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A story came out in *The Commercial Appeal* this week that caused some chatter around local social media networks. The story was about a report from the Census Bureau that said the nine-county Memphis metro area gained a grand total of 888 people in the past year. That’s “growth,” but an intimate kind of growth, the kind where we could invite all the newcomers down to LoFlin Yard for drinks or something.

But it’s important to remember that’s not just Memphis, that’s nine counties, our entire metro area. Also relevant is the fact that, nationally, the growth rate for all major metro areas was .8 percent. Sure, there are still cities with higher-than-average growth rates, but the trend, at least lately, has been flat population growth for most American statistical metro areas.

So how does that flat population number square with the boom in development in downtown and Midtown Memphis? People are moving in, obviously, or all these new apartments and condos and old buildings being built out for reuse wouldn’t be happening; all these new restaurants and entertainment districts wouldn’t be getting built. But that growth appears to be, at least for now, a function of these core areas gaining local residents at the expense of other local neighborhoods that are losing them.

As I wrote a couple of weeks ago, the areas that are beginning to show decline are the vast suburban tracts that were created as a result of the area’s suburban sprawl — the housing and development boom in Memphis’ outer reaches that marked the 1990s and early 2000s. It was seen as “growth” when it was happening, but it wasn’t. We got less dense, population-wise, but we weren’t gaining residents; we were just spreading our chips on the table, instead of stacking them. We built new schools, we got new malls, but it was mostly at the expense of Midtown and downtown Memphis, which lost residents. The growth trend now is back toward the urban core, as mall culture is dying and people are seeking community again.

How do we avoid making the same mistake in reverse: building up some areas while leaving other areas fallow and decaying? It will require first recognizing and accepting that we literally have spread ourselves too thin. We don’t have enough people living here to fill all the space in the metro area that we’ve built out and developed. We need to think creatively about how we recreate the inner core, making sure we avoid the mistakes made in developing our outer ring; overbuilt housing, cheap, transitory architecture, and automobile-centric design. And we need to get serious about deannexing areas that are losing them.

To that end, the proposed apartments at Sam Cooper and East Parkway are a good case study. The developers seem aware of the need to build something that is architecturally in sync with the neighborhood, but concerns have been raised about increased traffic at an already busy and complex intersection, one that serves as the primary gateway to the city from the east. The development’s proximity to the thoughtfully crafted and artistically welcoming eastern entrance to Overton Park is also a matter for consideration.

But controlling ambitious development in the urban core is a good problem for a city to have; certainly better than the alternative. Sometimes, flat is good.

BRUCE VANWYNGARDEN  
brucev@memphisflyer.com

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**OUR 1466TH ISSUE 03.30.17**

News & Opinion

**NEWS & OPINION**

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9:00 am BREAKFAST and TEACH-IN/ TRAINING SESSION
Mississippi Boulevard Christian Church. 70 North Bellevue Boulevard. Free registration at http:// conta.cc/2mpkruc.

12 noon PUBLIC RALLY
Mississippi Boulevard Christian Church
Facilitator and Speaker: Rev. Dr. William Barber II, leader of Moral Mondays and NAACP in North Carolina.

3:15 pm 6:01 COMMEMORATION
National Civil Rights Museum
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Featuring the changing of the balcony wreath, guest speakers, musical tributes, a Pledge for Peace and moment of silence at 6:01pm.

Keynote Speaker: Dr. Gwendolyn E. Boyd, a dynamic and relevant leader, prolific motivational speaker, powerful preacher and prominent advocate for STEM.

*On this Tuesday, the Museum is OPEN, but admission is not included with the Commemoration event, which is free and open to the public.

Rain location: Hooks Hyde Hall.

Visit mlk50.civilrightsmuseum.org

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**The New York Times Crossword**

**ACROSS**
1. Magnifying glass 4. Small gourd

**ANSWER TO PREVIOUS PUZZLE**

4

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Raiford, Pence, and Power

An icon passes, Pence punts, and politicians scrap on wind energy.

Weirich reprimanded
Shelby County District Attorney General Amy Weirich accepted a private reprimand for her conduct in the murder trial of Noura Jackson and did not face a Supreme Court hearing panel.

A court board recommended discipline for Weirich in 2016 for an outburst during her closing arguments in the trial and for failing to hand over a witness statement to Jackson's attorneys.

The reprimand "admits an attorney error has occurred but … it does not unnecessarily stigmatize a lawyer from whom the public needs no protection," Weirich said.

Zoo threatens Greensward deal
The Memphis Zoo threatened to pull out of the deal to rework its parking lot (and end Greensward parking) last week because zoo officials said the Overton Park Conservancy (OPC) could not pay its share.

OPC officials said they did not have reserves to cover their half of the project — estimated to cost $3 million — and that getting the funds would be a challenge. However, they said last week they'd raise the funds.

The two groups are expected to work out details of the plan before the council’s next meeting on Tuesday, April 11th.

Wharton joins “Hall of Mayors”
A portrait of former Mayor A C Wharton was unveiled at Memphis City Hall, joining the 62 mayoral portraits in the Hall of Mayors. City officials, judges, past mayors, and more joined Wharton and his family to mark the event.

New retail aimed for Union
Loeb Properties will raze an old Valvoline shop on Union and build a "modern" shopping center to cost about $1.1 million. Demolition will begin on the project April 1st, the company said, and the new space will be completed this fall.

Raiford passes
Robert Raiford, the colorful downtown icon/disco owner, passed away.

"People don’t realize I don't play music like a DJ; I play music from the heart," Raiford said in a Memphis magazine story last year. "I can watch you — you don’t even have to dance all night long, but I know good and well you're having a good time. I watch your feet, watch your mood, read your body language, and I can tell. I'm doing something for you — I'm not just doing something for the dance floor."

Politicians argue wind energy
Tennessee Senator Lamar Alexander and Shelby County Commissioner Terry Roland publicly argued two sides of a proposed project that would bring wind energy here from Oklahoma and Texas.

Clean Line Energy Partners want to build a $2 billion wind-energy network, called the Plains and Eastern Clean Line, that would connect the plains and Memphis via 720 miles of overhead electrical lines.

Alexander urged Tennessee Valley Authority board members against buying power for the project, saying it would raise energy rates.

Roland said Alexander's information was "outdated and misleading" and that it would be a boon for Shelby County.

The project would help "our country realize President [Donald] Trump's vision for more infrastructure here," Roland said.


Pence cancels
Vice President Mike Pence cancelled his trip to Memphis last week.

Pence was scheduled to attend the NCAA South Regional games at the FedExForum but cancelled as lawmakers prepped a vote on a bill that would have repealed and replaced the Affordable Care Act. Cancelled, too, was a protest aimed at Pence.
4.15.2017 - New Location
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Still Fighting Forrest

Memphis still trying to relocate Forrest statue.

The attorney for the Memphis City Council said that the city will continue to push for the relocation of the remains and statue of Nathan Bedford Forrest from the Health Sciences Park in the Medical District.

Attorney Allan Wade said that the Tennessee Historical Commission failed to properly adopt the criteria of the Tennessee Heritage Protection Act of 2013, which was used to deny the city’s application for a waiver that would allow for the relocation of the statue and remains of the Confederate general, slave trader, and Ku Klux Klan founding member.

“The commission’s denial of the city’s petition was invalidated due to the failure of the commission to adopt the criteria used to deny the petition in accordance with the Tennessee Administrative Procedure Act,” Wade said.

The commission must now start from scratch and properly adopt criteria, Wade said, which could take until June. Meanwhile, city officials have filed a petition that identifies the grounds for voiding the commission’s decision to deny Memphis’ waiver application.

Commission chairman Reavis Mitchell said in a meeting last year that the city’s application for the statue’s removal was submitted on March 7, 2016, five days before Gov. Bill Haslam signed into law the Tennessee Heritage Protection Act of 2016. Therefore, he said, the application fell under the 2013 version of the law.

Also, Mitchell said that the commission adopted the updated waiver criteria. The city’s petition to the commission states otherwise.

The controversy over renaming and relocating Confederate-themed parks in Memphis began in 2013, when city council passed a resolution to rename three city parks before the Tennessee state legislature could pass measures to prevent such efforts.

Public pressure to remove Confederate symbols on public grounds began to swell across the Southeast states after the racially motivated killings of nine black parishioners in a Charleston church in 2015.

That pressure hasn’t waned completely. The U.S. Fifth Circuit Court of Appeals recently gave the city of New Orleans the go-ahead to remove statues of Confederate leaders Jefferson Davis and Robert E. Lee. The same court is also expected to eventually issue an opinion on the Confederate battle flag portion of the Mississippi state flag.

Forrest and his wife, Mary, were originally buried in Elmwood Cemetery alongside Forrest’s biological brothers and fellow officers in their family plot. That plot is still partially vacated to this day should the remains be relocated back to their original burial site.

Though the Forrests’ wishes were, according to his will, to be laid to rest in Elmwood, two civic groups in Memphis advocated for a reinterment of he and his wife to the newly established Forest Park in 1905.

Charles McKinney, associate professor of history at Rhodes College, said that historical documentation points to the multiple intentions behind the statue’s erection, the least of which not being a pointed reminder to the growing black middle class, now two or three generations removed from slavery.

“Forrest’s relocation to the center of town was an explicit reassertion of white supremacy,” McKinney said. “It was an act that put a growing black community on notice that both its presence and progress would be greatly contested.”
Up in Smoke
Prospects for marijuana reform were dissipated by legislative action last week.

Despite heady optimism early in the current session of the General Assembly, proponents of significant reform legislation regarding marijuana were well advised not to hold their breath. Bills regarding the possible legalization of medical marijuana have been bottled up for now; the major one was pulled last week by its sponsor, East Tennessee Republican state Representative Jeremy Faison, who realized that, while prospects for House passage were fair, his bill was sure to be killed in the state Senate’s Judiciary Committee, chaired by Germantown Republican Senator Brian Kelsey, an arch-foe of marijuana reform.

To keep alive the long-range prospects for medical marijuana, Faison prevailed upon the speakers of the two legislative chambers and Governor Bill Haslam to consent to the creation of a task force on the subject. Faison and other backers of legalized medical marijuana are hoping that the task force, which will meet over the summer, will help create support for legislation in the 2017-18 session.

Circumstances are murkier on another marijuana-related matter. The state Senate this week put its imprimatur on a House bill restricting the rights of local governments to pass ordinances that would reduce the penalties for possession of a half-ounce or less of marijuana. The city councils of Nashville and Memphis had passed ordinances allowing law enforcement officers the discretion to write tickets calling for modest fines as an alternative to imposing existing misdemeanor penalties involving jail time. When state Attorney General Herbert Slatery offered a non-binding opinion in November that state law prohibited such local deviation, Mayor Jim Strickland put a hold on the Memphis ordinance, but Nashville metro government continued to allow the issuance of citations to offenders.

In House debate last week on the bill brought by Republican House member William Lamberth (R-Cottontown) to prohibit local marijuana-possession variations, Democratic state Representative Mike Stewart of Nashville moved to seek a waiver for Nashville, attesting that the citation alternative had proved “very popular” in his city and that there had been no problems in implementing what citizens of all stripes regarded as a “great step forward.” The courts, whose decisions would be final, should be allowed to rule on the matter, he said.

That brought some harrumphing from Lamberth, who invoked the principle that “everyone should be treated the same” under law and chastised his colleague for suggesting that police officers should be allowed “to discriminate on the basis of their whim.” Further, said Lamberth, the issue at root was “not one of constitutionality but of morals.” Stewart’s motion for a Nashville exemption was tabled as the Lamberth bill went on to easy approval, 65 to 28. It was basically a party-line vote, though a sprinkling of Republicans, including Faison and House Speaker Beth Harwell (a Nashvillian), voted no.

The issue returned in the Senate on Monday, when Lamberth’s bill, co-sponsored by GOP Senator Jack Johnson of Franklin, came up for a Senate vote. Democrats Lee Harris and Sara Kyle of Memphis objected, as did Senator Jeff Yarbro, a Nashville Democrat. Harris pointed out that allowing local leeway on possession of small amounts of marijuana was one means of addressing woeful inequities of incarceration policy, while Yarbro called the roll on case after case in which local municipalities across the state were allowed to prescribe a variety of penalties that varied from those prescribed by state law. Why, he asked, “single out one particular area of criminal code for this [uniform] treatment?”

“My perspective is this,” added Kyle, “Local government means local control,” with an obligation to bring “government as close as we can to the citizens.” All of this rhetoric was to no avail. The Lamberth/Johnson measure passed on a strict party-line basis, 26-5.

Two more bills, one legalizing medical marijuana and another decriminalizing possession of an ounce for recreational purposes, both sponsored by Nashville state Representative Sherry Jones, a Democrat, were in the House Criminal Justice subcommittee this week. Prospects for passage were not great.

POLITICS By Jackson Baker

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March 31 – Friday
THE REV. BRODERICK GREEK
Grove-St. Luke’s Episcopal Church at Memphis, TN

April 4-5 – Tuesday & Wednesday
April 4 at 7 p.m.: St. George’s Episcopal Church
April 5 at 7:30 p.m.: Salon for Jesus Church
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Hail to the State

As has been amply demonstrated in the Tennessee General Assembly, Memphis is often on the short end of the stick when it comes to legislative actions. One recent case in point, covered in “Politics” this week (p. 8), was the action of both state Senate and state House in rejecting the city’s right to prescribe alternative penalties for the possession of modest amounts of marijuana for recreational use.

In this case, Memphis was not alone in getting the back of the hand from the legislature. The city councils of Nashville and Memphis had passed ordinances allowing their local law-enforcement arms to exercise discretion by way of citing first-time offenders with tickets and modest fines as an alternative to misdemeanor arrests carrying punishments of up to a year in jail.

To some extent, the legislative rebukes reflected a party-line reaction by the Republican super-majority that controls both chambers of the General Assembly. In a sense, both Memphis and Nashville are isolated Democratic enclaves, blue islands in a red sea.

To some extent also, both cities share a cultural matrix toward which the rest of the state is unsympathetic. That fact loomed large a few years ago when the legislature struck down a Nashville ordinance prohibiting hiring and contracting discrimination by local government on the basis of sexual orientation. The legislature’s action nipped in the bud similar action then pending in the Memphis City Council and Shelby County Commission.

In this instance, too, the guiding principle stated by proponents of the restrictive legislation was that state law overrides local law, and that general claim has been stoutly defended by former Lieutenant Governor Ron Ramsey, among others, against charges of being inconsistent with a parallel insistence on states’ rights in national affairs. The retort by Ramsey and by current spokespersons for the Assembly’s GOP super-majority is that cities and counties within state lines and the federal union itself were brought into being originally by the states. Hence, the doctrine of state government über alles, which is the governing doctrine of the General Assembly at present.

An even more flagrant example of the principle looms in pending legislative action — sponsored, ironically, by a Shelby Countian, state Senator Brian Kelsey — that would impose the constitutionally dubious expedient of taxpayer-funded private-school vouchers on Shelby County alone. The bill, styled as a “pilot program,” is further limited so that its potential financial drain would apply only to existing funding for Shelby County Schools.

Kelsey’s bill advanced through a House education committee last week, despite drawing protests and nay votes from local House members from both parties.

In the long run, such imposition of state authority on matters of clearly local provenance deserve full testing by the courts. In the short run, they merit the stoutest resistance possible.
After TrumpCare’s Fall
What should come next on the health-care front?

Now that the thrown-together Frankenstein’s monster that was TrumpCare has failed in Congress, the time may be ripe for common sense reforms which can save the essential elements of Obamacare. People who care about a humane system of universal coverage should be very clear about what needs to stay and what needs to be added.

**Keep What’s Good:** We should acknowledge that the Affordable Care Act (ACA) has done far more good than harm. It’s enabled over 20 million people to get access to health care, cutting our uninsured rate in half from 20 percent to 10 percent. Insurance companies can no longer deny people coverage for preexisting conditions, kick people off for getting sick, or deny essential benefits like cancer screenings, birth control, or mental health services. Young people can stay on their parents’ policies until they’re 26. People no longer have to go bankrupt because of an unexpected health crisis or avoid preventive care because of cost, thus making themselves sicker.

People who care about a humane system of universal coverage should be very clear about what needs to stay.

The ACA cost about one-third less than expected and decreased the budget in the process, far from the “disaster” claimed by Donald Trump and Paul Ryan.

Contrary to Trump and Ryan, the ACA is not in a “death spiral.” Enrollment last year in the ACA “health-care exchange” insurance markets was brisk and is expected to continue. True, it is possible that Republican officials can cause a death spiral if they continue to sabotage the ACA. GOP governors and HHS Secretary Tom Price can place regulatory chokeholds on the dreaded Obamacare.

**Real Problems:** The ACA does have problems. We’ve seen health premiums rise the last few years. True, they’re lower than they would have been without Obamacare (given the out-of-control, pre-ACA inflation rate), and the ACA subsidies have absorbed most of those extra costs for most people, but it would be troubling if this trend continues.

Worse, insurance companies have pulled out of the ACA health-care exchanges, such that in about one-third of U.S. counties, there is only one provider available, depriving consumers of choice and all of us the competition needed to keep health costs low.

The solution to both problems is to get more people, even healthy people, into the system. This lowers the per-person cost for everyone and incentivizes insurers to participate, increasing choice and competition.

**Public Option:** If that’s not feasible, we can reintroduce the “public option,” which lobbyists took out of the original ACA bill. Especially in counties with only one provider on its exchange, the government could offer competition with a public-run insurance plan — like Medicare.

**Miscellaneous Tweaks:** We should insist on a grab bag of adjustments which would bring in customers, reduce costs, and provide long-term stability.

**Carrots & Sticks:** Everyone’s supposed to buy health insurance or pay a penalty if they don’t. The penalty’s small enough that young, healthy people would rather pay it than sign up for insurance. This needs to change. To that “stick” we can add the “carrot” of increased subsidies to get people to buy into the system.

**Bargain Down Drug Prices:** Thanks to a Bush-era sellout to Big Pharma, the federal government is currently barred from negotiating to reduce prescription drug prices. This should change, too.

**Extend the “Risk Corridors”:** The parties ought to be able to agree to extend the so-called “risk corridors.” Under the “corridors,” insurers pitch into a pool, which compensates insurers who lose money on the exchanges. These “pools” are due to expire. Yes, it’s a bailout of big corporations, but it’s one way — politically, the easiest way — to keep the health exchanges functioning.

For more information (on both sides), check out this Friday’s all-day symposium on the Future of the ACA, held at the University of Memphis Law School.

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**VIEWPOINT By Steve Mulroy**

Former County Commissioner Steve Mulroy, the Associate Dean at the University of Memphis Law School, prepared these points for a Federalist Society symposium on health care this week.
Imagine what the world would look like today if Sam Phillips had never started a recording business out of 706 Union. The blues would still have been a fascinating Southern musical style, but would Howlin’ Wolf have ever come to the attention of Leonard Chess’ record label? Would B. B. King have ever moved beyond his career as a radio DJ? Rock-and-roll, or something like it, might have evolved anyway, even if Ike Turner hadn’t been able to take advantage of the Memphis Recording Service’s dirt-cheap rates to bring the Delta Cats in to record his song “Rocket 88” in the spring of 1951. But Elvis Presley would have never had the opportunity to record “My Happiness” for his mom and might have died a truck driver.

Deprived of its biggest star — indeed, the biggest star the world had ever seen — would rock-and-roll have spread, or would it become nothing more than a regional novelty? Without Sam Phillips or Elvis, the Beatles would have been a skiffle band, if they’d ever bothered to pick up guitars at all. Without Sam Phillips, you wouldn’t know who Johnny Cash was, and country music would lack its greatest poet and its social conscience. Without Sam Phillips, Memphis would be...
Films and television shows have told the story of the birth of the music before. Elvis himself starred in Jailhouse Rock, which, on some level, was a version of his own origin story. In 1979, Hallowen director John Carpenter cast Kurt Russell in a made-for-TV biopic called simply Elvis. Jerry Lee Lewis got the biopic treatment in 1989, when Dennis Quaid memorably played the Killer in Great Balls of Fire! In 2005, Walk the Line dramatized Johnny Cash and June Carter’s epic love story with Joaquin Phoenix and Reese Witherspoon. But while there have been nonfiction books and documentaries recounting Sam Phillips’ story — most notably Morgan Neville’s Sam Phillips: The Man Who Invented Rock n’ Roll, based on Peter Guralnick’s book of the same name — Phillips has only played a supporting role onscreen.

**CMT**

In 2015, Leslie Greif got a call from cable network CMT. Fresh off the success of Nashville, the network was looking for another original TV property to develop. “I had just seen [Broadway musical] Million Dollar Quartet, and it just flashed in my head, wouldn’t it be great to tell the story of the birth of rock-and-roll? It all came out of Memphis. That’s what got me going.”

Greif is a veteran TV producer who developed shows such as Walker, Texas Ranger and the Emmy-winning 2012 miniseries Hatfields & McCoys. Greif says his father was friends with songwriters Jerry Leiber and Mike Stoller, who penned early rock-and-roll hits such as “Hound Dog,” “Kansas City,” and “Jailhouse Rock,” and he was a huge fan of the music. “I grew up surrounded by it as a little kid, and I loved it,” he says.

Greif optioned Million Dollar Quartet and started working on the project while he was in production on another show, Texas Rising, which was helmed by director Roland Joffé. “He talked about it quite a lot,” says Joffé. “I loved the area he was looking at — that wonderful time in the 1950s when all of this musical movement, which really gave birth to pop music, and therefore much of modern music as we know it, was actually happening. It was a fascinating time, and it raised really interesting issues about art and music in general.”

On the West Coast, writer and producer Gil Grant needed a change after six seasons’ work on NCIS: Los Angeles. “If I was going to do another show about PTSD, I was going to get PTSD!” he says. “I was looking for something a little more interesting.”

He interviewed with Greif’s ThinkFactory Media. “This was originally designed to be a four-part mini-series. Once they decided there was so much rich material here, let’s open it up and spread it out and see if we can do a series, they realized they needed a show runner who had done it before. Their experience was in mini-series and reality. So, I got the gig. I had done a musical before. Early in my career, I created a show called Hull High. It was a high school musical directed by Kenny Ortega, who went on to do High School Musical. We were only about 20 years ahead of our time. This really was up my alley.”

**MEANWHILE IN MEMPHIS**

Around the same time, Memphis Film and Television commissioner Linn Sitler got a call from a producer inquiring about Tennessee’s state film incentive program. The call came at a particularly opportune time. Sitler, with the help of State Senator Mark Norris, state film commissioner Bob Raines, and the county and city offices, had managed to gather state support for new production. There were two candidates: the crime show Quarry and a 20th Century Fox adaptation of Peter Guralnick’s Elvis biography Last Train to Memphis. “Quarry had been hung to base here, even though we could not match Louisiana’s incentives. What had happened was that, 20th Century Fox went away — they shelved that project, at least temporarily — and Quarry decided to shoot almost everything in Louisiana. Here we had whined and moaned and bullied, and gotten almost $4 million, and all of our projects had gone away! So when the call came in, I could say, ‘Oh, we happen to have over $4 million for qualified projects!’”

Hollywood accounting is notoriously opaque, and the nuts and bolts of film incentives are even more confusing. But the bottom line is that state film incentives can make or break a production. “It makes all the difference, because if you go to one state, you can buy a Buick for $25,000. If you go to another state, you can get the same Buick for $18,000,” says Sitler.

Greif and Joffé really wanted to base the production in the city where the history had happened. “If it wasn’t for the tremendous help from all of your people in the state of Tennessee and the city of Memphis, Linn Sitler and Senator Norris and Bob Raines. … These people assembled all of the proper entities. The Chamber of Commerce chipped in; the tourism bureau chipped in. They made it possible. And we had great guys like Jack Soden from the Elvis Presley estate. They all supported this project, and once they did that, they opened up the world of the local Memphis community. Everyone in Memphis, the Peabody Hotel, the Gibson Guitar factory, Humes High — every entity was like, what can we do to be helpful? All that spirit, combined with a little good luck, made it so we were able to bring this project to Memphis.”

**SEARCHING FOR SAM**

For months, the production searched for its Sam Phillips before calling on actor Chad Michael Murray, who had worked with Greif and Joffé on Texas Rising. “I just kind of starting looking into Sam’s life, and I fell in love with the guy,” says Murray. “I thought he was insane in the most beautiful way. He was so ahead of his time! … I call him the Wizard of Oz. He was the man behind the curtain pulling the strings for these gigantic legends and icons.”

Murray’s research for the role included spending time in the Bluff City. “One person would tell you one version of the Sam Phillips story, another person would tell you another version of it. I just kind of took pieces from what people told me in Memphis, and everything that I studied and read. … Sam was a charming, sophisticated, complicated motor. He was just go, go, go, go, go. When I sat down with Rolland, we really wanted to make sure these things came through in the work. That passion, that drive, that charm, and charisma.”

Grant says getting the character of Sam Phillips right was crucial, particularly the love triangle between Sam, his wife, Becky, played by Jennifer Holland, and his assistant at Sun, Marion Keisker, played by Margaret Anne Florence. “Sam was a very complicated individual. He was a very flawed individual — his family will talk about that — but he was a brilliant individual. On the one hand, here was this guy who, musically, he would get whatever he could get out of you to make you better than you are. And yet at the same time, he’s fooling around on his wife with Marion. I think he had a great deal of guilt over it, but it certainly didn’t stop him. And it doesn’t end there. Yet he stayed married to Becky his entire life. It’s a tough role. You have what could be a very unsympathetic character, but Chad is naturally very charming, kind of like Sam was, and he played into that. I think you can see the conflict on his face. He loved Becky, but he loved Marion in a different way. And you also see the raw passion when he sees a musician that sparks him. Chad really prepared for the role. He took it to heart.”

**MARION**

Florence’s mother was born in Memphis in 1948. “My grandfather actually owned a couple of restaurants: The Riviera Grill and a place called The Old Master Says,” says the actress, now based in New York City. She says her familiarity with the city’s culture and music helped get her the part but that she was not familiar with Marion Keisker, the woman who was the first person to record Elvis. “Unfortunately, the women are not well documented in this time period. It’s been the blessing and the curse of the role. It’s nice that I don’t have that same pressure of being somebody like Elvis or

continued on page 14
continued from page 13

Johnny Cash, that people are so familiar with and have an idea of how they should be played,” she says.

Keisker, who died in 1989, was a graduate of Southwestern in Memphis (now Rhodes College) and had a radio career of her own before joining Sam at Sun. “I don’t think she took a lot of flack from anybody,” says Florence. “That’s been an awesome part of the character to play. Luckily, the writers built that in to what we’re doing. I think it’s really important that you see her standing up for herself all the time, in any situation, whether it’s with Sam or with other producers who come into the studio. … That’s something the director really stressed, just to keep her as intelligent and on top of things and respectable — a woman that people could admire, even though she was maybe not doing the right thing, having this affair with Sam.”

Romantic tension between Sam, Becky, and Marion is crucial to Sun Records’ drama, but the facts of the affair are unclear. “Some people believe it happened, some people say it didn’t,” says Murray.

“We’ve always been very, very clear that we’re not a documentary,” says Grant. “We’re doing a show that’s inspired by true events. We try to be respectful of the characters we’re portraying. We try to get the big moments right. But within that, we’re a dramatic piece of fiction.”

But there’s no doubt that the spark between Murray and Florence gives Sun Records’ drama. “Chemistry is a very strange thing,” says Joffé. “It’s not something you can talk about. You’ve got to find a way to get those actors to sort of engage with each other. You can do that by telling them slightly different things that they want to get out of the scene, so they’re discovering what the scene is about as they go. A lot of the chemistry is discovery. When the actors are starting a scene, they don’t know where it’s going to end up. I think that keeps it very alive and helps the birth of chemistry. It also helps if the actors both have a sense of humor, because a lot of chemistry is in humor. In those little looks they exchange. They have lovely chemistry, those two.”

ELVIS

Drake Milligan’s first screen role was playing Elvis Presley in the 2014 short film, Nobody. “The producers saw the short, and they brought me out to the call in Memphis,” says the Fort Worth, Texas, native.

Playing one of the most famous people who ever lived is a heavy burden for a novice actor. “My goal is to portray him as humanly as possible, and to get the feel of what it must have been like to be Elvis, coming from Tupelo and not having a lot of money,” he says. “Then all the sudden, fame hits, and it’s a roller coaster ride. He went from government housing and Memphis public high school to being the biggest star in the world in a matter of a year and a half.”

“He did brilliantly,” says Joffé. “Drake is a natural. I loved working with him, because it was almost like doing a documentary. He has a natural charm and a natural Elvis shyness in him that I really like. That’s a side of Elvis that people don’t remember, the fact that the young Elvis was very shy. A lot of things he did afterwards was his way of dealing with his shyness. A lot of the pain of Elvis’ life, and there was quite a lot of it, had to do with that fact that in some ways, he was a home body, and in other ways he was an icon and a wild man.”

MEMPHIS MAKES IT

According to documents provided by the film commission, the total expenditure in Shelby County exceeded $6 million. Sun Records shot in Memphis for 70 days in 2016. “That was longer than most films I have catered,” says Erik Proveaux, owner of Fuel, the restaurant, food truck, and catering firm that provided food for the mammoth production. “That’s a huge deal for the economy. Each of those days is like a big production. It’s like doing a wedding every day for 70 days. It paid for a new truck for the restaurant, food truck, and catering firm that provided food for the mammoth production. “That was longer than most films I have catered,” says Erik Proveaux, owner of Fuel, the restaurant, food truck, and catering firm that provided food for the mammoth production. “That’s a huge deal for the economy. Each of those days is like a big production. It’s like doing a wedding every day for 70 days. It paid for a new truck for me and allowed me to move ahead on other aspects of my business.”

It was the biggest production Memphis had seen in a decade, and that had a big impact on local crew members who had been struggling. “Some crew people, I know of one for sure, had not had health insurance,” says Sitter. “Even though this guy was not a union member, he still had to receive union benefits. He was able to have surgery he had put off because of Sun Records.”

Joffé, who has had a long career in film and TV and has shot all over the world, says his experiences in Memphis were unforgettable. “The show hinges on Memphis’ heritage in many ways, and I think Memphis should be very proud of it. The history of Memphis is the history of your parents and grandparents and their parents. That’s really important, when people live in a city that has a sense of past lives lived. Those lives affect the city. … I felt when I was there that this is a city that’s getting itself together, a city that’s re-finding its voice and its confidence. It has a lot to offer. I really enjoyed being there.”

Grant says the city’s stock of varied architecture, much of which is still standing from the 1950s and 60s, made it easy for the production to get the necessary vintage look. But he could tell the future was bearing down. “I feel like Memphis is ready to pop. Downtown Memphis is ready to become one of the great small cities in the United States,” he says.
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KEVIN DON’T BLUFF
BEYOND THE ARC
WITH KEVIN LIPSE

Kevin Lipe on the Memphis Grizzlies before, during, and after the game.
@FlyerGrizBlog
memphisflyer.com/blogs/BeyondTheArc

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Never Forget  By Toby Sells

You remember where you were on the day of the Bowling Green Massacre.

Ah, well, Kellyanne Conway does. The couch-sitting media punching bag for President Donald Trump fretted about the massacre to TMZ, Cosmo, and MSNBC.

Trouble was, though, there was no massacre. But that doesn’t mean we can’t still remember.

“Never forget what never happened” is the motto of “Memphis Cares: A Benefit Concert for the Victims of the Bowling Green Massacre.” The fake benefit show is a blend of comedy and music, but it’s all political theater (and a real-life fundraiser for the Mid-South Peace and Justice Center).

Organizer Chris Davis, a Flyer writer, musician, and raconteur, said the idea for such a show was a joke. But he posted that joke on social media, and the idea got real, really fast. Less than a month later a troupe of actors, clowns, and musicians are readying for what will be a one-of-a-kind show.

It’ll begin with some loose, open-mic style performances and launch into a 30-minute faux telethon for Massacre victims. Easy-D’s Low-Life Leakers will then play new songs about the Bowling Green Massacre and covers bent into protest songs (like Big Star’s “Don’t Lie to Me”). Davis calls it an “all-star band of local musicians” including LD Beghtol of the Magnetic Fields, J.D. Reager, Davis, and more. (But watch out for many special performances.)

“This seemed like an opportunity for people … who are angry, frustrated, feel lied to, and have been out there in the trenches, to blow off some steam,” Davis says. “And who doesn’t want a little more peace and justice these days?”

*MEMPHIS CARES: A BOWLING GREEN MASSACRE VICTIMS BENEFIT CONCERT* AT LOFLIN YARD, SATURDAY, APRIL 1ST, 6-9 P.M. PAY WHAT YOU CAN. $10 DONATION SUGGESTED.
Operathon  By Chris Davis

Opera Memphis’ General Director Ned Canty compares Later the Same Evening to the collage-like film Love Actually. “It’s like snapshots,” he says. John Musto’s intimate operatic work is more specifically inspired by the shadowy urban landscapes of American painter Edward Hopper. It asks what brought the characters inhabiting Hopper’s nocturnal world to the places where the painter froze them in oil and time. And what happened immediately after?

Later the Same Evening is one of three contemporary operas by living composers being presented at the fifth annual Midtown Opera Festival. The 10-day event also showcases performances of Jake Heggie’s epistolary family saga Three Decembers, and Peter Hilliard and Matthew Boresi’s Blue Viola tells the story of a priceless antique instrument that winds up in the hands of a junk dealer when it’s left on the street. A fantastic journey follows.

“I think Three Decembers is a masterpiece, and I’m especially drawn to it,” Canty says. “It aligns with a lot of the things I care about — the most basic notions of what it means to be in a family and what it means to be human.”

Season five crescendos with a production of Arnold Schoenberg’s Pierrot Lunaire, with projections by Memphis photographer Joey Miller.

Canty says he’s especially looking forward to a new event called the “Operathon” — back-to-back performances of this year’s featured operas followed by workshop performances of German opera with a new libretto. He’s also excited about a libretto reading for Opera Memphis’ latest co-commission, The Rising and the Falling. With a quilted narrative by Jerre Dye, this first opera commissioned by the U.S. Army tells the story of wounded veterans coming home.

The Midtown Opera Festival was created to produce great, intimate, and mostly modern and contemporary opera. It’s also a perfect tasting opportunity for the opera curious.

**MIDTOWN OPERA FESTIVAL AT PLAYHOUSE ON THE SQUARE, MARCH 31ST-APRIL 9TH, $100 FESTIVAL PASS. INDIVIDUAL TICKETS AVAILABLE. 202-4533**

Elizabeth Banks plays Rita Repulsa with old-school, tokusatsu camp in the new Power Rangers reboot. Film, p. 34

**SUNDAY April 2**

**Taj Express:**
The Bollywood Musical
Germantown Performing Arts Center, 7-9 p.m., $30
An evening of Indian entertainment featuring modern music on classical Indian instruments.

**Mockstocirty Tour**
New Daisy Theatre, 8 p.m., $18-$22
This should be fun: Mac Sabbath is a heavy-metal band made up of McDonald’s characters. Metalachi is mariachi/heavy metal, and Okilly Dokilly is Ned Flanders-inspired.

**“FourSights”**
Gallery Ten Ninty-One, 2-4 p.m.
Opening reception for this show featuring paintings by Frederick Lyle Morris and Sandra Horton and photography by Becky Ross McRae and Jon Woodhams.

**Sunday Tea and Easter Egg Hunt**
Woodruff-Fontaine House, 1-4 p.m., $12
A big Easter egg hunt on the grounds and a tea party in the Gingerbread playhouse.

**Blues 4 Prostate Cancer**
Education Tour
Minglewood Hall, 6-9 p.m., $35-$100
A concert with blues legends Bobby Rush and Buddy Guy with Southern Avenue, Vasti Jackson, and the Bo-Keys to raise awareness about prostate cancer.

**Persian Festival**
Overton Park, 11 a.m.-5 p.m.
Persian food, art, handicrafts, music, dancing, and more.

**50th Annual Kite Flying Sunday**
Church of the River, noon-2 p.m.
Bring your kite and a picnic lunch to this annual event. Or you can buy both your kite and your lunch!
As rapper Marco Pavé preps a new album, he brings a unique collaboration with Opera Memphis to Playhouse on the Square.

Marco Pavé is a hip-hop artist who values live performance. “It’s literally my favorite thing to do! I’m very inspired by the soul, blues, and jazz that comes from this region, that the Mississippi created.”

Artists often fear putting untested new material in front of a crowd, but for Pavé, that leap of faith is an essential part of the process. When he started out in 2010, “People told me that, as a hip-hop artist, you can’t get a show booked without a project out. I was like, what does that even mean? I just started booking shows for myself. I have music that I need to perform … I’ve tested out plenty of songs before I recorded them in the studio. That’s how I get better. I’ll test out a song live, I’ll perform it 10 times before I record it, and if it gets that same reaction every time, I hit the studio with it. If it’s not, I won’t record it. It’s not worth it. Why would I waste money on it? … Time is money. Why waste time on something that you don’t know if people want it?”

The fruit of Pavé’s experimentation will be heard on May 12th (pre-orders open this week), when he drops his new album Welcome to Grcl Lnd. “I called it that because the grace is broken in Memphis. It’s a metaphor for a recreated Memphis.”

Recorded last year in three marathon days at American Studio, the record features guest bars from Al Kapone, Iron Mic Coalition’s Jason Da Hater, and Jamey Hatley, as well as three Memphis Black Lives Matter activists. “It was inspired by the I-40 bridge protest last year. There’s no music for this moment. There’s no music for the feelings that people have, no soundtrack to it. When the civil rights movement was in its heyday, we had music, we had a soundtrack. Stax was a part of it, a part of the story. That’s what I wanted to do with this album — I wanted to add a soundtrack to the movement, to what people were feeling.”

Right now, Pavé is on out on the road with New Orleans rapper Alfred Banks. They call their self-booked sortie the River Kings II Tour. Pavé saw Banks perform at the On Location: Memphis film festival and found their styles to be a natural fit. Their second tour is more than twice the number of dates as the first. “I want people to look around, study, know about your country. Don’t live in a bubble. Go out and touch people. That’s why this tour is so important … I’m learning, I’m on a journey. I want to know about every city I go to. What makes a city be a city? What’s the history? Who lived there? Who made it famous? Who drove these roads before we did? It’s more than performing; it’s like a pilgrimage for me. Let’s go out and learn some stuff about our country.”

The River Kings’ return to Memphis on Thursday, April 6th will be an opportunity for Pavé to try out some daring new material. After his Tedx Talk in 2015, the rapper was approached by Ned Canty of Opera Memphis. “They wanted me to write a hip-hop opera for them,” he says. The full work won’t be done until next year, but Pavé and Opera Memphis have gathered an impressive and varied team of collaborators for their first big public performance. Together with Sam Shoup conducting Opera Memphis, Pavé will be joined by DJ Wise and DJ Chris Cross spinning classic hip-hop songs and their contemporary responses, neo-soulsman Juju Bushman performing with the Opera, sets by Robin X, and River King partner Alfred Banks, and Robinson Bridgeforth from the Reach band will accompany Pavé on drums. Pavé will debut a new song called “Memphis Tragedy.”

“It’s the story of a 12-year-old kid with a mother and father who have disappeared into incarceration and is trying to find a way out of this terrible situation,” he says. “It’s also an anti-gun violence song.”

Pavé and Opera Memphis will bring this grand experiment in genre crossing to Playhouse on the Square. “This show will be showcasing the potential of what we’re doing together.”

Tickets on sale Friday at 10am!
**THE BEST ENTERTAINMENT IN TUNICA**

- **CHUBBY CHECKER**
  - April 8
- **AUSTRALIA’S THUNDER FROM DOWN UNDER**
  - April 14
- **REO SPEEDWAGON**
  - April 28
- **BARENAKED LADIES**
  - May 5
- **THE RIGHTEOUS BROTHERS**
  - May 13
- **WAYNE NEWTON UP CLOSE AND PERSONAL**
  - May 20

**UPCOMING SHOWS**

- May 28 | Patti LaBelle
- June 3 | Anthony Hamilton
- June 16 | Ron White
- October 21 | Trace Adkins

Tickets available online at Ticketmaster.com or by calling 1-800-745-3000.

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## First Round

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## Event Listings

- **To the Championship Style**: "First Round, Second Round, Regional Semifinals, Regional Finals, National Championship".
- **SOUTH FLUFF MOTORS.COM**: Advertisement for vehicles and car rental services.
- **THE BLUFF**: An establishment offering various services like draft beer, food, and entertainment.
- **THE CASUAL PINT**: Advertisement for a bar offering over 300 different types of beer and other amenities.
- **PURPLE HAZE NIGHTCLUB**: Advertisement for a night club welcoming NCAA tournament players and fans with special offers and events.
- **THE HIGHLAND STRIP NIGHT CLU**: Advertisement for a bar offering full food and drinks, and entertainment options.
- **SOUTH BLUFFS APARTMENTS.COM**: Advertisement for apartments, including location, contact information, and amenities.
- **SOUTHFLUFFMEMPHIS.COM**: Advertisement for a bar offering various services and amenities.

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After Dark: Live Music Schedule March 30 - April 5

**BEALE STREET**

Alfred’s  
197 BEALE 525-3711  
Gary Hardy & Memphis 2  
Thursdays-Saturdays, 6-9 p.m.  
Karaoke  
Tuesdays, Wednesdays, 9-1 a.m., and Sundays, 10 p.m.-2 a.m.  
Mandk Thomas Fridays, Saturdays-Sundays, 6-9 p.m.  
The 901 Heavy Hitters Fridays, Saturdays, 10 p.m.-2 a.m.  
Flirtin Ryan Fridays, Saturdays, 2:30 a.m.  
Memphis Jazz Orchestra Sundays, 6-9 p.m.

B.B. King’s Blues Club  
143 BEALE 524-KING  
The King Beer  
Thursdays, 5:30 p.m.  
B.B. King’s All Stars  
Thursdays, Fridays, 8 p.m.;  
Will Tucker Band Fridays, Saturdays, 1 p.m.;  
Lisa G & Flips Pick Band  
Saturday, 12:30 p.m.;  
Blind Mississippi Morris  
Sundays, 5 p.m.;  
Memphis Jones  
Sundays, 5:30 p.m.;  
Doc Fangaz and the Remedy  
Tuesdays, 5:30 p.m.

Blue Note Bar & Grill  
341-345 BEALE 577-1089  
Queen Ann and the Memphis Blues Masters  
Fridays, 8 p.m.-midnight.

Blues City Cafe  
138 BEALE 526-3637  
Blind Mississippi Morris  
Fridays, 3 p.m.; and Saturdays, 5:30 p.m.;  
Brad Birkedahl Band  
Thursdays, Wednesdays, 8 p.m.;  
Earl “The Pearl” Banks  
Saturdays, 12:30 p.m., and Tuesdays, 7 p.m.;  
Brandon Cunnin Trio  
Sundays, 6 p.m.; and Mondays, 7 p.m.;  
FreeWorld  
Sundays, 9:30 p.m.

Club 152  
152 BEALE 544-7011  
Live Music  
Wednesdays-Sundays, 7-11 p.m.  
Live DJ  
Wednesdays-Sundays, 11 p.m.  
Third Door  
Fridays, Saturdays, 11 p.m.;  
Fridays, 12 a.m.;  
Third Door  
Tatures, 11 p.m.-2 a.m.;  
Taturdays, 8 a.m.-3 a.m.

Handy Bar  
200 BEALE 527-2687  
Bad Boy Matt & the Amazing Rhythmatists  
Tuesdays, Thursdays-Sundays, 7 p.m.-1 a.m.

Harold Rock Cafe  
126 BEALE 529-0007  
Terry Greene Saturday, April 1, 6:30 p.m.

Itta Bena  
145 BEALE 578-3031  
Kaya Walker  
Thursdays, 6-7 p.m.;  
Susan Marshall  
Thursdays-Saturdays, 7-10 p.m.;  
Nat “King”  
Kerr Fridays, Saturdays, 9-10 p.m.;  
Susan Marshall  
Wednesdays, 6-8 p.m.

King Jerry Lawler’s Hall of Fame Bar & Grille  
159 BEALE  
Chris Gales Solo Acoustic Show  
Mondays-Sundays, 12:4 p.m.;  
Eric Hughes  
Thursdays, Fridays, 5-8 p.m.;  
Karaoke Mondays-Thursdays, Saturdays, 8 p.m.;  
Live Bands Fridays, Saturdays, 8 p.m.

King’s Palace Cafe  
162 BEALE 521-1851  
David Bowen Thursdays, 5:30-9:30 p.m.;  
Fridays, Saturdays, 6:30-10:30 p.m.;  
Sundays, 5:30-9:30 p.m.

King’s Palace Cafe  
160 BEALE 521-1851  
Sonny Mack Mondays-Fridays, 2-6 p.m.;  
Cowboy Neil Mondays, Thursdays, 7-11 p.m.;  
Saturdays, 2-6 p.m.;  
Sundays, 5-9 p.m.;  
Sundays, 11 a.m.-2 p.m.;  
Sundays, 5-9 p.m.;  
Sundays, 11 a.m.-2 p.m.;  
Sundays, 5-9 p.m.;  
Sundays, 11 a.m.-2 p.m.

King’s Palace Cafe  
159 BEALE 527-3687  
Fridays, Saturdays, 10:30 p.m.-2 a.m.;

MIDTOWN

Bar DKDC  
964 S. COOPER 272-0830  
Yose Yaris Thursday, March 30, 9 p.m.-midnight;  
All the Colors of the Dark Saturday, April 1.

Benjamin L. Hooks Central Library  
3020 POPULAR 415-2700  
Rhodes Jazz Band Performance at #FiveFridaysofFreeJazz  
featuring Joyce Cobb and the Stax Music Academy Jazz Band  
Friday, March 31, 6:30-8:30 p.m.

Boscos  
2120 MADISON 432-2222  
Sunday Brunch with Joyce Cobb Sundays, 11:30 a.m.-2:30 p.m.

Canvas  
1737 MADISON 443-5232  
Karaoke Thursdays, 9:30 p.m.;  
Kyle Purviance Live Mondays, 10 p.m.-midnight.

Celtic Crossing  
903 S. COOPER 274-5151  
Jeremy Stanfill and Joshua Cosby Sundays, 6-9 p.m.;  
Candy Company Mondays.

The Cove  
2559 BROAD 730-0719  
Ed Finney and the U of M Jazz Quartet Thursdays, 9 p.m.;  
Factors Evans Buch Friday, March 31, 11 p.m.;  
The Penny Kings Saturday, April 1, 10 p.m.;  
David Collins Jazz Sunday, April 2, 6 p.m.;  
Justin White Mondays, 7 p.m.;  
Don and Wayde Tuesdays, 7-10 p.m.;  
Karaoke Wednesday, 10 p.m.

**DOWNTOWN**

Belle Tavern  
117 BARBORO ALLEY 249-6580  
The Rusty Pieces Saturday, April 2, 6-9 p.m.

Dirty Crow Inn  
855 KENTUCKY  
Bobbie & Tasha Wednesdays, 8-11 p.m.

Earnestine & Hazel’s  
531 S. MAIN 523-9754  
Amber Rae Dunn Hosts Earnestine & Hazel’s Open Mic Wednesdays, 8-11 p.m.

Flying Saucer  
130 PEABODY PLACE 523-8536  
D.J. Dance Music  
Tuesdays-Sundays, 10 p.m.

The Silly Goose  
100 PEABODY PLACE  
855 KENTUCKY  
7-11 p.m.;  
Saturdays, Sundays, 2-6 p.m.;  
Sunday, April 2, 7-11 p.m.

The Halloran Centre  
225 S. MAIN 529-4299  
Tiempo Libre Saturday, April 1, 7:30 p.m.

**FUTURE**

THURSDAY, MAY 4  
The multi-platinum, record-setting hip-hop innovator is bringing the Nobles Safe tour to FedExForum. Tickets Available!
After Dark: Live Music Schedule March 30 - April 5

P&H Cafe
1532 MADISON 726-0906
Rock Karaoke Fridays, Trevor Colburn, Ben Rickets Saturday, April 1, Open Mic Music with Tiffany Harmon Mondays, 9 p.m.-midnight

Playhouse on the Square
66 S. COOPER 726-4656
Midtown Opera Festival March 31 - April 9

University of Memphis, Harris Concert Hall
506 S. ADAMS
The 5th Memphis International Guitar Festival Friday, March 31, 6:30-8:30 p.m., Saturday, April 1, 7:30-9 p.m., and Sunday, April 2, 7:30-9 p.m.

Parkway Village/ Fox Meadows
Greater Harvest Church of God in Christ's Department of Women's Affairs
3509 ROXALE
Memphis Soul Gospel III Sunday, April 3, 6-8 p.m.

Sunset/Sunrise
506 S. SANFORD
Drew McLillie Dantones Band Friday, March 31, 8-11:30 p.m.

Sunset/Sunrise
506 S. SANFORD
Drew McLillie Dantones Band Friday, March 31, 8-11:30 p.m.

The Tower Courtyard at Overton Square
2092 TRIMBLE PLACE
Acoustic Courtyard Last Thursday of every month, 6:30-9:30 p.m.

University of Memphis
Casino Fiat 395 S. HIGHLAND
Karaoke Saturday, April 1, 9 p.m., midnight, Lovebird Wednesday, April 5.

Lost Pizza
2885 POPULAR 572-1803
JB Whalen & Brent Mattes Every other Thursday, 6-8 p.m.

East Memphis
Folk's Folly Prime Steak House
551 S. MENDENHAL 726-8200
Intimate Piano Lounge featuring Charlotte Hurt Mondays-Thursdays, 5:30-9 p.m., Larry Cunningham Fridays, 6-10 p.m.

Huey's Poplar
4872 POPULAR 682-7729
Young Petty Thieves Sunday, April 2, 8:30 p.m.-midnight.

Mortimer's
590 N. PERKINS 761-9321
Van Duren Solo Thursdays, 6:30-8:30 p.m.

Suburbs

Bartlett
Bartlett Performing Arts and Conference Center
3663 APPLING 385-6440
Bartlett Community Concert Band Saturday, April 1, 7 p.m.

Shelby Forest General Store
7729 BENTONWEST 876-5770
Tony Butler Fridays, 6-8 p.m.; Rodney Nash Saturday, April 1, 12-3 p.m.; Cecil Yanice Sunday, April 2, 12:30-3:30 p.m.

Collierville
Huey's Collierville
2130 W. POPULAR 854-4455
Heart Memphis Band Sunday, April 2, 8:30-11:30 p.m.

Sunday/BERCLAIR
Chez'Fay's Cafe
483 HIGH POINT TERRACE 202-4157
Songwriter Night Saturdays, 5-8 p.m.

St. George's Independent School
1580 WOLF RIVER 457-2000
Lenten Midweek Worship: Music, Song, & Silence — Drawing Closer to God Wednesdays, 7:45-11 p.m.

Cordova
Chuckles Comedy Club
1700 DEXTER
Uncovered Live — A Variety Show Mondays-Sundays, 7 a.m.-7 p.m.

Huey's Cordova
1711 N. GERMANTOWN PKWY. 754-3885
Brad Birkedahl Band Sunday, April 2, 8-10 p.m.-midnight.

T.J. Mulligan's Cordova
8071 TRINITY 756-4480
The Southern Edition Band Tuesdays.

Frayser/Millington
Old Millington Winery
6748 OLD MILLINGTON 837-4114
Drew McElhiney Sunday, April 2.

Shake Rag Bar
8002 RAMON BRANCH 876-5255
Drivin' Sideways Band Friday, March 31, 8-10 p.m.

Germantown
Huey's Southwind
7285 WINCHESTER 624-8911
Charley Mac's Six String Lovers Sunday, April 2, 8-10 p.m.-midnight.

Huey's Germantown
7677 FARMINGTON 318-2034
Vintage Sunday, April 2, 8-11:30 p.m.

North Mississippi/ Tunica
Hollywood Casino
1150 CASINO STRIP, TUNICA, MS 662-357-7700
Seeing Red Friday, March 31, 8-10 p.m., and Saturday, April 1, 8-11:30 p.m.-midnight; Seeing Red at Hollywood Casino Friday, March 31, 8-11:45 p.m., and Saturday, April 1, 8-11:45 p.m.-midnight; Live Entertainment Fridays, Saturdays, 9 p.m.-1 a.m.

Huey's Southaven
7090 MALCO, SOUTHAVEN, MS 662-249-7097
Jolo and Ronnie Sunday, April 2, 8-10 p.m.-midnight.

Thirsty Lizard
6541 US 51 662-536-6054
Dantones Band Friday, March 31, 8-10 p.m.-midnight.

Raleigh
Stage Stop
2951 CELA 382-1576
Blues Jam Thursday Night Tuesday, 7-11 p.m.; Brian Johnson Band Friday, March 31, 9 p.m.-1 a.m., Open Mic Night and Steak Night Tuesday, 6-9 p.m.

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All New 2017 Fiat 124 Spider

"test drive one today"
THE PINK PALACE IS OPEN!

THEATER
Cannon Center for the Performing Arts
Museum But Single Too, enjoy the ever-entertain-
ing JeCaryous Johnson experience and find out what happens when “I do” turns into “I did,” and a couple conveniently become married but single.
www.memphistravel.com. $22-$82. Fri., March 31, 1:30 p.m., and Sat., April 1, 3 & 8 p.m. Through April 9.
51 S. COOPER (725-0746).

The Evergreen Theatre
Mind Games, contemporary drama using a com-
bination of dialogue and spoken-word vignettes to tell the story of the Owens family when a family member tries to hide being diagnosed with bipolar disorder.
www.innercitysouth.com. $20. Sun., member tries to hide being diagnosed with bi-

Aura Portraits by John Madsen
Unique paintings of aura and chakras in water-
color, with each color symbolizing an aspect or
energy needed to do the paintings, no walk-ins.
$40. Sat., April 1, 11 a.m.-3 p.m.
THE BRICK CLOISTER, 145 S. MAIN (497-0466),

MOMIX at Germantown Performing Arts Center, Friday, March 31st

Call to Artists for Cash Couture Trashion Show
Fashion designs must be comprised of at least 75 percent recycled or reused materials. Event date is June 4. For more information email trashion.
show@memphisd.gov. Through May 12.

Crosstown Arts Digital Lab
Six-station computer lab supports Memphis’ cre-
ative community by providing artists and musicans full access to industry-standard art- and music-making technology. Tuesdays-Thursdays, 10 a.m.-9 p.m., and Fridays, Saturdays, 10 a.m.-6 p.m.

Hello Holland: 23,000 Spring Bulbs Photo Contest
At the end of the exhibit, winners will be selected from certain categories who have posted photos on social media with the hashtag #dixonblooms. Through April 29.

Kuluza Playhouse Scholarships
Two awards are available to graduating high school seniors, as well as current and rising college freshmen and sophomores. Applications available on website. Through April 1.

Small Shop Saturday
Featuring a weekly local vendor in the tap room. Meet the artist and learn about their craft. Sat-

tuesdays-/Thursdays, 10 a.m.-9 p.m. MakIng work of exceptional inventiveness and physical

tillyness, when Alzheimer’s disease changes a loved one’s personality, do we try to get

OMING ART

Orange Mound Gallery
2232 LAMAR.

OPERA
Midtown Opera Festival
Haven dinner was attending the Opera Prelude Talk, or attend any number of Opera productions. See website for more information. $100 festival pass. March 31-April 9.
PLAYHOUSE ON THE SQUARE, 66 S. COOPER (726-4666), www OPERA MEMPHIS.org.

DANCE
Dance Night
Evening of dancing with music provided by the Jim Mahannah Band or Wally and Friends. $5. First Tuesday of every month, 7-10 p.m.
SAKER COMMUNITY CENTER, 7442 CHURCH, MILLINING TON, www.MILLINGTON.GOV.

MOMIX
Company of dance illusionists known for present-
ing work of exceptional inventiveness and physical beauty with nothing more than light, shadow, props, and the human body $35. Fri., March 31, 8-10 p.m.
GERMANTOWN PERFORMING ARTS CENTER, 1101 EXETER (751-7000), GPACWEB.COM.

Shine Tea Dance
Featuring Noble Sounds Orchestra and the Rank-
ers. Semi-formal attire. BYOB. $10. First Sunday of every month, 2-6 p.m.
A. CYPHER SHINE CENTER, 5750 SHELBY DAKS (377-7336), www.SHINE-DAANCE-MEMPHIS.COM.
Superstar Talent Search 2017
Fri., March 31, 7-10 p.m.
B.B. KING’S BLUES CLUB, 143 BEALE (404-449-5587).
True Story:
She never had a church.
He’d never missed a Sunday.
They found a church that speaks to both of them.
Together.

www.firstcono.com
Phone: 901.278.6786
1000 South Cooper
Memphis, TN 38104
Sunday Worship 10:30 am
continued from page 24

Taj Express: The Bollywood Musical
$30. Sun., April 2, 7-9 p.m.
Germantown Performing Arts Center, 3801 Dexter (751-7300).
GPACWEB.COM.

COMEDY

Chuckles Comedy Club
Mondays-Sundays, 7 a.m.-7 p.m. Through April 6. 1700 Dexter.

OUTMemphis:
The LGBTQ Center of the Mid-South
892 S. Cooper (278-6422).

P&H Cafe
Open Mic Comedy, Thursdays, 9 p.m.
1532 Madison (726-0906).

BOOKSIGNINGS

Booksigning by
James McCafferty
Author discusses and signs The Bear Hunter: The Life and Times of Robert Eager Bobo in the Canebrakes of the Old South. Fri., March 31, noon, and Sat., April 1, 5 p.m.
The Cotton Museum, 65 Union (531-7826).
WWW.MEMPHISCOTTONMUSEUM.ORG.

Booksigning by
Otis Sanford
Author discusses and signs From Boss Crump to King Willie: How Race Changed Memphis Politics. Please RSVP by phone to attend. Thurs., March 30, 9-11 a.m.
Clayborn Temple, 294 Hernando (495-5572).
WWW.OTISSANFORD.COM.

Booksigning by
Tony Kail
Author discusses and signs A Secret History of Memphis Hoodoo: Rootworkers, Conjurers & Spirituals.
Fri., March 31, 6-9 p.m.
South Main Book Juggler, 548 S. Main (249-5370).

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ARTS & ENTERTAINMENT

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Taj Express: The Bollywood Musical
$30. Sun., April 2, 7-9 p.m.
GERMANTOWN PERFORMING ARTS CENTER, 1801 EXETER (751-7500), GPACWEB.COM.

COMEDY

Chuckles Comedy Club
1700 DEXTER.

OUTMemphis:
The LGBTQ Center of the Mid-South
892 S. COOPER (278-6422).

P&H Cafe
Open Mic Comedy, Thursdays, 9 p.m.
1532 MADISON (726-0906).

BOOKSIGNINGS

Booksigning by James McCafferty
Author discusses and signs The Bear Hunter: The Life and Times of Robert Eager Bobo in the Canebrakes of the Old South. Fri., March 31, noon, and Sat., April 1, 5 p.m.
THE COTTON MUSEUM, 65 UNION (531-7826), WWW.MEMPHISCOTTONMUSEUM.ORG.

Booksigning by Otis Sanford
Author discusses and signs From Boss Crump to King Willie: How Race Changed Memphis Politics. Please RSVP by phone to attend. Thurs., March 30, 5:30-7:30 p.m.
CLAYBORN TEMPLE, 294 HERNANDO (495-5572), WWW.OTISSANFORD.COM.

Booksigning by Tony Kail
Author discusses and signs A Secret History of Memphis Hoodoo: Rootworkers, Conjurers & Spirituals. Fri., March 31, 6-9 p.m.
SOUTH MAIN BOOK JUGGLER, 548 S. MAIN (249-5370).

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CALENDAR: MARCH 30 - APRIL 5

Artist reception for Dana Finimore at Stock&Belle, Friday, March 31st

MUSIC FESTIVAL 2017 BEALE STREET
MAY 5-7, 2017 • MEMPHIS, TN

SOUNDGARDEN
STURGILL SIMPSON
JILL SCOTT
LUDACRIS
X AMBASSADORS
HEART}
WIDESPREAD PANIC
WIZ KHALIFA
MGMT
JIMMY EAT WORLD * THE REVIVALISTS * SILVERSUN PICKUPS * MIDNIGHT OIL * THE STRUMBELLAS
TAKING BACK SUNDAY * ALTER BRIDGE * SUM 41 * DRIVE-BY TRUCKERS * GREENSKY BLUEGRASS
MACHINE GUN KELLY * HIGHLY SUSPECT * ANI DIFRANCO * MUTEMATH * MAYER HAWTHORNE * DAWES
KONGOS * CHARLES BRADLEY & HIS EXTRAORDINAIRES * THE RECORD COMPANY * BOOKER T. JONES
JOHN PAUL WHITE * DEER TICK * PETER WOLF * BIG HEAD BLUES CLUB * RONNIE BAKER BROOKS * LIL WYTE
POPA CHUBBY * AMY LAVERE * TORNZO CANNON * DEAD SOLDIERS * PRESTON SHANNON * FREEWORLD
CARLOS ELLIOT JR. * GHOST TOWN BLUES BAND * COREY HARRIS BAND * SUPER CHIKAN * BLIND MISSISSIPPI MORRIS
DADDY MACK BLUES BAND * MARCELLA & HER LOVERS * TAS CRU * EDEN BRENT * AND MANY MORE!

$115 THREE DAY PASS
$50 SINGLE DAY TICKETS

TICKETS VIA TICKETFLY WWW.MEMPHISINMAY.ORG
CALENDAR

continued from page 26

LECTURE/SPEAKER

Baldwin Now Symposium
Dwight McBride delivers keynote address celebrating life and legacy of writer and social critic James Baldwin. Thurs., March 30, 6 p.m.
RHODES COLLEGE, MACKALUM BALLROOM OF THE BRIAN CAMPUS LIFE CENTER, 2000 N. PARKWAY (983-2000), WWW.RHODES.EDU.

CONFERENCES/CONVENTIONS

Gandhi-King Conference 2017: Know Justice, Know Peace
Fri., March 31, 8:30 a.m.-7 p.m., and Sat., April 1, 8:30 a.m.-7 p.m.
CHRISTIAN BROTHERS UNIVERSITY, 650 E. PARKWAY S. (321-1335), WWW.GANDHIKINGCONFERENCE.ORG.

Memphis Women’s Summit
Keynote address from Susan Packard. $175. Thurs., March 30, 8 a.m.-5 p.m.
UNIVERSITY OF MEMPHIS, UNIVERSITY CENTER, WWW.MEMPHISWOMENSSUMMIT.ORG.

Mid-South Autism Conference
Speakers include Jed Baker and Carol Kranowitz. $50-$150. Thurs., March 30, 8 a.m.-5 p.m.
GUEST HOUSE AT GRACELAND, 3600 ELVIS PRESLEY (379-8827), MIDSOUTHAUTISMCONFERENCE.COM.

EXPOS/SALES

Hope House Yard Sale
Benefiting the Hope House Emergency Fund, providing financial support to men and women affected by HIV in emergency situations. Fri., March 31, 8 a.m.-2 p.m., and Sat., April 1, 7 a.m.-2 p.m.
HOPE HOUSE, 15 S. IDLEWILD (INFO, 272-2702, EXT 216), WWW.HOPEHOUSEMEMPHIS.ORG.

FESTIVALS

8th Annual Shelby County History Festival
Twenty local history organizations will display their heritage and present activities including free carriage rides on the grounds. Free. Sun., April 2, 12-4 p.m.
HILLWOOD AT DAVIES MANOR, 3570 DAVIESHIRE, WWW.HISTOYOU.CC.

Down to Earth Festival
Celebrate Earth Day with clean, green fun in Heart in the Park. Sat., April 1, 10 a.m.-5 p.m.
SHELBY FARMS, 500 N. PINE LAKE (767-PARK), WWW.SHELBYFARMS.ORG.

Lantern Light Festival Memphis
Featuring over 400 lanterns, 400-foot dragon, 30-foot-tall panda, and entertainment including acrobats from China and live music. $16-$20. Fridays-Sundays, 6 p.m.-midnight. Through May 7.
AGRICENTER INTERNATIONAL, 7777 WALNUT GROVE (651-504-2000), WWW.LANTERNLIGHTFESTIVAL.COM.

Persian Festival
Free. Sun., April 2, 11 a.m.-5 p.m.
OVERTON PARK, OFF POPULAR (654-6869), IRANIAN-SOFTWAREMEMPHIS.ORG/FESTIVAL/.

SPORTS/ FITNESS

“Battle of the Birds”
St. Louis Cardinals exhibition game. Thurs., March 30, 7 p.m.
AUTZONE PARK, THIRD AND UNION (721-6000), WWW.MILB.COM.

Go Ape Treetop Adventure
Course in Shelby Farms Park open for its second season. Ongoing.
SHELBY FARMS, 500 N. PINE LAKE (767-PARK), WWW.GOAPE.COM.

Opening Day Baseball: Chicago Cubs vs. St. Louis Cardinals
Sun., April 2, 2:30 p.m.
CASUAL PINT, 395 S. HIGHLAND.

Sista Strut Memphis 2017
3K breast cancer charity walk. $15-$30. Sat., April 1, 8 a.m.-11:00 a.m.
TIGER LANE, 335 SOUTH HOLLYWOOD (259-1300), WWW.MYV101.IHEART.COM.
CALENDAR: MARCH 30 - APRIL 5

Swing for the Kids
All greens fees benefit St. Jude Children’s Research Hospital. $75. Fri., March 31, 8 a.m.-8 p.m. MEMPHIS GOLF COURSE, 6135 WOODSTOCK-CUBA, MILLENNION (259-3830). Memphicomm.com

YV5K & 10 Miler
Benefiting Youth Villages. Sat., April 1, 8:15 a.m. RIDGEWAY CENTER, 5855 RIDGEWAY CENTER PKWY., SUITE 200 (226-4600), WWW.YV5K.COM

KIDS
2017 Cover Kids Contest
Winners will be featured in the May 2017 issue of Memphis Parent and receive a four-pack of movie passes from Malco Theatres. All contest entrants have a chance to win a Grand Prize Package. $20. Through April 10. WWW.MEMPHISPARENT.COM

SPECIAL EVENTS
94th Lenten Preaching Series and Waffle Shop
Serving up all traditional favorites, including homemade waffles, salads, and daily specials benefiting outreach ministries across the city of Memphis. Through April 2. CALVARY EPISCOPAL CHURCH, 102 N. SECOND (525-6602), WWW.CALVARYMEMPHIS.ORG

“Back to the Moon for Good”
Fifty years ago the U.S. was in a heated race to the moon. This program reflects on that legacy and looks to the future, motivated by the Google XPRIZE. $7. Through June 2. SHARPE PLANETARIUM, MEMPHIS PINK PALACE MUSEUM, 3050 CENTRAL (636-2362). WWW.MEMPHISMUSEUMS.ORG

Extreme Deep: Mission into the Abyss
Offers opportunities for hands-on exploration of life at the bottom of the sea. Interactive exhibit that highlights the adventure of deep-sea exploration and discovery. Through May 6. MEMPHIS PINK PALACE MUSEUM, 3050 CENTRAL (636-2362). WWW.MEMPHISMUSEUMS.ORG

MLK50
Tues., April 4, 9 a.m.-5 p.m. NATIONAL CIVIL RIGHTS MUSEUM, 450 MULBERRY (521-9699), WWW.MLK50.CIVILRIGHTSMUSEUM.ORG

Paws 4 A Cause
Celebrate all things dog, featuring pet adoption and activities to enjoy with the dogs you already have including games, demonstrations, pet artists’ market, puppy treats, and more. Food trucks and celebrity pet wash. Sat., April 1, 10 a.m.-3 p.m. SHOPS OF SADDLE CREEK. POPULAR AND WEST FARMINGTON RD.

FOOD & DRINK EVENTS
Brooks Uncorked: A Disco Ball
25th anniversary of the wine series kicks off with a disco ball. $125. Fri., March 31, 7-10 p.m. TAMP & TAP, 122 GAYOSO (207-1053), WWW.CALVARYMEMPHIS.ORG

FOOD & DRINK EVENTS
Brooks Uncorked: A Disco Ball
25th anniversary of the wine series kicks off with a disco ball. $125. Fri., March 31, 7-10 p.m. TAMP & TAP, 122 GAYOSO (207-1053), WWW.CALVARYMEMPHIS.ORG

SCROLL TO PAGE 30 TO CONTINUE
between the two giant pillars of Edward Hull Crump, the white Mississippian who established an enduring political dominion over Memphis in the early 20th century, and Willie Herenton, the five-times-elected black mayor whose seeming invincibility concluded that century, lies a tumultuous story worth telling.

And Otis Sanford, the former managing editor of The Commercial Appeal and now holder of the Hardin Chair of Excellence in Economic/Managerial Journalism at the University of Memphis, tells it with accuracy and grace in From Boss Crump to King Willie: How Race Changed Memphis Politics, hot off the University of Tennessee Press.

In a way unusual for a work of history, this book reads like a novel — its facts accounted for both in concise summaries of events and circumstances and in key moments that are rendered as scenes.

Among the latter is an account of how a chance encounter in 1991 between then Congressman Harold Ford and the Rev. Ralph White at a Union Avenue video store resulted in White’s church, Bloomfield Baptist Church, becoming the venue for Ford’s long-postponed “summit meeting” to determine the identity of a consensus black candidate for mayor.

Sanford follows up that revelation with choice reportage of the upstairs meeting at the church involving Ford, Herenton, and disappointed contender Otis Higgs while an auditorium of Herenton supporters, whose energetic wall-to-wall presence had basically called the congressman’s hand, waited impatiently in the church auditorium to hear Ford’s inevitable anointment of Herenton as the people’s choice.

Sanford’s book is a textbook case of how to handle the black-and-white realities of Memphis’ political evolution with appropriate shadings of gray. His narrative concludes before the lengthy period, after Herenton’s ascension to power, of often grim public and private struggles for preeminence between the African-American mayor and the African-American congressman stemming from the implicit rivalry of these two monumental egos.

But that feud, after all, belongs to a different historical era, post-1991, which has been intermittently post-racial. Consider the overwhelming white support for A C Wharton, an African American, first as Shelby County mayor and, in 2009, as Herenton’s immediate successor as Memphis mayor, or Steve Cohen’s serial victories over black opponents in a 9th Congressional District that is at least two-thirds African American in population, and the comfortable win of Jim Strickland, another white, in 2015 over Wharton in a city whose increasingly black complexion is unmistakable.

Consider the consistent ability of white Republican candidates to prevail over black Democrats in all the Shelby County elections that have taken place in the 21st century, a period when the county at large, like the city, has had a majority-black electorate.

From the standpoint of Sanford’s narrative, such anomalies might be regarded as signals of a modus vivendi between the two dominant races, of a political balance of sorts that required both the deconstruction of white supremacy and the liberation and triumph of an erstwhile black underclass. A viable new order may somehow have been achieved, though undeniable inequalities of various sorts persist and just plain differences endure.

Sanford’s story is one of transformation — from an urban landscape under the domination of Crump, a de facto plantation boss whose quasi-benevolent attitude toward a black population enabled both his own immediate power and the stirrings of that population’s own ultimate abilities and ambitions.

The giant-sized convulsions that belong to the intermediate stages of this saga — the strikes and assassinations and political showdowns — are not overlooked. They are covered in satisfying detail, as are the more nuanced encounters between winners and losers in the chess games of our political history.

Sanford, whose astonishing objectivity as reporter and analyst continues to be featured in his weekly columns in the Sunday CA, knows not heroes and villains. His characters, both black and white, are presented with all the roundness and complex motivations they owned as real live people.
THE NATIONAL BLACK BOX PERFORMING ARTS FESTIVAL
2017 SCHEDULE

HATTILOO THEATRE

FRI. APRIL 7
7p – Meet Black Theatre Legends, PAUL CARTER HARRISON and WOODIE KING
7p – TOUSSAINT MORRISON in concert

SAT. APRIL 8
11:30a – Lunch with DEBBI MORGAN
2p & 7p – TOUSSAINT MORRISON in concert
3:30p – “Hands Up!” performed by Spelman & Morehouse theatre students
7:30p – DEBBI MORGAN one-woman show, “The Monkey on my Back”

SUN. APRIL 9
3p – TOUSSAINT MORRISON in concert

THE BROOKS MUSEUM OF ART

FRI. APRIL 7
7p – “I Am Not Your Negro” (film)

SAT. APRIL 8
2p & 7p – “I Am Not Your Negro” (film)

SUN. APRIL 9
3p – “I Am Not Your Negro” (film)

THE NATIONAL CIVIL RIGHTS MUSEUM

FRI. APRIL 7
7p – “We Are Here” written & performed by ANTONIO LYONS

SAT. APRIL 8
2p & 7p – “We Are Here” written & performed by ANTONIO LYONS

SUN. APRIL 9
3p – “We Are Here” written & performed by ANTONIO LYONS

CANNON CENTER

THURS. APRIL 6
7p – “The Strange Fruit”
HATTILOO THEATRE and MEMPHIS SYMPHONY ORCHESTRA

OVERTON PARK

SUN. APRIL 9
2p – 4p FREE & PUBLIC PERFORMANCES

SAT. APRIL 8

SPONSORS:
Family Matters

Now open: Cafe 7/24 and Chef Tam’s Underground Cafe.

Charisse Gooden works in the health insurance industry. Her sister, Shan, is a teacher. Her father, Charles, is a retired firefighter. Now, they’re all passed away in early 2015.

Rosalind Martin, a restaurant after the matriarch, was signing a lease.

A meeting with Prince Mongo and his bare feet and the Zambodia Ambassador’s rapport with the Chief (Charisse’s dad’s nickname), and they were signing a lease.

The family debated the restaurant, named Cafe 7/24 in honor of Martin’s birthday, in December of last year with its grand chandeliers, its New Orleans-style balcony, and its old-world exposed brick and ironwork and the kind of fanfare it, and Martin, deserve.

“We had a pop-up shop downstairs and a DJ,” Charisse says. “It was packed out. It was beautiful to see so many people come out and support us.”

They built the menu around the Grandfather a barbecue pit master, grandmother was a baker, her grandmother’s handwritten recipes.

Most of all, she’s glad she’s found a way for the whole family to honor the woman a whole community looked up to.

“My mom was a principal for Memphis City Schools for 30 years,” Charisse says. “When she was in Frayser, which was run by gangs, she turned it around in one year. She was a boss.”

Cafe 7/24, 94 S. Front, 590-3360, cafe724.com. Open Monday through Saturday, 11 a.m. to 8 p.m.

It’s all about family for Tamra Eddy, too.

She had been looking to branch out and open her own restaurant, putting feelers out with family and friends, and someone suggested she take a look at the old Imagine vegan restaurant space on Young.

She did, and decided against it, but one more trip to the house-turned-restaurant space and a car-sitting session, and something sort of miraculous happened.

“I looked up, and at the cross street I saw my father’s name,” Eddy, known as Chef Tam, says.

Chef Tam’s Underground Cafe sits at the corner of Young and Bruce, at 2299 Young, and has hit the ground running.

“We opened a day and a half before Memphis Black Restaurant Week, and we took on that beast,” Eddy says. “We had cars parked all the way back down the street and 30 or 40 people standing waiting on a table.”

They were waiting to get their drinks and a special for Grizzlies, the GrindTime Grub, served from 6 p.m. to close during Grizzlies home games which includes their special Delta burger, fries, and a domestic bottled beer for $10.

Charisse looks forward to hosting poetry slams in the downstairs area, which is also available for rent, as well as trivia nights and karaoke.

Most of all, she’s glad she’s found a way for the whole family to honor the woman a whole community looked up to.

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Hours are Tuesday through Saturday, 11 a.m. to 9 p.m.

Eddy has taken the spot and made it her own, repainting the walls, redoing the electricity, and recently updating the patio, and she’s looking forward to offering curbside service as well as delivery, by the end of April for the former and the end of the summer for the latter.

Her favorite feature is the community table in the front room, which is covered and sealed with her grandmother’s handwritten recipes.

“I had that built with the thought that nobody sits and talks to each other any more,” Eddy says. “It has happened that people ended up sharing food, and they didn’t even know each other.”

She learned from the best. Her grandmother was a baker, her grandfather a barbecue pit master, and her father a chef with his own restaurant.

“My slogan is Legacy Is Intentional,” she says. “If we can just bring everybody together, we have the opportunity to change the world.”

Chef Tam’s Underground Cafe, 2299 Young, 207-6182, cheftam.com. Hours are Tuesday through Saturday, 11 a.m. to 9 p.m.
Liquor Before Beer...

Does drinking different kinds of alcohol make any difference in how hungover you get?

Last weekend, I did a lot of eating and drinking, I had friends visiting from out of town, and we tore our way through Midtown and downtown with a stop at Andy Ticer and Michael Hudman’s East Memphis enclave for good measure. Drink-wise, I had a Moscow Mule at Lollin Yard, gin and tonics at Second Line, Miller High Life at Earnestine and Hazelnut — followed by whisky shots procured from Nate at the upstairs bar — cups of Budweiser poured from a quart bottle at the Big S Grill and Lounge, and another Moscow Mule at DKDC. There was also wine: a few glasses of pinot grigio served at the Young Collectors Contemporary show at Clayborn Temple and rosé, poured into Mardi Gras cups at a North Memphis recording studio.

Thankfully, all that alcohol was consumed with plenty of food. I never really got drunk and so never really felt hungover, although I was definitely sluggish by the time my company headed to the airport. But I did worry a few times — particularly when those whisky shots showed up at our table at Earnestine’s, too soon after a few rounds of Miller High Life accompanied our Soul Burgers downstairs. The adage “Liquor before beer, you’re in clear. Beer before liquor, never been sicker” ran through my head, and I eschewed a second shot and went for a glass of water instead.

Scientifically, there are a lot of theories behind the physiological after-effects of mixing alcoholic drinks.

On the group-think question-and-answer website Quora, the opinion is that because hard liquor has much more alcohol per volume than beer, it takes longer for your liver to detoxify the ethanol in your system. If you drink beer first, then switch to vodka, your body is preoccupied with processing the beer, which means that the higher concentrated vodka is present in your bloodstream for a longer period of time. Eventually, of course, it will diffuse through your muscles, fat, and central nervous system, but all that higher-concentrated alcohol causes major dehydration. And because, hey, you’re drunk, you’re more likely to ignore the signals that indicate that you need water.

In her investigation for the BBC’s “Medical Myths” column, journalist Claudia Hammond studied congeners — the non-ethanol substances produced via the fermentation process, such as acetone and tannins. Dark liquors have high levels of congeners; clear liquors like gin and vodka have much lower levels. Like ethanol, congeners have a major effect on hangovers. Add a shot of whisky to that round of beers, and you’re likely to feel the effect the following morning.

Hammond also astutely observed that hard liquor — particularly shots, be it whisky, tequila, or any other variety — goes down much faster than a bottle of beer. So when you mix drinks, chances are high that you’re consuming more alcohol overall. And, Hammond writes, “The higher the alcohol content, and the faster you drink it, the worse the hangover. … If combining three or four measures of spirits alongside other ingredients, a throbbing head and dry throat is probably just the result of consuming more alcohol in total.”

When The New York Times’ Anahad O’Connor weighed in on the discussion, he added to the digestive theories espoused on Quora. Carbonation irritates the lining of the stomach, which can increase alcohol absorption rates, O’Connor noted, and therefore, switching from beer to liquor might make you drunker quicker.

The experts, however, took Hammond’s side. No matter what you drink, according to what NYU gastroenterologist Roshini Rajapaksa told O’Connor, you can get a debilitating hangover if you drink too much of it. Practice moderation, and eat to slow down the absorption process, or you’ll pay the price.
All the Colors of the Rainbow

The cheapest heroes of the ’90s return to save the Krispy Kreme in Power Rangers.

The endless parade of toy commercial cartoon nostalgia reboots has reached the 1990s. That’s a kind of progress, right? Anyway, if nothing else good comes out of the Power Rangers movie, at least I learned a new word. (Yes, dear reader, I do research. Shocking, I know.) The word is tokusatsu, a Japanese term that literally means “special filming.” It refers to a genre of live-action, effects-heavy fantasy and sci-fi films and TV shows, including the Toho Studios kaiju films from the 1950s and ’60s like Mothra, Ghidorah, and Destroy All Monsters. TV tokusatsu includes Ultraman and the incredibly long-running Super Sentai series, which has been serving up color-coded super-team action since 1975. The Mighty Morphin Power Rangers, which became an American kids TV sensation in 1993, was originally an adaptation of season 16 of Super Sentai, which reused all of the original Japanese special-effects sequences with new English-language teen-drama scenes filling in the gaps. (This is the same scam that turned Gojira, a dark, angry film that recalled the horrors of Hiroshima and the firebombing of Tokyo, into Godzilla, a silly monster movie where Raymond Burr stands around passively watching things blow up.)

One of the defining features of tokusatsu is people in rubber suits playing monsters. For a movie like Ghidorah, the Three-Headed Monster, the man in the suit would go tromping through miniature cityscapes to create the flimsy illusion of a giant monster on the rampage. By the time the 16th season of Super Sentai rolled around, they weren’t bothering with the little buildings any more. The Mighty Morphin Power Rangers usually fought the monster of the week in a quarry, or perhaps a state park. Tokusatsu is all about doing it on the cheap.

If it sounds like I’m making fun of this stuff, well, I am. But it’s respectful mockery. There’s certain integrity in cheap, gonzo monster movies. The appeal of the Mighty Morphin Power Rangers was all about what outrageous villain our teen heroes would fight each week. From Scorpina, the human-scorpion hybrid, to Lokar, the floating blue demonic head, the poor saps with no budget tasked with creating increasingly weird rubber suits carried the show for a decade.

Sadly, in this, the third Power Rangers movie, the crass exploitation is in full effect, but the anything-goes spirit is nowhere to be found. Our color-coded heroes are played by moderately priced TV actors, or, in the case of the Yellow Ranger by Becky G., a 20-year-old YouTube star. At least she’s vaguely age appropriate. The Black Ranger, Ludi Lin, is a 29-year-old playing a high school kid. Naomi Scott, the Pink Ranger, is the Jean Grey to Dacre Montgomery, the Red Ranger’s Cyclops, if I may mix my super-team metaphors. The only actor to leave any sort of impression is Me and Earl and the Dying Girl’s RJ Cyler as the Blue Ranger, the autistic brainiac whose nighttime excursions to the small town of Angel Grove’s gold mine uncover the alien power coins buried during the Cenozoic era, transforming our Breakfast Club of misfits into all the colors of the wuxia rainbow. Their chief antagonist is...
FILM REVIEW By Chris McCoy

fallen Power Ranger Rita Repulsa, played all the way to the katana hilt by Elizabeth Banks. Subtlety was never a Power Ranger virtue, and Banks seems to be the only person on screen who understands how camp works.

After her 65 million-year-old corpse is dredged up from the sea bottom by the Red Ranger's dad (Angel Grove apparently being that rare town that has both an open-pit gold mine and a deep sea fishing fleet), Rita Repulsa's plan is to collect enough gold to build her giant monster Goldar and dig up the long dormant Zeo Crystal, a mystical artifact she will use to destroy all life on Earth, or something. In the most brazen act of product placement in recent memory, the crystal is located beneath a Krispy Kreme.

Instead of leaning into the tokusatsu and challenging our heroes with a wide array of modestly budgeted yet totally outrageous monsters, Power Rangers opts for the Marvel Third Act (TM) move of throwing a bunch of identical, grayish cannon-fodder aliens at them. Even Goldar, the boss fight, is a letdown, looking like he was stolen from the virtual set of Gods of Egypt. I know this is exploitation, and that means cheap knockoffs of whatever is popular in the big budget world right now, but I think that fat, Krispy Kreme money would have been better spent putting the stunt men in better costumes. This is not the time for restraint. This is Power Rangers.

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- Prior experience in a full-service restaurant preferred (but not required)
- Possess written and verbal skills for effective communication with guests and coworkers
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- Demonstrate good judgment, problem solving, and decision making skills
- Must have a courteous, friendly and professional demeanor
- Ability to stand, walk, and carry food for prolonged periods of time

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**The Last Word** by Randy Haspel

**Trumpscare**

The battle over health care has left lots of wounded behind.

Now that the farce called Trumpcare has imploded into finger pointing and recriminations, you can bet the insurance companies, aided by the GOP congress, will do everything in their power to assure the final destruction of Obamacare. Since the health-care industry is in turmoil, may I ask a basic question? What in God's name is the insurance business doing in the heart of health care in the first place? Why should anyone profit from the misery of others?

I roughly understand the basics of life insurance. People come together as a group and pay continual premiums into a general account. Miss a payment, and they keep your money. Just ask me. Everybody's premiums are invested, making the insurance companies grandly prosperous, so they can afford to pay death benefits to the beneficiaries of the dearly departed who had the courtesy to die within the allotted time frame. In other words, you're making a bet on when you'll buy the farm. The insurers even have mortality tables that provide odds on your death, sort of like a human expiration date. Should you win your bet, your family gets paid, only you're dead. If you live past the 20 or 30 years usually prescribed in an insurance contract, you lose and get squat. And they keep your money — all of it.

The whole thing is purposely vague so that you need to hire an agent, or one will surely find you. The same principles apply to other insurance instruments, like car, home, travel, or personal accident. The difference is that not everyone will be involved in a car wreck, or have their travelers' checks stolen, or their house burn down, but sooner or later, everybody is going to get sick.

The purpose of Obamacare was to spread the risks of health-care costs among a large group of people in order to pay the extortion rates of the medical and pharmaceutical industries. For instance, a bottle of Excedrin at Walgreen's costs six dollars, but in the hospital, it's six bucks a tablet. It's all a scam assembled by the institutions that stand to reap the profits from the treatment of the sick and elderly. That's why Obama asked for the mandate, so that younger people who can bet the insurance companies, aided by the GOP congress, will do everything in their power to assure the final destruction of Obamacare. Since the health-care industry is in turmoil, may I ask a basic question? What in God's name is the insurance business doing in the heart of health care in the first place? Why should anyone profit from the misery of others?

The reactionary Republicans voted to repeal Obamacare more than 60 times. They had seven years to come up with a replacement, and they couldn't do it. Speaker Paul Ryan's hastily constructed American Health Care Act couldn't pass muster with the GOP Freedom Caucus, the group formerly known as the Tea Party. Although health-insurance lobbyists helped shape the bill that slashed funding for Medicaid so the poor would suffer first, it still wasn't cruel enough for the hard-right zealots. Last-minute revisions intended to throw raw meat to the jackals included turning the funding of Medicare over to the states, giving “health-care tax credits” to the elderly, the immediate repeal of Obama's taxes on the rich, and the instituting of a test for all “able-bodied adults” to pass a work requirement before being enrolled in Medicaid.

Herr Trump blamed the Democrats for not voting to destroy President Obama's signature achievement. Trumpcare went up in flames because of the activism of millions of people who opposed it and transformed town hall meetings into episodes of The Oprah Winfrey Show. As it turns out, the public seems to like their Obamacare, which was formulated by the ultra-conservative Heritage Foundation in the early 1990s and enacted into law by Mitt Romney in Massachusetts. The Affordable Care Act remains the law of the land and a bruising defeat for the “Art of the Spiel.” Donald Trump rose to prominence by appearing in a reality TV show called The Apprentice. He should return to a career in reality television, only this time, Trump could be the host of The Biggest Loser.

Randy Haspel writes the “Recycled Hippies” blog, where a version of this column first appeared.

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DRAFT

**THE LAST WORD**

Donald Trump

**Trumpcare**

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Randy Haspel writes the “Recycled Hippies” blog, where a version of this column first appeared.
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3/31: Johnywim w/ Bruce Sudano
4/2: Two Blues Legends for 1 Great Cause w/ Bobby Rush, Bo-Keys, Southern Avenue, Buddy Guy
4/7: Jim Breuer (Comedy)
4/13: SuMo
4/14: Home Free
4/22: Lucero Family Block Party w/ Sun Volt, Sons of Mudboy, Mighty Souls Brass Band, William Matheny
4/26 Go'Meule w/ Eric Krasno Band
4/27: Lesia James w/ Daisy
4/29: Cody Jinks w/ Ward Davis

**1884 LOUNGE**

3/30: The Heavy Pets & Backup Planet
4/2: Dylan LeBlanc
4/6: TAUW w/ Soul Mechanic
4/7: Wide Awake w/ Waltons
4/20: Rayland Baxter w/ Chrome Pony

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**The Coach House @ Loflin Yard**

April 1 - Memphis Cares: Benefit For Victims of the Bowling Green Massacre 7pm.
John Paul Keith 10 pm
April 6 - Chris Miles Album Release Show w/ Jana Misener 8pm
April 7 - Grace Currin
Live Concert Video Shoot - 9pm
April 14 - DJ Witness’ 80’s Dirty Disco Night
April 15 - Loflin Yard’s Year Anniversary Party - Southern Avenue - 9pm
April 20 - 420 Grateful Dead Tribute w/ Left Unsung - Early Show
April 21 - Forest Fire Gospel Band - 9pm
April 29 - Jason Lee McKinney Album Release Show - 9pm
May 12 - City Champs Reunion Show - 9pm
May 13 - The Lovelight Orchestra - 9pm
loflinyard.com • 7 W. Carolina Ave • 249-3046

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