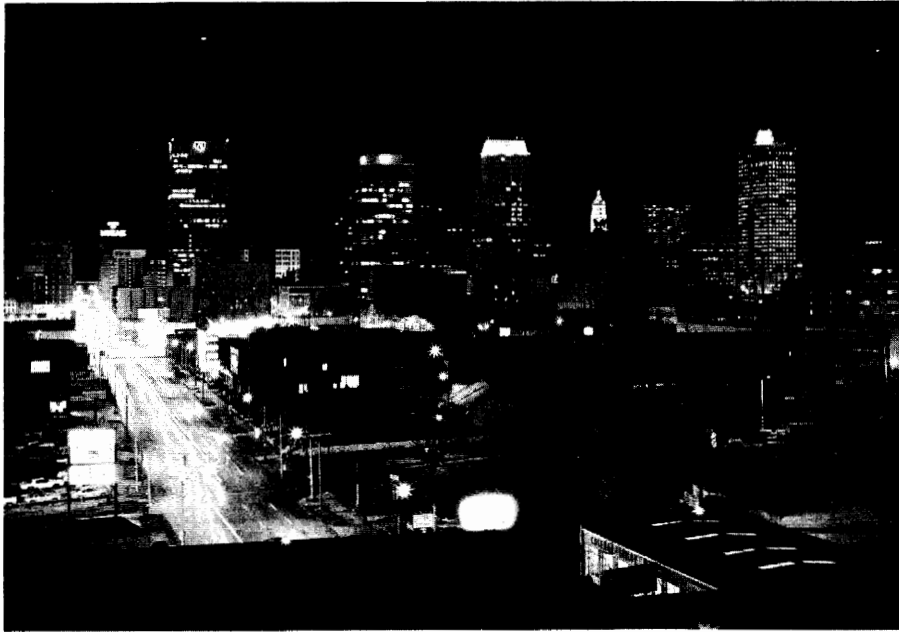

copeland's

Downtown
After Dark

CENTER CITY

VOLUME III, NUMBER 4
FEBRUARY 19, 1976



FRONT STREET ARTS assumes publishing of CENTER CITY

The idea of a downtown community newspaper was first conceived in December 1973; the need for such a paper was felt by many people in the community. So First Presbyterian Church, with help from Memphis Presbytery, created CENTER CITY on January 1, 1974.

We feel CENTER CITY has become what we had hoped it would — a newspaper that gives the downtown community a place to voice opinions and publish information; an avenue of

ideas from the people who work or live downtown to the leaders who make decisions that affect these people; and a place to find out what's going on in this community.

When CENTER CITY was first begun we knew that the day would come when we would have to set it on its own in order that it might continue to grow. So just like the parent who must acknowledge the autonomy of a child, we now turn loose of CENTER CITY. We do not intend to forget

CENTER CITY, or abandon it, but we feel it must go out into the community to grow.

A community organization called Front Street Arts will assume publication on March 1, 1976. We feel this is a positive move that will broaden the base on which CENTER CITY has to work. We hope more people will become involved and that someday soon CENTER CITY will become completely self-sufficient. We hope the downtown people will come to look upon CENTER CITY as *their* paper, *their* forum. In a few years we at First Presbyterian Church hope to be able to look back with parental pride at having fostered this important community project.

FIRST PRESBYTERIAN CHURCH

Letter to Our Readers

On behalf of Front Street Arts and the new staff of CENTER CITY, I want to express our appreciation to First Presbyterian Church for giving us the opportunity to further develop its idea for a Downtown periodical. We will do our utmost to observe the principles and policies of CENTER CITY while attempting to enrich its integrity with the measure of professionalism required to make it grow.

As of March 4, CENTER CITY will go to a larger 17" x 22" format with a circulation of 5000. It will be seeking advertising from Midtown and Downtown businesses to cover operating expenses. However, Front Street Arts is a non-profit, tax-exempt organization and will accept advertisements only to the extent needed to meet costs; we intend to keep the advertising in CENTER CITY as tasteful and unobtrusive as possible. Front Street Arts will gratefully accept cash donations to help pay for CENTER CITY, but we insist on preserving the independence and openness of its contents.

CENTER CITY will be operated on an all-volunteer basis for as long as it takes to finance its monthly budget of \$800. We do hope that those who have already subscribed to CENTER CITY will be eager supporters of our effort; however, should anyone who has sent in money since the first of the year request a refund, we will obligingly remit the total amount. Those of you who have been reading CENTER CITY, especially those who receive the publication by mail, please do not delay in sending your subscription to CENTER CITY, c/o Front Street Arts, the Exchange Building, Suite 1300, Memphis, 38103 (telephone 523-1542).

CENTER CITY is an audacious, empirical enterprise. I and others see a clear need for a community publication of its nature — enough so to devote long hours to its organization and composition. More money is essential, but we need writers, reader response, community information, distribution points, and personal services even more. Each person on the CENTER CITY staff has numerous community activities in addition to his or her full-time employment and staff duties; surely each reader can bear some portion of the responsibility of improving this project and making it endure.

Gerald D. Murley, Jr.

Director of Front Street Arts

Editor and Manager of CENTER CITY

seminars

"DEATH & DYING"

at UT, too

A ten week continuing education course on death and dying will be offered by the Program on Human Values and Ethics at the University of Tennessee Center for the Health Sciences beginning March 29. This course will be held from 6:30–8:30 p.m. every Tuesday evening.

The purpose of the course is to explore one's own attitudes related to death and dying and to evaluate taped interactions between counselors and other professionals and actors and actresses who are playing the roles of the dying patients.

The course includes a self evaluation form and some readings. Dr. David Thomasma is the overall coordinator of the course.

For further information please contact Mr. Wallace Mayton, Continuing Education, UTCHS, 800 Madison Avenue, Memphis, Tenn. 38163.

Letters

...[The] COMMERCIAL had a news story that restores my faith in the judgement of my fellow Federal officials: the Beale Street decision. We need more entertainment downtown far more than another "cutesy" shopping mall. Beale Street's history is too important to our background to pervert it in this manner. Let us hope the "planners"

realize that this decision is the right one, that they should do their best to carry out its intent, rather than find some sneaky way to get around it. The only downtown shopping mall we really need is the one we already have: the one to either side of the new pedestrian mall. Again, all praise to the "man in Washington" for his well thought-out decision to preserve the spirit of entertainment which is the soul of Beale Street's past....

BOB GRAY

a breed that won't be tamed

JIM ROPER

"The Sea Horse" is a touching, often funny little play about two lonely people and the common needs that drive them together. The two-act work by Edward J. Moore is the latest production from Circuit Playhouse.

Gertrude Blum (Martha Hodge) is a tough-talking dockside bar owner who has an on-again, off-again relationship with a middle-aged sailor, Harry Bales (John Malloy). The bar has taken its toll on Gertrude. She's not as pretty as she used to be, and she's been sweeping out beer cans too long to be much of a homemaker. She's also fat. Harry doesn't care; he loves her and wants to marry her.

A disastrous first marriage has convinced Gertrude that the only way never to be hurt again is to avoid getting serious with anyone. She has survived all the unkindnesses life has dumped on her, even to the point where she can laugh with Harry and sing a song about herself ("Dirty Gerty") that the local sailors have composed in tribute. But a marriage to Harry might precipitate more rejection and she's not willing to risk it.

Martha Hodge and John Malloy are both splendid in their roles. In one scene, Gertrude gets carried away by her favorite song and begins to dance. Suddenly, she's not fat and sloppy anymore, she's lovely and graceful. It's one of the most moving scenes in "The Sea Horse" and Miss Hodge performs it beautifully.

Mr. Malloy is especially good in a scene where he describes the sounds of his ship's engines as forever calling out Gertrude's name (in an effort to get her sympathy). He's also marvelously funny in a sequence where he tries to make love to his seabag (this time to make Gertrude jealous).

But Gertrude keeps trying to discourage Harry. She hurls beer glasses, brawls with him, and worse, simply laughs at him. "I just don't trust you," she wails. "You will," he assures her as the play ends, "You will."

The play is no monumental achievement and makes no pretenses about being one. But it makes a nice statement about how much people need each other and the lengths to which some will go to avoid involvement.

All the action takes place in Gertrude's bar, The Seahorse, and set designers Greg Peeples and Don Thompson have created a wonderfully seedy bar. Throughout the action, rain drips incessantly from the bar's roof to the dock, visible from the bar window. Director Michael Holliday has wisely kept the action fast-paced and accentuated the earthy good humor of the play. This, combined with superb acting jobs, results in a pleasant production.

"The Sea Horse" runs through March 14 at Circuit Playhouse.

ON MARCH 1ST
FRONT STREET ARTS
WILL ASSUME THE
MANAGEMENT OF
CENTER CITY;
IF YOU WISH TO
RECEIVE THE PUBLICATION
BY MAIL, PLEASE SEND
IN YOUR SUBSCRIPTION
COUPON TODAY.

Enclosed is \$ _____ for one year's subscription to CENTER CITY.

____ I am unable to contribute at this time, but I would like to continue to receive
CENTER CITY.

____ I no longer want to receive CENTER CITY.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

CENTER CITY / EXCHANGE BUILDING, SUITE 1300 / MEMPHIS, 38103

166 Poplar
Memphis, Tenn. 38103



Second-class
postage paid at
Memphis, Tennessee

in the MARKET

FOR SALE: 2 Hodaka trailbikes (125 cc Combat Wombat & 100 cc 100-B), low mileage—Call Alan Copeland at 523-4343 or, after 5, 363-2359.

FOR SALE: 135 mm, f/2.8, Tele-Rokkor-PF Minolta lens, excellent condition—Call 276-1873, after 6 p.m.

FOR SALE: Lighted makeup mirror, Max hair dryer—Call 454-7604.

WANTED: Photographs from Memphis' history—homes, buildings, etc., especially interested in 1900 & earlier—Call 276-1873, after 6 p.m.

WANT TO BUY: Used couch, fabric preferred—Call 726-9635.

earthy delights

DOWNTOWN EXHIBITS

National Bank of Commerce Building (Lobby)
February—Drawings for WKNO's "Color It Memphis" booklet*

Sterick Building (Lobby)

February—Paintings by Nora B. Eaker*

DOWNTOWN ACTIVITIES

Showtime on the Mall (every Thursday)*

FILM

Filmtrak

March—"Les Violons Du Bal"—Jewish Community Center Auditorium—8:00 p.m.

Center Film Society

February 27—"Joanna"

March 5—"Trojan Women"—UT Student Activity Center Auditorium—7:30 p.m.

Brooks Gallery

March 7—"Birth of a Nation"—2:30 p.m.*

MUSIC

Memphis State String Quartet

February 24—Performing Mozart's Viola Quintet in G Minor (with John Wehlan), Cowell's String Quartet No. 4 & Crumb's "Black Angels" for Electric String Quartet—Harris Auditorium—8:15 p.m.*

Resident Artist Series

February 22—Piano recital by Florence Willner—Beethoven Club—4 p.m.*

THEATRE

Christian Brothers College Theatre Guild

February 20-22—"The Grass Harp"—CBC Auditorium—8:00 p.m.

Playhouse on the Square

February 26 thru March 28—"Fantasticks"—Wednesdays, Thursdays, Fridays & Sundays at 8:00 p.m.—Saturdays at 6:30 p.m. & 10 p.m.

King Cotton Hotel (Lobby)

February 27—March 20—"Hot'l Baltimore"—Circuit Playhouse production—nightly, except Mondays, at 8:00 p.m.—Saturday matinees at 2:00 p.m.

LECTURES—REVIEWS—DIALOGUE

American Issues Forum

February 24—"Subsidizing & Regulating: Controlling the Economy"—with C. L. Epperson, Jr., Assistant Vice President, Memphis Branch Federal Reserve Bank of St. Louis—First National Bank Auditorium—12:15 p.m.*

February 26—"Subsidizing..."—Cossitt-Goodwyn Libraries—12:15 p.m.*

*FREE