

# The Ill Effects Of Concentrated Health Care



Illustration by Brad McMillan

The latest skirmish in the struggle for control of local health planning took place on February 3 as MMCC (Mid-South Medical Center Council) held its second public hearing to receive comments on its application to continue as the conditionally designated Health Systems Agency (HSA) for our health service area, which is composed of Fayette, Tipton, Lauderdale, and Shelby Counties. The first public hearing was held on January 12, but in response to citizen complaints that the public notice was insufficient HEW ordered MMCC to hold another meeting.

At the February 3 hearing the MMCC application was vigorously and heatedly challenged on a number of grounds. But by far the most serious and repeated charge was that the governing body of MMCC is illegally constituted in that it fails to include adequate representation of poor and middle income people, women, students, labor, the elderly, major purchasers of health care (large employers), and private practice physicians. In short that it does not reflect 'the social, economic, linguistic and racial populations, geographic areas of the health service area, and major purchasers of health care' as required by the law. This is not a new charge, it has been leveled at

MMCC since its initial application for conditional designation as our HSA.

In order to understand the intense interest in MMCC and the reason for the current power struggle, we must look at the problems which prompted the legislation creating HSAs, the role of an HSA in addressing these problems, and the nature of our local HSA, the MMCC.

The problem which prompted the legislation is the poor state of public health in the United States. We should be, in view of our wealth and resources, among the healthiest if not the healthiest people in the world. We are not. And the Mid-South area by virtue of its poor and rural nature has traditionally lagged behind the rest of the nation in public health. Indeed, there are sections of Memphis in which the infant mortality rate is comparable with cities in India.

The sad shape of public health in America is a result of two things: inefficient delivery of health services and the high cost of available services. But, these two factors are not mutually exclusive; inadequate delivery stimulates higher costs, and higher costs, by pushing health care beyond the financial capacity of many people, thwarts delivery. The result is that large segments of the populace are

(Continued on page 2)

## Beware Of One-O-One

The 1970 proposal for a Riverside Expressway has been sneaked upon us once more; this time it's incorporated into the *Initial Coordination Report: Route 101 Corridor Transportation and Environmental Impact Study*, currently being circulated for review-and-comment by the Tennessee Department of Transportation.

The strategy this time is to win approval for 'Section II' (from the I-40 Bridge north and eastwards to join I-240) first and then go for 'Section I' (from I-55 at Crump Boulevard to the I-40 Bridge). It is reminiscent of the I-40 ploy to build up to either side of Overton Park and then pressure the public into the missing link.

The study says it must focus on two primary issues: 'One is to decide the need for and facility type connecting the I-55 Bridge with the I-40 Bridge. The second issue involves the transportation facility connecting the I-40 Bridge with I-240 at Thomas Street' (p. 7). The study stresses it is merely considering the alternatives—certainly reasonable to do—but as with I-40, the 'no build' alternative is not considered.

Alternative Plan 1 would fatten North Second from Bickford, fatten Third, and make both one-way towards the new bridge over the Wolf River. Thomas Street would also be fattened up from Firestone to I-240 extended. This plan would be at least a first-degree burn for the neighborhood.

Alternative Plan 2 would build a new limited-access highway down the east side of the Wolf River Harbor Channel. A 132-foot right-of-way would be carved out of the industrial riverfront there, making one wonder how the Riverfront Harbor Commission, Chamber of Commerce, and other groups trying to encourage economic development will like the idea. At the Civic Center this highway would dump its load onto Riverside Drive.

Alternative Plan 3 would build a limited-access highway down via Mud

Island and aim it in across the Wolf River Channel to a gigantic 'transportation mode-change terminal' just north of I-40 at Main, thereby wiping out several blocks of the most historic area of the original settlement of Memphis. The terminal would bring thousands of unwanted autos Downtown, instead of leaving them in the suburbs where the change to buses (or other public transit) ought to be occurring. Plans 2 and 3 are the second- and third-degree burns, charring and maiming the center city. So 'Section II' turns out to be as dangerous as the old 'Section I' proposal proved to be, in 1970, when City Councilmen like Wyeth Chandler, Lewis Donelson, Downing Pryor and others opposed it.

Naturally the residents of the '101 Corridor' aren't apt to give much trouble. They're a mere 23,100 people; 86% of them are black and their median family income is \$2,916, placing 47% of them below the poverty level. Furthermore, their housing is valued at about \$8,425 per unit, as opposed to a city average of \$14,000. So don't expect any great outcry.

In defense of Tennessee DOT, however, it should be said that there seems to be no attempt to misrepresent the facts; perhaps they are confident we'll love 101 or leave it alone.

There are some questionable conclusions, though, such as the study's last sentence, saying that there would be 'no negative impact on any present or planned' (p. 18) cultural or historic site within the corridor. What about all the early city history lying in the path of the highways, terminals, fenced rights-of-ways, and other 'improvements'? What about the fine brick commercial buildings with their cast-iron columns (like the old Walsh Store at Main and Commerce)? What about Memphis State's archaeological explorations in the Fort San Fernando area?

How about the 'no build' alternatives? — David Bowman

## Orpheum Ascending And 'All That Jazz'

The Orpheum Theatre will reopen on February 17th, bringing 86 years of Memphis' entertainment history full circle.

Historically, the corner of Main and Beale has been a cornerstone of culture and entertainment. The Grand Opera House, built in 1890, was the epitome of nineteenth century elegance and was the stage for many famous artists, including Philip Sousa and Otis Skinner. In 1907 Martin Beck of the Orpheum circuit purchased the Grand, remodeled it, and made it the home of Vaudeville and stage personalities like Harry Houdini and Sarah Bernhardt.

Tragedy struck in October, 1923, when a devastating fire burned the theatre to the ground. Concerned

Memphians, notably George Randolph, Fred Goldsmith, and Millard Naill, began work with the Keith-Albee-Orpheum Theatres and finally, five years and 1.6 million dollars later, The New Orpheum designed by Rapp and Rapp opened. That night, November 19, 1928, was a festive occasion, rich in tradition. Headliners were Rae Samuels, 'The Blue Streak of Vaudeville', Corrine Griffith in *Outcast*, a photoplay, and guest organist Earl Estes at 'Louise', the mighty Wurlitzer. Memphians packed the theatre from pit to highest balcony—among them Mayor Watkins Overton, Abe Plough, Ben Goodman, and Judge Ben Capell.

The Orpheum struggled through the Depression, changed hands several

times, and was purchased in 1940 by the M. A. Lightman Company (initials MALCO).

In the fall of 1976 the Malco was purchased, renamed the Orpheum, and designated for restoration by Memphis Development Foundation, a non-profit organization committed to the rebirth of Downtown.

A unique musical production, *Fat Tuesday and all that Jazz*, will reopen the Orpheum on February 17th at 8 p.m. The Preservation Hall Jazz Band of New Orleans and the Arthur Hall Afro-American Dance Ensemble of Philadelphia will create an evening of entertainment which will trace the history of jazz from tribal Africa to the South, covering voodoo, gospel, hambone, and jazz funeral celebra-

tions.

Memphis will have the special pleasure of welcoming back its native son, Arthur Hall, who grew up on the corner of Beale and Fourth. Hall, founder, choreographer, and director of his dance ensemble, credits Memphis with its musical heritage, its river and its Cotton Carnival for his interest in music and dance.

Appropriately, Thursday has been proclaimed Arthur Hall Day. Festivities will begin with a noon-time Mardi Gras parade from Court Square to the Orpheum—once again Downtown will be alive with music, dance, costume, and the hope for a new beginning.

— Jeanne Arthur

## THE ILL EFFECTS OF HEALTH (Continued from page one)

medically underserved — particularly the poor, the elderly and rural residents; and those who are served are paying more and more for health care.

The front line provider of health care in our system is the private practice physician; he is the first consulted by most with health problems. Beyond that lies a wasteland of sparsely scattered public health clinics and nursing homes, at the end of which loom the giants of big medicine, the Hospitals. Most of the inefficiency of the present system is a result of our failure to provide intermediate levels of health care services to meet medical needs which lie between private physician care and hospitalization, such as more nursing homes, ambulatory care facilities, in-home nursing care, and neighborhood clinics.

Such services would remove one of the most difficult obstacles to health care for the medically underserved — an obstacle as formidable as the inability to pay for such services — transportation. The inaccessibility of available medical services is particularly acute in the Mid-South because of our large rural population, and because of inadequate public transportation for urban poor and elderly.

In addition to improving public health by reaching more people, the establishment of intermediate health care services would lower the cost of health care. For example, neighborhood clinics would provide the opportunity for early diagnosis and treatment and the practice of preventive medicine, which would greatly reduce the number of people who would need hospitalization. Ambulatory care facilities, in-home nursing services, and more nursing homes would also prevent unnecessary and inappropriate hospitalization by offering levels of care commensurate with medical needs. And inappropriate hospitalization is one of the major causes of increasing health care costs.

There are approximately one

million hospital beds in the United States and about one-fourth are unoccupied, at a cost of about \$20,000 per empty bed per year. Yet hospitals continue to build and increase the number of available beds. That is, after all, the business of the hospital industry, and they are unlikely to be in favor of programs which offer alternative and less expensive care for those whose medical needs do not call for the expensive, high level medical services which hospitals provide. But to continue to over-emphasize hospital care and hospital expansion will lead increasingly inefficient and expensive health care.

How much does health care cost? A lot, and too much. Total national health care expenditures is approaching 140 billion dollars. In Shelby County alone almost 600 million dollars is spent. A typical family with a \$14,000 income (the current national median income; the median family income in Shelby County was \$8,671 in 1970) spends about 13-14%, or \$1,800-2,000 per year for health care — roughly one out of every seven or eight dollars, and the impact is greater as income decreases.

And most of the cost of health care is hidden since people do not usually make out-of-pocket payments for health services, but purchase it through insurance premiums either directly or by payroll deductions. If purchased through employers by way of payroll deductions, the employer passes increased premium costs along in the form of lower wages and/or higher prices. Also, much of federal, state and local taxes are spent on purchasing health care. Roughly 40% of all health care expenditures are tax dollars. Therefore, increasing health care costs exerts enormous and insidious inflationary pressure. So while increases in the costs of health care affect most directly the poor and elderly, the burden is ultimately borne by all consumers of health care.

(To Be Continued)

— Harry Sayle

## Front Street Arts

### FINANCIAL STATEMENT January 1, 1976 to December 31, 1976

CASH ON HAND — January 1, 1976 . . . . . \$2374.12

#### GENERAL OPERATION

##### REVENUE:

Interest . . . . . 83.86  
Donations . . . . . 70.00  
Total Revenue . . . . . 153.86

##### EXPENSES:

Bank Service Charges . . . . . 46.43  
Telephone . . . . . 221.91  
Miscellaneous . . . . . 171.00  
Total Expenses . . . . . 439.34

Less: General Operational Loss . . . . . 285.48  
2088.64

#### PROJECTS

##### LYCEUM FILM THEATRE

##### REVENUE:

Subscriptions . . . . . 495.00  
Receipts . . . . . 2000.06  
Miscellaneous . . . . . 2.16  
Total Revenue . . . . . 2497.22

##### EXPENSES:

Printing . . . . . 16.00  
Postage . . . . . 86.64  
Film Rental . . . . . 2219.15  
Projection Service . . . . . 275.00  
Film Catalogues . . . . . 1.75  
Miscellaneous . . . . . 20.00  
Total Expenses . . . . . 2618.54

Less: Net Loss from Lyceum Film Theatre . . . . . 121.32  
1967.32

#### CENTER CITY

##### REVENUE:

Donations . . . . . 1401.50  
Advertising . . . . . 1492.64  
Fund-Raising Activities . . . . . 215.00  
Interest . . . . . 4.43  
Postage Refund . . . . . 19.01  
Materials and Labor . . . . . 1096.00  
Total Revenue . . . . . 4228.58

##### EXPENSES:

Postage . . . . . 471.23  
Professional Services . . . . . 95.00  
Supplies . . . . . 60.33  
Printing . . . . . 4042.50  
Fund-Raising Activities . . . . . 136.15  
Sales Tax . . . . . 165.36  
Total Expenses . . . . . 4970.57

Less: Net Loss from Center City . . . . . 741.99

CASH ON HAND — December 31, 1976 . . . . . 1225.33

## Women In Business

We began the Women in Business series with Mamie Gammon, a caterer who was trying to establish her own restaurant. We continue with Ham Embree who has been a free-lance designer and now operates the Studio, a design center, and Wanda Wilson who owns the P & H Cafe. The impetus behind this series is a seminar for the small businesswoman to be held in Memphis May 13-14. The Small Business Administration will sponsor workshops on beginning a business, on management and on monetary problems. For more information contact the SBA.

— Pat Waters

#### DESIGNER: HAM EMBREE

**CENTER CITY:** How long have you been in business?

**HAM EMBREE:** Twenty-one years.

**CC:** How did you get started?

**EMBREE:** I was a layout artist for a retail store. It provided an excellent background. And artist with a retail background is rare and hard to find.

It's a good field for women. I did that for years and years then began free-lance work on my own. I had got to know people in business and they knew me, so I went on from there. It's good to work in the corporate structure for a while to understand how it works, then free-lance. Charlotte Wilcox and I did TV puppet spots and animation for commercials.

**CC:** Do you have a partner?

**EMBREE:** Yes, Nancy Bogatin, she's a copy person; I do the art work. We are not an advertising agency. We call ourselves the Studio. We operate from my home; we don't have an agency mentality. Our business has been by word of mouth. We've been completely anonymous; we weren't even listed in the yellow pages until a year ago. Because of our retail background, we began with small businesses that the larger agencies didn't want to bother with. We began with Haas and James Davis and grew with them. As a result we have only one furniture and one men's store ac-

count; we're non-competitive. They don't keep us on a retainer but we do all their work. I like the small businesses; we're small business so we don't have that agency outlook. We do a lot of television and love that. We work for Seesel's and do Tanner's storyboards for national accounts.

**CC:** How many people do you employ?

**EMBREE:** I like to always have a student here being trained. We usually have someone from MSU's journalism department. There are five full time people including myself.

**CC:** Do you employ men?

**EMBREE:** We have one man.

**CC:** Did you have any difficulty getting financing?

**EMBREE:** We've never needed financing. We do Catherine's Stout Shoppe's catalogue — in full color, 400,000 copies twice a year. The paper alone runs between \$15,000 to \$20,000, so we have sums of money running through our bank account. My partner asked our man at Union

Planters how difficult it would be to get financing if we wanted to open an office and expand. Well he hemmed and hawed and said he would have to check. He knew our business. We gathered from that experience that financing would be difficult. It upset me and I changed to Commerce Union.

**CC:** For the most part are your clients men?

**EMBREE:** Yes, 99%. A friend once asked me: "You're an attractive bunch of women, has anyone ever made a pass?" and I said no. We work with printers, typesetters, all kinds of people. We work in a straightforward business-like way and get the job done. We've never had any trouble.

**CC:** Do you have any advice for women going into business?

**EMBREE:** I can only be specific. If you want to be an artist with your own studio, first work in a retail business. You work like a dog and the pay is miniscule but what you learn, they can't take away from you.

# Pottering Your Life Away

One evening several months ago as I sat staring blankly at some unidentified Ethnic and Son TV series, and sipped on my Bud as I forced down the last bite of a peanut butter sandwich, it suddenly struck me that without swift action I would soon join the ranks of America's burned-out 9-to-5'ers who fill their non-working hours trying to decide between Lawrence Welk and Hee Haw. A desperate search for alternatives to such a fate led me to the surprising discovery that Memphis has recently developed quite a large community of enthusiastic potters who spend their evenings and weekends kicking a potter's wheel instead of changing channels.

On of the most recent Memphis pottery enterprises is The Workshop, Inc., on Summer near Hollywood. Patty Lechman, who heads the operation, offers classes in wheel-thrown pottery in what was an old drug store. Classes for beginners meet once a week for two hours, with one additional work session allowed per week. The cost is reasonable, but the student must purchase his/her own tools. All other materials (clay, glazes, etc.) are included.

In addition to the regular classes, The Workshop offers a unique guild membership for potters in the intermediate and advanced levels. The guild entitles its members to unlimited access to the shop. Each member is expected to do a particular job for the guild, such as loading the kiln or cleaning the shop, in order to earn points. The more points a member accumulates, the more space he/she is allowed for firing pieces in

the kiln. Guild membership is much less expensive than classes and allows the potter more freedom. It also gives blooming potters the opportunity to sell their wares at local craft fairs by pooling the work of participating members.

Down the street from The Workshop is a similar but smaller shop, The Pottery, at 3965 Summer. It successfully combines a retail pottery store (largely displaying the work of Max Johnson, the owner and principal teacher) with a workshop and classroom.

Several classes are taught through the MSU continuing education program. However, for those who wish to avoid the hassle and red tape of registration, classes are also offered (for the same price, I might add) directly by The Pottery.

Like The Workshop, The Pottery offers instruction in wheel work, hand building, and glazing. There is, unfortunately, no kiln in the shop, so students never actually participate in firing their pots. However, the classes are smaller than those at The Workshop, creating a friendlier atmosphere. There is no restriction on the amount of time a student may work on his/her pots outside of class time. Individual attention is the key to Max Johnson's approach, allowing each student to work at his/her own level in a multi-level class. The cost is the same as that at The Workshop, but it includes all materials and tools.

For senior citizens who would like an inexpensive and exciting new hobby, the Lewis Center for Senior Citizens on North Parkway offers a class in Creative Pottery to Lewis

Center members. At present the class is limited to hand built pottery, but instruction in wheel-thrown pottery will soon be added. Hand building includes such forms as coil pots, slab pots, and pinch pots. The eight-session course taught by a senior citizen volunteer costs only \$5 and includes clay, tools, glazing, and firing. Membership in the Lewis Center is open to anyone at least 55 years old who pays the required \$3 membership fee.

A great find for closet potters who always wanted to set up a studio in their own homes, but couldn't accommodate an expensive, fuel-hungry kiln, is the Happi-Hands Pottery Workshop on Quince. Richard Holly, the owner and teacher, offers a firing service, cost being dependent on the size and weight of the pot.

Happi-Hands also has regular classes, but only in hand built pottery. Classes meet for 1½ hours each week for six weeks at about half the cost of classes in wheel-thrown pottery offered by The Workshop and The Pottery. There is presently only a beginning class, but an advanced class is planned for the near future. Students are asked to make five hand built projects during the beginning course.

Making pottery is relaxing and fun. Throwing and shaping a mound of clay into a graceful (hopefully) form relieves the tensions of work and leaves you with a useful pot for yourself, as a present, or for a profit. So if the Bionic Woman is shorting your circuits, consider an alternative.

— Jeanette Krohn

# More Sound Than Fury

Recent past actions are the main points of contention in *American Night Cry*, a double bill by Philip Hayes Dean now playing at the Beale Street Repertory Company, 1957 Poplar.

In *Thunder In the Index*, the weaker of the two plays, a man spends the entire span of action in a strait jacket, lashing out at the nurse and doctor who won't give him his clothes and release him. He is being detained for urinating on the floor of an office building. The character is gutsy and profane; his most vociferous rage is directed against the small spaces allotted for answering detailed questions on an employment application. As the frustrated detainee, Earl Purdy does more than the role deserves, and is particularly good in the long section in which he describes the application and its seemingly innocuous questions. He feels that such a device is asking him to put his entire life into small contained spaces and he resents this. The problem, though, is that the playwright seems to leave it there, with no definite resolution on this kind of disproportionate anger.

Lee Petrone as the doctor who may not be a doctor and Kelly Stark as the nurse are not strong enough in their portrayals to match the acid of Purdy's performance.

*Minstrel Boy* has far more going for it, with a melodramatic plot, voodoo dolls and an 'I-know-you-because-I-married-you' kind of wisdom between the husband and wife protagonists. He is a variation of the Stepinfetich syndrome, the happy black comedian playing shadow to the white star. The star has stopped, though, and the shadow is trying to make it alone. He has been attacked at a stage show by a group of angry fans who want the star. His wife tries, with her voodoo magic, to make him see his lack of identity as a shadow and pulls the prelude string to an O. Henry ending. The effectiveness of the ending is marred by the onrush of the plot's twist.

George Gavin catches the self-deprecating air of the shadow type with a good sense of off-handed exposition. He makes the man more accessible through his manner of underplaying. As his wife, Maxine Blackburn brings a tense mood of impending tragedy into the proceedings; however, both actors need to slow their pace. It's all over too quickly.

Levi Frazier, Jr. is director and there is a brief solo dance by Vergie Broussard which precedes the first play. It is quite free in form and in keeping with the asylum setting of the play.

Jon Wilson joins the musicians for a thumping blues number at intermission, which more than makes up for the dissonant overture the group does at the beginning of the evening.

— Howell Pearre

## WOMEN IN BUSINESS —

### MIDTOWN TYCOON: W. WILSON

**CENTER CITY:** How long have you been in business?

**WANDA WILSON:** Eleven years; I took over a relative's bag business. I just didn't supervise; I did it all — truck driver, took care of finance, sales and buying — general flunky.

**CC:** Are you still in the bag business?

**WILSON:** Yes, we supply anything used to pack produce — plastic, paper, woven paper, burlap; we have a big three months when the local farmers bring in their produce and we do a big recycling job too.

**CC:** What about your business here, are you a restaurant — a tavern?

**WILSON:** Oh, we do a bigger food business than beer and it doesn't matter what you want to call it — tavern, beer joint or restaurant.

**CC:** How did you get started here?

**WILSON:** When the P & H moved (from 2120 Madison) Mrs. Barnes and I were partners and then I bought the business. There is not as much responsibility when there are two people. A business can be a prison. You've got to have reliable help. It was nothing I planned, just circumstance.

**CC:** Did you have any trouble establishing credit?

**WILSON:** No, I come from a small town and when I bought my first car my daddy and I went down and arranged everything. I've paid on time so my credit was established when I got to Memphis.

**CC:** Have you ever had any problems borrowing money?

**WILSON:** No, I know the people at the bank and they know me, but then I never attempted to borrow any large sums.

**CC:** Did you have any trouble leasing a building or getting a phone?

**WILSON:** Well I did get mad at the phone company. When I was married, I paid all the phone bills though the phone was in his name and when I wanted a phone they wanted that \$50 deposit. I'd been paying that phone bill for years and they wouldn't accept my credit.

**CC:** Have you had any single major difficulty since you went into business for yourself?

**WILSON:** I never thought. I just accept what happens and then take care of it. I worked for the Barnes for three years and it was easier buying an established business. But it takes a lot of hard work. I'm here from 7 in the evening to 2, 3 or 4 in the morning. Then there is the banking to do and the groceries to buy. The owner can't call in sick. It's not easy.

**CC:** How many employees do you have?

**WILSON:** Eight employees and a bookkeeper. I could do it all myself but there's the time and Uncle Sam is happier with somebody else keeping track of the money.

**CC:** Do you have any advice for women going into business now.

**WILSON:** Get ready to work. I work but I'm lucky too: I've got good friends and customers. I've stayed in

Midtown. Midtown is the only place in Memphis. I can't tell you how hot I get when I hear someone knock Midtown or when I hear someone has moved east. I don't think Memphis is the greatest place on earth, but Midtown is.

## Jazz Juice

Headlining the Memphis Arts Council's Jazz Artists in Residency Program, February 17-20, is the Billy Taylor Trio. Led by Dr. Taylor on piano, the group includes Larry Ridley on bass and Freddie Waits on drums.

The purpose of the jazz program is to increase the appreciation of jazz as part of Memphis' music heritage.

The four day schedule includes free performances and clinics at each local sponsoring institution. It has been planned to coordinate with black history week in Memphis and with jazz week at Memphis State University.

On Thursday from 10 a.m. to noon at Lemoyne-Owen College the trio will give a performance and discuss jazz as it relates to black history. Friday the group performs at 7:30 p.m. in a free concert at Southwestern's Hardy Auditorium. The major event will be another free public concert at 3:00 p.m. on Sunday, February 20, at Harris Auditorium, Memphis State University.

### THREE YEARS OF CENTER CITY

Are you the type that can't abide walking into the middle of a movie? You need a full collection of **Center City** issues. Don't miss 3 years of cryptic prophecy, monumental misspellings, pointless interviews and timeless prattle. Send \$5 to Center City Leftovers, P.O. Box 3570, 38103. All proceeds will go to establish a fund to bail out ailing newspapers.

**BACK AGAIN**

# FOOD 1/2 OFF!

**THIS WEEK  
MONDAY THRU FRIDAY  
4 TO 6 P.M.**

**TWO CAN EAT AS CHEAPLY AS ONE  
OR EAT TWICE AS MUCH YOURSELF  
FOR THE OLD PRICE. THE CHOICE  
IS YOURS. EVERY FOOD ITEM ON  
OUR MENU IS HALF-PRICED. AND  
STILL NO CHARGE FOR DOGGIE BAGS.**

## T.G.I. FRIDAY'S

**IN OVERTON SQUARE**

## Double Parked

If you like TexMex food, the place to go is Molly's La Casita at 1910 Lamar, 5:30-10:30 p.m. The place is small and reminiscent of those roadhouses in Texas where the beer is cold and the chiles are hot. The tortillas are homemade and roll fresh off the palm, just right to scoop up the frijoles con arroz. I had the vegetarian plate, a cheese enchilada, beans, rice and chopped lettuce with tomato for \$1.99. My compadre had tamales, three for \$1.00, that were succulent, not doughy and dry. 'The best I ever had,' end quote.

The first issue of *U. G. Railroad*, a Memphis magazine featuring the black experience, is available this month. This month's issue features picture stories on John Gunn, the late player on MSU's basketball team, the Miss Black Memphis Pageant, Muhammad Ali and his recent visit to Memphis, Beale St. Baptist Church, and Miss Erma Clanton and her 'Evening of Soul' productions.

Those wishing to contribute poetry and fiction or to subscribe should write to: *U. G. Railroad*, Box 3123, Memphis 38103. The magazine sells for \$1 and a year's subscription is \$8.

## earthly delights

### EXHIBITS

**COURT HOUSE - First Floor\***  
All the Time - Andrew Jackson carved from life

### LECTURES/DIALOGUE

**WOMEN'S HEALTH FORUM** - Focus on the well woman - call 274-3550 for information

March 1 - Barbara Seaman, author of 'Free and Female' - Art Academy Auditorium - 7:30 p.m.

March 2 - Forum Film Festival - Richardson Towers, MSU

March 3 - Women's Health Issues Workshop - Richardson Towers - 2-4 p.m. and 7-9 p.m.

### FILM

**CENTER FILM SOCIETY - UT Student Center Auditorium-7:30 p.m.**

February 18 - 'Sunday Bloody Sunday'

March 4 - 'Forbidden Planet' and 'War of the Worlds'

**SOUTHWESTERN - Frazier Jelke - 8 p.m.**

February 20 - 'A Murmur of the Heart'

**FRIDAY FLICS - 4 & 7:15 p.m. - Peabody Library\***

February 18 - 'Farewell to Arms'

February 25 - 'Rain'

**TRUFFAUT SERIES - Shelby State** is offering a series of six Truffaut films for \$15 as a part of its Continuing Education program. Mail in registration is due March 18, while walk-in registration continues until March 27. The films will be shown at the First Tennessee Bank auditorium at 7:30 p.m.

April 5 - '400 Blows'

April 12 - 'Jules and Jim'

April 19 - 'The Bride Wore Black'

April 26 - 'The Wild Child'

May 3 - 'Bed and Board'

May 10 - 'Such A Gorgeous Kid Like Me'

### THEATRE

#### CIRCUIT PLAYHOUSE

March 3 through April 3 - 'Two For The SeeSaw' by William Gibson

#### BEALE ST. REPERTORY COMPANY

'An American Night Cry: Thunder in the Index and Minstrel Boy' - plays by Philip Hayes Dean

#### PLAYHOUSE ON THE SQUARE

Through February 26 - 'Thurber Carnival'

### ON THE AIR\*

#### BEST OF TV MOVIES

February 18 - (LM-WREG) 'Shane' - the definitive modern western

February 19 - (AT-WREG) 'Sea Wolf' - Michael Curtiz's expressionism and Korngold's music amply support for John Garfield, Edward G. Robinson and Ida Lupino

February 25 - (EM-WREG) 'Maltese Falcon' - (LM-WREG) 'Mister Roberts' - Cagney's paranoia personified

February 26 - (LM-WREG) 'Caine Mutiny' - Bogie

February 28 - (EM-WREG) 'Libel' - Dirk Bogarde is excellent

\*FREE

### EXCITING APARTMENTS

River View / Mid-America Mall  
The Tower, 527-6331  
Mrs. Jolley, Resident Manager  
Managed by The GALBREATH CO., Inc.

Diamonds Sold  
& Remounted

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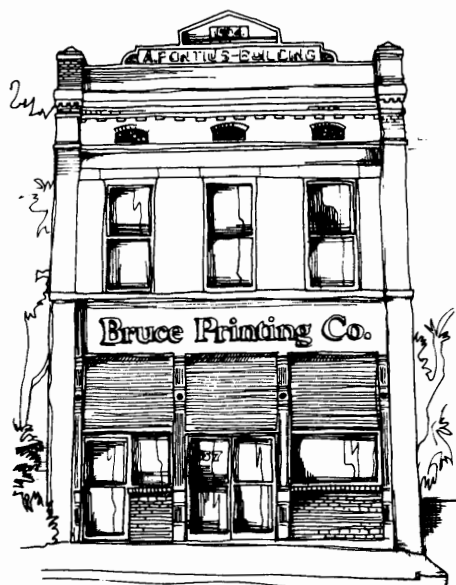
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