

# PUBLIC NEWS



## EARTH DAY 2023

**PUBLIC NOISE: BIGFOOT: THE NEXT BIG THING?**

**FOOD: WHO HAS THE BEST ST. LOUIS-STYLE PIZZA?**

**LETTER RIP: TICKETMASTER/LIVE NATION KINDA SUCK (Pt 2)**

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Dear Readers,  
 Earth Day 2023 is nearly here and it's another reminder to us all to do our part to help our planet heal and thrive.  
 See you all in two weeks!  
 - Ken Petty

## PUBLIC NEWS

The St. Louis Public News is the only locally owned and operated arts & entertainment newsweekly in St. Louis. We are published every other Wednesday and distributed on our website and through our digital partners.

All content submissions are due the Friday prior to publication.

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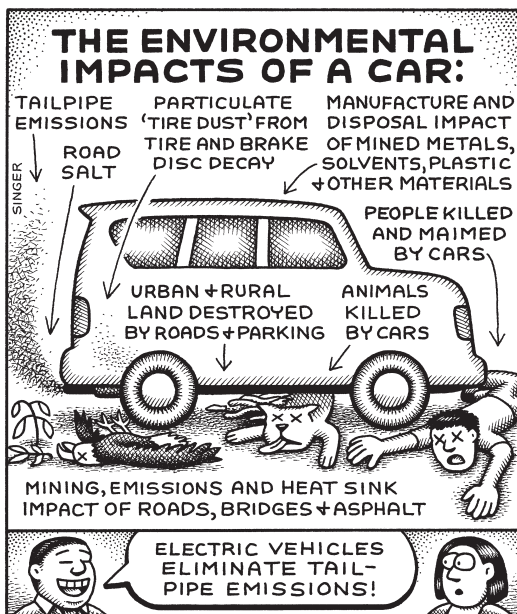
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Like many Americans, I watched with deep concern as Donald Trump became the first former president in our nation's history to be indicted and charged with multiple felonies.

Our country has never been down this path before. Indicting a former president for what appears to be a political agenda undermines our Republic and opens the door to further politicization and weaponization of our justice system. As we said in 2016, we do not condone the alleged inappropriate behavior. But the reality is that our so-called justice system is being used to destroy not just a political opponent but a political movement because it threatens their power. This game of thrones puts our country in great jeopardy.

This week's indictment was the latest in the weaponization of government against political opponents. While the FBI has only investigated a couple of the hundreds of attacks against pregnancy resource centers, pro-lifers are threatened with jail time for simply praying outside of abortion clinics or protecting their children from left-wing protestors and agendas.

Mr. Trump had perhaps the most consequential presidency advancing conservative principles in modern times. There are many in our nation who oppose these principles and who are determined to destroy him at all costs.

**Pray:** Recent events have revealed just how deeply we need God to work in our nation. It's encouraging to remember that in difficult times prayer is not a last resort, it's our first response because it truly makes a difference.

Resurrection Sunday reminds us where our ultimate hope is and prayer embraces this true source of hope.

**Note:** There are statewide elections in some states this year as well as many school board and other local races. The 2024 elections are also already starting to ramp up. It's important that we continue our work to educate and mobilize voters. It's no coincidence that the indictment is coming at the beginning of an important election cycle.

**Stand:** We cannot let recent events intimidate us into silence or inaction. We must continue to be clear voices for faith, family, freedom, and biblical truth in the culture -- regardless of the opposition we face.

Our country is being divided, and it is incumbent that believers understand the volatile nature of where we stand as a nation and how we can pray and act. That's why I would also like to invite you join us at our annual Pray Vote Stand Summit in Washington, D.C. on September 15-17 as we focus on these three essential areas. You can join with other like-minded believers as together we discern steps we can take in these unprecedented times.

I believe God is trying to get our attention. With massive tornadoes causing widespread destruction and death, the school shooting in Nashville, a global banking crisis, increased tensions with China, and now the indictment of a former president, we must turn to God and pray for discernment, understanding, and wisdom in how to respond.

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# LETTER RIP

## TICKETMASTER/LIVE NATION KINDA SUCKS (PT. 2)



Taylor Swift

I'd like to now look at three specific cases of where concert ticketing has gone very wrong. The first involves an instance when a band's tickets could not evenly flow.

In May 1994, Pearl Jam planned to tour. The band wanted this tour to be affordable with ticket prices sitting at \$20. Ticketmaster would not let them do this, requiring them to charge a higher price and allow for typical service fees.

With moral support from the DOJ (Department of Justice), who were looking to start an investigation into Ticketmaster, the band went and testified before Congress that same year, and in 1995, the band decided to perform at venues without relationships to Ticketmaster.

What happened next was kinda awe-inspiring, but in the worst way possible. For the next few months, the entire live music industry basically turned against Pearl Jam.

Ticketmaster allegedly pulled every possible favor they could with venues and lawyers to essentially make an example out of Pearl Jam. The band had to turn to random venues off the beaten path, like ski resorts and county fairs.

They also had to deal with Ticketmaster allegedly planting news stories that

undermined their efforts.

The tour was mired in bad luck and it was ultimately canceled after Eddie Vedder got a mysterious stomach bug mid-concert.

Once the dust settled, Pearl Jam was back under Ticketmaster's thumb, and the DOJ ended their investigation.

Now I don't usually do this, but I'd actually like to read you the full statement by the DOJ following this investigation's end. This is going to take a while, but understanding every piece of this will reveal some surprising truths about Ticketmaster's business.

"The Department of Justice announced today that it has informed Ticketmaster Holdings Group, Inc, that it is closing its antitrust investigation into that firm's practices.

The Department will continue to monitor competitive developments in the ticketing industry."

That's it.

Yeah, seriously, that's it, two sentences. That was their response. Like I said, awe-inspiring, but in the worst way possible.

Now we jump ahead to present day where there's been two big stories surrounding concert tickets.

First Bruce Springsteen, the Boss, the man, the guy. Him and his E Street

Band are out on the road right now and you can see them live for the measly price of ah (whimpering).

Springsteen tickets this time around could get pretty expensive, and people were not happy about it, especially considering Bruce's everyman demeanor and the working-class life he portrays in his songs.

Now the operative word there was "could" because the Springsteen discourse also highlights a new way Ticketmaster ekes money out of us: dynamic pricing.

They looked at how airlines charge more during peak times of service and did that for concerts. Now the special wrinkle in dynamic pricing is that the artist opts into it.

It's their decision.

And this is where I find myself pulled in three different directions.

First off, I believe that artists should charge what they are worth.

If an artist believes their work is worth a certain price, then I can either agree or disagree with my wallet, but I'm not gonna tell them not to do that.

But when I say, "Artists deserve to charge 'what they're worth,'" I usually have in mind middle class artists or musicians looking to make a decent living.

I'm not thinking about multi-millionaire pop and rock stars. They're fine. Springsteen probably does not need the money at this point. But then, the little economist on my shoulder is like, "Is it a matter of need at this point?"

Springsteen and E Street Band concerts have an incredible reputation, and as Bruce has said in interviews during this fiasco, he's old.

They're old.

As sad as it is to say, the opportunity to see them live might not be available for much longer.

Is a concert in 2023 for Springsteen

and the E Street Band worth paying an exorbitant amount of money for? For some people, yeah.

I'm not even super familiar with Springsteen's full catalog, and there's a part of me that would pay pretty good money to see them live.

I think it's a decision that comes down to us as individuals. But this is starting to get into larger economic and even philosophical ideas, so before I continue on this, let's tackle one more case.

There's this artist named Taylor Swift. You might have heard of her. She announced last year that she would be going on tour for the first time since 2018, and people were pretty excited for this.

Let me lay out the timeline.

A general sale for the Eras tour was scheduled for November 18th, 2022, but between November 1st and 9th, fans could sign up for the Verified Fan program which would give them access to a pre-sale on the 15th. The 15th came and all hell broke loose. Millions of fans showed up for the pre-sale,

Ticketmaster's website crashed. By the end, two million tickets were sold, but Ticketmaster postponed the rest of the pre-sale and canceled the general sale.

Just to make that clear, because I had to remind myself of it, there has not been a general sale for Taylor Swift's next tour.

It has not happened.

This turn of events put Ticketmaster on the dartboard of every Taylor Swift fan, and it even led to a hearing in Congress to examine their grip on the market.

The only thing that rivaled the hate for Ticketmaster during this hearing was the amount of Taylor Swift lyric references.

Ticketmaster ought to look in the mirror and say, "I'm the problem, it's me."

That's all I've got to say.

And that gets us roughly to present day which I will continue and conclude in the next issue of the *St. Louis Public News'* Letter Rip column.

## Biden Regulation Could Deny Christians, Conservatives Government Employment: Critics

The Biden administration has proposed new federal guidelines that would politicize the civil service and potentially bar Christians and others who hold disfavored opinions from government employment. Critics say the president's proposal essentially states, "Conservatives need not apply."

Current federal law deems an applicant "unsuitable" for federal employment if the applicant engages in "[k]nowing and willful engagement in acts or activities designed to overthrow the U.S. [g]overnment by force." (Emphasis added.) But the Office of Personnel Management (OPM) proposal would strike the words "by force with a collection of provisions that are broad, ill-defined, and over-inclusive," said a comment offered by Family Research Council. "We urge the OPM to withdraw the proposed rule changes."

Removing the words "by force" renders the rule "dangerously vague. Such lack of clarity would give the government great leeway in keeping people out of federal employment that it did not like," Chris Gacek, coalitions senior research fellow at FRC who guided the group's comment, told *The Washington Stand*. "The provisions repeatedly ran afoul of First Amendment norms — and would imperil the rights of clergy and religious believers."

The Biden administration admits its new, legally binding employment policy includes "more nuanced factors," but only punishes "conduct that is not protected by the First Amendment." Still, FRC objects that the code contains "vague and broad provisions that could target disfavored groups with unpopular beliefs — including groups of religious believers whose beliefs not infrequently challenge societal norms and loyalties."

For instance, one part of the revised policy would ban acts of "force, violence, intimidation, or coercion with the purpose of denying others the free exercise of their rights under the U.S. constitution or any state constitution." The Biden administration has repeatedly stated the U.S. Constitution contains a right to an

abortion, in contravention of a current Supreme Court ruling.

Further, "the idea that mere speech can be deemed 'violence' has gained some acceptance in much of America," FRC's comment states. "Such thinking, if absorbed into OPM legal practice, could transform pure speech into 'violence,' 'intimidation,' and 'coercion.'" Yet the underlying action, of engaging in free speech, "does not seem far removed from teaching, instructing, or preaching doctrine — a common practice in churches, seminaries, and schools."

It would also deny government employment to any applicant who belongs to a group with "unlawful aims," a term FRC found broad enough to include those who sheltered runaway slaves on the Underground Railroad. FRC asked Biden officials if a pastor who allows an illegal immigrant to take sanctuary inside his church, or who holds services in defiance of a pandemic order, could be denied government employment.

"There needs to be a precise definition of violence in the rule to preclude such unconstitutional, post-modern interpretations of the law," FRC continued. Since the regulation's current wording does not require criminal conviction, "how does the OPM plan to decide whether state constitutional provisions have been violated?"

The request for clarity comes as Democrats classify an ever-widening panoply of actions as acts of "insurrection," a term legally condemned by the U.S. Constitution. These actions include refusing to automatically mail ballots to inactive voters, automatically registering everyone with a driver's license to vote — even voting to remove then-Rep. Liz Cheney (R-Wyo.) from her House leadership position. Using broad definitions of such terminology in the national or state constitutions, Democratic officials have sued to keep Republican candidates — including Rep. Marjorie Taylor Green (R-Ga.) and Rep. David Eastman (R-Alaska) — off the ballot. Both Democrats' disenfranchising lawsuits proved unsuccessful.

Yet under Biden's proposed federal employment guidelines, applicants would never see their day in court. Instead, the language "would allow hiring managers to reject candidates solely on the grounds of being lawfully critical of government policy," said a statement spearheaded by the Heritage Foundation and signed by 41 people representing 35 organizations, including Quena González of Family Research Council. "[T]he terms used in the proposed change, 'intimidate' and 'coerce,' have become synonymous — wrongly so — in the eyes of some, with vigorous, active speech that seeks to change opinions and federal and state laws." As a result, "opinions on abortion, the Second Amendment, or climate change, or membership in an association that actively works to change the law on such issues, whatever side of the political aisle they are, could be used by a hiring manager to unfairly reject an otherwise well-qualified, excellent employee."

The statement — which calls the OPM regulation "unwarranted and dangerous" — has been signed by former Heritage Foundation President Kevin Roberts, Reagan administration OPM Director Donald J. Devine, former HUD Secretary Dr. Ben Carson, Leadership Institute President Morton Blackwell, Sandy Rios of the American Family Association, Claremont Institute President Ryan P. Williams, Concerned Women for America President Penny Nance, Jon Schweppe of the American Principles Project, and Jordan Sekulow of ACLJ Action, among others.

The rule accelerates what critics call Biden's pattern of politicizing the federal bureaucracy. The White House demanded members of the Consumer Financial Protection Board (CFPB) quit and, when they refused, launched investigations into recalcitrant conservatives. "It's very clear what's happening — it's forcing people out who are not political actors," a former CFPB employee told the *Government Executive* website. "This is being done in a pretty underhanded way and, frankly, they are getting away

with it."

Such efforts stretch back to Biden's very first day in office, when the president demanded National Labor Relations Board (NLRB) General Counsel Peter Robb resign or be fired. Robb's tenure did not end for months, and a previous administration's appointees have typically served out their full terms alongside new members. Yet in a violation of norms, Biden proceeded to fire both Robb and his assistant, Alice Stock, placing the agency under the leadership of former union lawyer Jennifer Abruzzo. He then fired the general counsel of the Equal Employment Opportunity Commission (EEOC), Sharon Gustafson, after she refused to resign, as well as Social Security Commissioner Andrew Saul and religious liberty/civil rights official Roger Severino.

Biden went on to clear-cut numerous members of the Council of the Administrative Conference of the United States, the National Capital Planning Commission, and to terminate all 10 members of the Federal Services Impasse Panel (which also deals with labor unions' concerns).

The White House then set its sights on the military, targeting 18 Trump appointees to military advisory boards such as the Air Force Academy, West Point, and the Naval Academy. Biden also fired members of the Homeland Security Advisory Council and the Administrative Conference of the United States.

Fantasies of depriving one's political enemies of the ability to earn a living, in the public or private sector, have increasingly consumed the Left. In 2020, Rep. Alexandria Ocasio-Cortez (D-N.Y.) endorsed the work of the Trump Accountability Project to blacklist "Trump sycophants" from gainful employment.

"In the Biden regime, the new rule could more simply be written as 'conservatives need not apply,'" said Heritage Foundation President Kevin Roberts.

*Ben Johnson*  
Editor - *The Washington Stand*

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**CUENTOS NUEVOMEXICANOS**



**Vicente Telles and Brandon Maldonado: Cuentos Nuevomexicanos**  
**Thru May 21st, 11am to 4pm**  
**Museum of Contemporary Religious Art (MOCRA)**  
**3700 West Pine Mall Blvd.**  
**St. Louis, MO 63108**  
**(314) 977-7170**

Artists Vicente Telles and Brandon Maldonado are forging new links in the chain of the continuing story of the people of New Mexico. Telles is firmly rooted in the santero tradition (the making of santos, or images of saints), while Maldonado describes his work as being heavily inspired by New Mexican folk art. Yet they see their work converging on the critical question: What can and should Santero art be now? This question is explored in a new MOCRA exhibition that introduces the work of Telles and Maldonado to St. Louis audiences.

The practice of making and venerating santos originated in Spain and was carried to territories that fell under Spanish colonial rule. New Mexican santeros (makers of santos) developed distinctive approaches that diverged from the models they found in imported oil paintings, statues and devotional prints. The Santero tradition flourished from the mid-18th to late-19th centuries before falling into a period of decline. It recovered, however, and thrives today, responding to the needs of both religious devotees and art aficionados.

Santos continue to be essential to the devotional practices of families and

communities, but they are also appreciated as art objects. Telles and Maldonado recognize the classic santeros as artists with agency, who made adaptive choices in response to complex social concerns and matters of faith for their communities. Telles and Maldonado similarly approach the interwoven threads of contemporary New Mexican culture as informed, thoughtful practitioners. What aesthetic value does Santero art offer to the wider art world today? How can it be released from the confines of a religious folk form and redeemed from commodification? Not content with reiterating the past, Telles and Maldonado passionately engage a living tradition to tell stories for our times.

**Joel Ross' Good Vibes**  
**Thru April 16, 7:30 pm**  
**Jazz St. Louis**  
**3536 Washington Ave.**  
**St. Louis, MO 63103**  
**(314) 571-6000**

"I never had a doubt that I was going to do music," says Joel Ross, the most thrilling new vibraphonist in America. "My whole life it was just about finding a way to do it." In the past few years, keeping up with all of those ways has, for aficionados, turned into a virtuosic practice unto itself. The Chicago-born, Brooklyn-based player and composer has a way of being everywhere interesting at once: from deeply innovative albums (Makaya McCraven's *Universal Beings* and *Deciphering the Message*,

Walter Smith III & Matthew Stevens' *In Common*) to reliably revolutionary combos (Marquis Hill's *Blacktet*, Peter Evans' *Being & Becoming*) to his own acclaimed Blue Note albums: *KingMaker*, *Who Are You?*, and *The Parable of the Poet*. Even with his own bands—which include quartets and a large ensemble dedicated to works of and in the style of Ornette Coleman and the Keith Jarrett's American Quartet—Ross is a living blur of mallets and talent and ideas. Playing thoroughly in the broad, resonating tradition of Black music, Ross draws inspiration for his layered expression from vital, intersecting scenes of his native Chicago. He joins the Blue Note Records roster and adds his name to an illustrious jazz vibraphone legacy on the label that extends from Milt Jackson and Bobby Hutcherson to Stefon Harris and now Ross.

Alto saxophonist and composer Immanuel Wilkins grew up in Upper Darby, Pennsylvania, just outside of Philadelphia. After graduating high school, Wilkins moved to New York City in 2015 to attend The Juilliard School. In the city, he met trumpeter and composer Ambrose Akinmusire, who mentored Wilkins and helped him navigate the jazz scene. He also met a musician who would change his professional life, Jason Moran, the prominent pianist and composer who took the young saxophonist on tour. In what was one of Wilkins' biggest gigs to date, he played alto in Moran's *In My Mind: Monk at Town Hall, 1959*, a series of live performances honoring the great legacy of jazz pianist Thelonious Monk. Wilkins has since worked with a diverse range of artists including Solange Knowles, Gretchen Parlato, Wynton Marsalis, Gerald Clayton, Aaron Parks, and Joel Ross, making a striking appearance on the vibraphonist's 2019 Blue Note debut *KingMaker*.

**The Nature of Things: Medieval Art and Ecology, 1100-1550 FREE**  
**Thru Aug. 6th, 10am to 5pm**  
**The Pulitzer Arts Foundation**  
**3716 Washington Blvd.**  
**St. Louis, MO 63108**

**(314) 754-1850**

The Pulitzer Arts Foundation presents *The Nature of Things: Medieval Art and Ecology, 1100-1550*, the first exhibition to explore the impact of artmaking on the environment in the second half of the Middle Ages.

*The Nature of Things* features almost 50 sculptures, textiles and illuminated books made between 1100 and 1550 CE, in a range of materials, from wood to stone and cloth to metal. The exhibition considers the vast array of natural resources needed to produce the artworks that decorated churches and households across Europe during the Middle Ages.

Whether decorative or functional, sacred or secular, the works on view convey the diversity of medieval engagements with the natural world. Some represent responses to moments of scarcity, abundance or ecological change; others represent the rich inspiration that artists and patrons drew from plants and animals; and still others reveal attitudes of care and reverence.

*The Nature of Things* offers new ways of thinking about the relationships between people, art and environments, prompting us to recognize how the industries that artists relied on – forestry, quarrying, mining and farming – temporarily and permanently affected landscapes throughout Europe, Africa and Asia.

**Faye HeavyShield: Confluences**  
**Thru Aug. 6th, 10am to 5pm**  
**The Pulitzer Arts Foundation**  
**3716 Washington Blvd.**  
**St. Louis, MO 63108**  
**(314) 754-1850**

The Pulitzer Arts Foundation presents an exhibition of career-spanning work by Faye HeavyShield, an artist whose poetic minimal sensibility and use of humble materials is closely bound to the power of the spare prairie landscape of her home community. HeavyShield lives and works on the Blood Reserve in the foothills of Southern Alberta, Canada.

A member of the Kainai (Blood) Nation, part of the Blackfoot Confederacy, HeavyShield is known for her drawings, sculptures and installations in a variety of media, which reflect aspects of her family histories and traditional Kainai legends, language and knowledge, as well as childhood experiences in the

residential school system.

Faye HeavyShield: Confluences features a selection of the artist's drawings and sculptures from the 1980s to the present, alongside two commissions responding to landscapes and histories in the greater St. Louis area.

In spring 2023, the Saint Louis Art Museum will also feature HeavyShield's work as part of its Native Artist Collaboration series. The museum has invited the artist to draw from its collection of historic Plains art for the new installation.

**Alayna N. Pernell: Our Mothers' Gardens FREE**

**Thru May 6th, noon to 5pm**

**The Sheldon**

**3648 Washington Boulevard**

**St. Louis, MO 63108**

**(314) 533-9900**

Our Mothers' Gardens is a series uncovering repressed images of Black women held in photographic collections at the Art Institute of Chicago. The images often depict exploitation and violence towards Black women, whether overt or obscured.

With these images, Alayna N. Pernell has excavated, re-photographed, re-captioned and re-contextualized the original works to show them in a different light with new meaning. Pernell has reimagined the work and draws attention to how, historically, Black identity has been erased and how this impacts the mental well-being of Black Americans.

Alayna N. Pernell is an interdisciplinary artist, researcher and educator from Heflin, Alabama. In May 2019, she received a BA in studio art with a concentration in photography and a minor in African-American studies from The University of Alabama. She received her MFA in photography from the School of the Art Institute of Chicago in 2021.

**Ryan Eckert FREE**

**Thru April 22, 11am to 5pm**

**Bruno David Gallery**

**7513 Forsyth Boulevard**

**St. Louis, MO 63105**

**(314) 696-2377**

Ryan Eckert's structural abstractions explore ideas about the state of splitting worldviews, depicted through the lens of biblical Christianity. Eckert's works in his exhibition: "Two Worldviews" pres-

ents the clashing of ideals to the point of hostility through the means of deconstructing nonrepresentational forms, lines, and structures. The internal process of coping with the outrage within modern culture is displayed within each canvas. Each layer of his canvas reacts to the next, a process which leaves the works both chaotic and restful in moments, becoming a parallel to navigating the living world. His surfaces range in complexity, allowing mark making to be heavily thinned and layered, or bold and instantaneous. Paint, markers, and paper are used purposefully throughout the paintings. Each medium is necessary to and inseparable from its surface, which creates the dynamic, yet playful tension that is explored through the vast ethereal voids of his canvases

**Everything Falls Apart by Ronald Young FREE**

**Thru May 13 10am to 6pm**

**St. Louis Artists' Guild**

**12 Jackson Ave.**

**Clayton, MO 63105**

**(314) 727-6266**

Artists Reception: April 14, 2023 5-8pm  
Ronald Young's multi-disciplinary art installation explores the concept of The Power Object, the spiritual Belief that all objects in nature have a soul. Young seeks to incorporate the West African diasporic traditions of masks, sculpture, ancestry figures, and Nkisi n Kondi. Embedded into a series of mixed-media assemblages are concepts of recontextualizing materials to make connections between the past and the present, America and Africa, and the physical and spiritual world. The exhibition will embody the collective consciousness of generations of black people rooted in the aesthetic traditions of Sankofa: the African concept of understanding one's past to go forward.

**Sara Ghazi Asadollahi FREE**

**Thru April 22, 10:00 am TO 5:00 pm**

**Bruno David Gallery**

**7513 Forsyth Boulevard**

**St. Louis, MO 63105**

**(314) 696-2377**

The video work "Chaos" by Iranian-born, Atlanta-based multi-disciplinary artist Sara Ghazi Asadollahi is a visual interpretation of the timeless and deeply emotional poem by the Iranian poet,

Furūgh Farrukhzād: "To my abode, if thou should come, bring a light, O gentle one, and a casement, from which I might view the bustle of the street below." It is a tribute to Farrukhzād's artistry and a meditation on the universal human experiences of love, loss, and the passage of time.

**Mga kuwento namin (Stories We Tell) Exhibition FREE**

**Thru May 3 9am to 9pm**

**COCA – Center of Creative Arts**

**6880 Washington Ave.**

**St. Louis, MO 63130**

Filipino American artist Ria Unson portrays personal and historical representations of Filipinos within frames used by colonial powers—from Western Literature to World Fairs—to challenge the origin and scope of the stories spectators use to shape their identities: Where do stories of civilization and savagery come from? Why do many societies associate certain physical traits with either superiority or inferiority? How do we learn to perceive each other in the ways we do? Which language do we use to express ourselves and how does that language influence our thoughts and beliefs?

For this exhibition, Unson delves into what it looks like to reclaim our narratives, whether it is by painting family portraits on Western books or creating composite imagery from present-day portraits of Filipino women and projected photos from the Philippine Exhibit at the 1904 World's Fair. Mga kuwento namin also includes a soundtrack that features stories from the women subjects, spoken in their historically suppressed mother tongues—a way of commemorating the Philippine pre-colonial oral history tradition.

**B.A.R.K. Ranger Photo Contest FREE**

**Thru April 21st**

**Gateway Arch National Park**

**20 N. 4th St.**

**St. Louis, MO 63102**

Gather your furry friends and participate in our B.A.R.K. Ranger Photo Contest sponsored by Purina!

To enter, come down to the Arch grounds and snap a photo of your dog in front of the Gateway Arch or the Old Courthouse. Photo submissions may be sent to [photocontest@archpark.org](mailto:photocontest@archpark.org)

until Friday, April 21, and voting will take place on our Facebook page after submissions close.

B.A.R.K. Ranger is a National Park Service program that encourages pets and their humans to get out into national parks (responsibly and safely) across the country. The Foundation supports the program with special events, activities and giveaways throughout the year.

B.A.R.K. Superintendent Induction Ceremony | 12 p.m., Sunday, April 30  
The winner must be available to participate in a brief ceremony on Sunday, April 30, to be inducted as the next B.A.R.K. Superintendent by the National Park Service, Gateway Arch Park Foundation and Purina teams.

The winner will then get to lead a dog walk through the park as part of the park's B.A.R.K. Ranger Day during National Park Week.

**National Veterans Creative Arts Festival FREE**

**Thru April 30th**

**Soldiers Memorial**

**1315 Chestnut St.**

**St. Louis, MO 63103**

**(314) 622-4550**

The National Veterans Creative Arts Festival showcases the artistic achievements of veterans from across the country. The 42nd annual festival will be held in St. Louis on April 10–17, 2023. Each festival features a 50-piece art exhibition of gold medal-winning artwork. Soldiers Memorial is proud to host this exhibit from April 1 to April 30, 2023.

**CONTINUING**

**Wicked**

**The Fabulous Fox Theatre**

**Thru May 7**

Performances of WICKED at the Fabulous Fox run April 12 – May 7. Show times are Tuesday through Saturday evenings at 7:30 p.m., Saturday afternoons at 2 p.m., Sunday afternoons at 1 p.m. and Sunday evenings at 6:30 p.m. There will also be a matinee performance on Thursday, April 13 at 1:00 p.m.

The Broadway sensation WICKED looks at what happened in the Land of Oz...but from a different angle. Long before Dorothy arrives, there is another young woman, born with emerald-green skin, who is smart, fiery, misunderstood, and possessing an extraordinary talent.



When she meets a bubbly blonde who is exceptionally popular, their initial rivalry turns into the unlikeliest of friendships...until the world decides to call one “good,” and the other one “wicked.”

With a thrilling score that includes the hits “Defying Gravity,” “Popular” and “For Good,” WICKED has been hailed by The New York Times as “the defining musical of the decade,” and by Time Magazine as “a magical Broadway musical with brains, heart, and courage.” NBC Nightly News calls the hit musical “the most successful Broadway show ever.”

Now the 5th longest-running show in Broadway history, WICKED is the winner of over 100 international awards including the Grammy Award® and three Tony Awards®. Since opening in 2003, WICKED has been performed in over 100 cities in 16 countries around the world (U.S., Canada, United Kingdom, Ireland, Japan, Germany, Holland, Australia, New Zealand, Singapore, South Korea, The Philippines, Mexico, Brazil, Switzerland and China) and has thus far been translated into six languages: Japanese, German, Dutch, Spanish, Korean and Portuguese. WICKED has been seen by over 60 million people worldwide and has amassed over \$5 billion in global sales.

Based on the novel by Gregory Maguire, WICKED has music and lyrics by Stephen Schwartz, and a book by Winnie Holzman. The production is directed by Tony Award winner Joe Mantello with musical staging by Tony Award winner Wayne Cilento. WICKED is produced by Marc Platt, Universal Stage Productions, The Araca Group, Jon B. Platt and David Stone.

**Jacolby Satterwhite: Spirits Roaming on the Earth**  
**Now thru Aug. 13, 10am to 5pm**  
**Contemporary Art Museum St. Louis**  
**3750 Washington Boulevard**  
**St. Louis, MO 63108**  
**(314) 535-4660**

Spirits Roaming on the Earth maps conceptual artist Jacolby Satterwhite’s extraordinary creative trajectory across multiple materials, genres and modes of thinking.

Drawing on a broad set of real and fantastical references and diverse influences, including video gaming, art history, mythology and contemporary

visual culture, Satterwhite creates digital worlds of resilience, reinvention and celebration. His intricately detailed animations and live action films of real and imagined worlds – populated by the avatars of Satterwhite and his friends – serve as the stage for the artist’s surreal and poetic world-building.

At the Contemporary Art Museum St. Louis, the exhibition will cover all the downstairs galleries as well as the 60-foot Project Wall to fully immerse visitors in the show. There will also be an outdoor video projection playing from dusk until midnight every day.

**Sara Ghazi Asadollahi**  
**Now thru Apr. 22, 10am to 5pm**  
**Bruno David Gallery**  
**7513 Forsyth Boulevard**  
**St. Louis, MO 63105**  
**(314) 696-2377**

The video work “Chaos” by Iranian-born, Atlanta-based multi-disciplinary artist Sara Ghazi Asadollahi is a visual interpretation of the timeless and deeply emotional poem by the Iranian poet, Furūgh Farrukhzād: “To my abode, if thou should come, bring a light, O gentle one, and a casement, from which I might view the bustle of the street below.” It is a tribute to Farrukhzād’s artistry and a meditation on the universal human experiences of love, loss, and the passage of time.

**Jimmy Fike: Edible Botanicals – A Photographic Survey of the Wild Edible Botanicals of North America**  
**Thru Apr. 28, 5:30 pm TO 7:30 pm**  
**Webster University’s Kooyumjian Gallery**  
**Sverdrup Building: Second Floor,**  
**West Wing, 8300 Big Bend**  
**Webster Groves, MO 63119**  
**(314) 246-7673**

Jimmy Fike’s wonder-filled photographic archive exquisitely depicts North America’s rich trove of wild edible flora. The botanicals transcend scientific illustration– they seem to awaken trying to communicate with the viewer. The plants illustrate a cycle of death and rebirth, psychopomps, guiding viewers through a process of psychological transformation. Mr. Fike’s photography directs viewers to free food that can be used for sustenance. Recognizing plants anew outside the gallery and eating the plants is living art, a dynamic extension

to his photographic project.

**Narcissus Garden**  
**Laumeier Sculpture Park FREE**  
**Now thru May 14,**  
**12:00 pm TO 7:00 pm**  
**Laumeier Sculpture Park**  
**12580 Rott Road**  
**Saint Louis, MO 63127**  
**(314) 615-5278**

From Feb. 11 to May 14, the Aronson Fine Arts Center at Laumeier Sculpture Park will exhibit Yayoi Kusama’s Narcissus Garden.

Narcissus Garden is an immersive installation consisting of almost 1,000 spheres with highly polished, reflective mirrored surfaces. As the title suggests, Narcissus Garden presents itself as a human-made garden, acknowledging and embracing the inherent narcissism in the viewer’s desire to see themselves reflected within it.

The installation will fill the Whitaker Foundation Gallery, turning the space into an engrossing experience of shape, light and reflections that will present moments of movement and stillness. The shape of the spheres is also indicative of the sun and moon, and when activated, their surface represents the union of man and nature.

First presented in 1966, Narcissus Garden has been reconfigured anew in recent years. With a multiplicity of meaning and interpretation, this monumental sculptural installation refers back to the fundamental trio of the art object, the natural landscape and the viewer.

The exhibition is free and open to the public, but reservations are recommended.

**Greater Than the Sum of its Parts Art Exhibit**  
**Thru Apr. 29, 8 am to 5 pm**  
**Green Door Art Gallery**  
**21 N. Gore Ave.**  
**Webster Groves, MO 63119**  
**(314) 202-4071**

Greater Than the Sum of its Parts, Amazing Art from Pieces and Pixels, features Pysanky by Katherine Alexander, Digital Art by Matt Bryan, Mosaics by Brenda Fra-ser, Assemblage by Nell Kobes, and Mosaics by Virgene Tyrell. The artwork will be on display and available for sale March 8 – April 29, 2023.

Green Door Art Gallery’s 36 resident artists will also be exhibiting and selling

artwork.

**Fabricating Empire: Folk Textiles and the Making of Early 20th-Century Austrian Design FREE**  
**Thru May 28, 10 am to 5 pm**  
**Saint Louis Art Museum**  
**1 Fine Arts Dr**  
**St. Louis, MO 63110**  
**(314) 721-0072**

Fabricating Empire examines the relationship between the development of Central European folk costume and Austrian modern design, especially the textile department of the Wiener Werkstätte, or Vienna Workshops.

Taking a sociopolitical look at this rich story of design, the exhibition highlights the importance of visual traditions within Central Europe on the development and success of modern textile design in Austria and the impact of imperial Austro-Hungarian initiatives supporting the applied arts.

The exhibition considers new scholarship that suggests the imperial government was at the center of promoting and appropriating folk art across the empire as it attempted to create an all-embracing identity for its diverse subjects and fragmented territories. Exploring issues of appropriation, nationalism and colonization, Fabricating Empire presents a nuanced view of an enterprise that influenced generations of designers, from Paul Poiret and Josef Frank to Ettore Sottsass.

The exhibition will feature several recent acquisitions, including four never-exhibited printed textiles, as well as loans of primarily early 20th-century folk dress and a 1913 portfolio of modern pattern designs from the St. Louis Public Library’s Steedman Architectural Collection.

**Thursday Night Trivia at City Foundry FREE**  
**Every Thursday, 7:00 pm TO 9:00 pm**  
**City Foundry**  
**3700 Forest Park Ave.**  
**St. Louis, MO 63108**

Quest Trivia runs trivia nights at City Foundry every Thursday from 7 to 9 p.m.

Meet under the Sand Tower, think of a team name and warm up your brain because the competition is fierce!

Prizes kindly donated by 4 Hands Brewing Co.



# EARTH DAY 2023

Earth Day is an annual event celebrated worldwide on April 22nd to pledge and promote environmental protection and sustainability. It is a day of action where individuals and organizations come together to raise awareness and inspire action towards protecting our planet. As we approach Earth Day 2023 - the 53rd anniversary of the event, it is an opportunity to reflect on our progress towards creating a sustainable future, evaluate our current environmental challenges, and determine our goals for the future.

The year 2023 can be considered a significant year for the environmental movement. It marks the implementation deadline of the Paris Agreement, signed in 2015, a landmark agreement in the fight against climate change. The Paris Agreement united 197 countries in commitment to limit global warming to “well below 2°C above pre-industrial levels” and to “pursue efforts to limit the temperature increase to 1.5°C.” By Earth Day 2023, it will be crucial to assess the progress towards these goals and chart a course for the future.

One of the significant issues that the world will be facing in 2023 is climate change. The global temperatures have already risen by 1°C since pre-industrial times, resulting in melting glaciers, rising sea levels, and the loss of biodiversity, among other impacts. Climate change has become an existential threat that needs immediate action. By Earth Day 2023, the world needs to achieve transformative change towards a low carbon, climate-resilient future.

Another critical issue is plastic pollution. According to estimates, there are currently over 5 trillion pieces of plastic in our oceans, with 8 million tonnes entering the ocean every year. Microplastics have been found even in the deepest parts of the ocean, and plastic pollution is known to harm marine life and damage ecosystems severely. By Earth Day 2023, it will be essential to assess the progress made towards reducing plastic pollution and eliminating single-use plastics.

Biodiversity loss is another pressing issue that the world is facing today. A recent report by the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) has warned that one million species face extinction, some within decades, due to

human activities. Biodiversity loss has devastating consequences on ecosystems, food security, and human health. By Earth Day 2023, it will be necessary to develop strategies to protect biodiversity and restore ecosystems.

To address these challenges, Earth Day 2023 needs to be a call to action for policymakers, businesses, civil society, and individuals to come together and take bold steps towards creating a sustainable future. The following are some of the actions that can be taken:

**1. Transition to renewable energy:** The world needs to accelerate the transition from fossil fuels to renewable energy sources to reduce greenhouse gas emissions.

**2. Reduce plastic use:** Governments need to implement measures to reduce plastic use and eliminate single-use plastics, such as implementing plastic bag bans, promoting reusable containers, and encouraging recycling.

**3. Protect biodiversity:** Governments need to invest in protecting biodiversity and ensuring the conservation of ecosystems.

**4. Increase public awareness:** People around the world need to be educated about environmental issues and provided with the resources and knowledge to take action.

**5. Support sustainable businesses:** Consumers and investors can support sustainable businesses that prioritize environmental protection and social responsibility.

In conclusion, Earth Day 2023 is an opportunity for the world to take stock of our environmental progress and determine our goals for the future. By this time, the world needs to achieve transformative change towards a sustainable future, reduce greenhouse gas emissions, protect biodiversity, and promote sustainable development. The year 2023 marks a crucial year in our journey towards sustainability, and we must come together as a global community to take action towards a brighter future for our planet



## The St. Louis Earth Day Festival Returns April 22 & 23

*Annual festival in Forest Park emphasizes the importance of a sustainable lifestyle*

St. Louis, MO - Take part in the largest Earth Day celebration in the Midwest on April 22 and 23, 2023, at the Muny Grounds in Forest Park. Free to the public and running from 11 a.m. to 5 p.m. both days, earthday365's annual festival offers ample opportunities to learn about sustainable practices. This year's theme is “Go Circular!,” which places an emphasis on the “Reuse” in Reduce, Reuse, Recycle.

“The Festival will inspire attendees to ditch the disposables and design their lives around reuse — or circularity,” said Dr. Jess Watson, Executive Director of earthday365. “From electric vehicles to sustainable fashion to yoga and bird shows, the Festival is a place to find resources about how to shift towards a more sustainable lifestyle.”

The St. Louis Earth Day Festival typically draws around 20,000 attendees, who learn about sustainable practices, organizations, products, and services from 200-plus vendors. The Main Stage will host local music and performers, and the Sustainability Awards Ceremony will be presented by Mayor Tishaura Jones and Zoo

WildCare Park Director Dr. Jo-Elle Mogeran. Visitors can enjoy free activities such as Upper Limits' climbing wall, the World Bird Sanctuary wild bird shows, EarthDance Farms educational programs, The Collective STL yoga, and much more! New additions for 2023 include BWorks' Toddler Bicycle Racecourse, Perennial's Repair Demo Fair, and a Sustainable Fashion Show. Shop at local businesses that share Earth Day values in the Green Marketplace, and learn ways to join the movement in the Social Justice neighborhood.

This year's entertainment lineup presents Steve Ewing, Midwest Avengers, Celia's Sing Along Dance Party, Firedog, the Grooveliners, and more on the Main Stage. The Community Stage features emerging local talent, bird shows, and yoga. Electric vehicles will be on display from Subaru, Metro/Bi-State Development, Labyrinth Smart Mobility, Ameren, and Gateway Electric Vehicle Association. Other sponsors include Missouri American Water, Midwest Dairy, the City of St. Louis, Green2Go, and Caleres. For more information, please visit [earthday-365.org/festival/](http://earthday-365.org/festival/).

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# BATTLEHAWKS ADD TWO MORE WINS

## A WIN OVER SEATTLE THIS WEEKEND SENDS THE 'HAWKS TO THE POST SEASON

### St. Louis Battlehawks 24, Houston Roughnecks 15

The St. Louis Battlehawks finished their road schedule with a 24-15 victory Sunday over the XFL South-leading Houston Roughnecks in front of 12,013 fans at TDECU Stadium in Houston. The victory moved St. Louis to an XFL-best 4-1 in away games and a 5-2 record, overall.

The Battlehawks took a 17-9 halftime lead into the fourth quarter, but Houston threatened to tie the game when defensive back William Likely recovered a fumble and took it 35 yards for a touchdown to close St. Louis' advantage to two points with 10 minutes, 44 seconds left in regulation.

Houston attempted a two-point conversion to even the score, but DT LaCale London pressured quarterback Cole McDonald into an incomplete pass to maintain the 17-15 lead.

The Battlehawks responded with an 11-play, 74-yard drive that culminated with a 10-yard touchdown pass from QB A.J. McCarron to WR Darrius Shepherd. RB Brian Hill then converted a one-point conversion on a 1-yard rush to give the St. Louis a nine-point lead with 3:54 to play.

The St. Louis defense limited Houston

to no offensive touchdowns and 70 total yards in the second half, including 21 passing yards.

St. Louis never trailed Sunday, although Houston had initially tied the game, 6-6, with a touchdown on the third play of the second quarter. The Battlehawks then took the lead for good with 8:22 left in the second quarter when McCarron found WR Hakeem Butler for a 5-yard touchdown pass, which tied Butler for the league lead with five touchdown receptions for the season. McCarron and Butler connected again on a 5-yard pass for a two-point conversion to extend the lead to 14-6.

The teams then traded field goals late in the second quarter, including an XFL-record, 59-yard field goal by St. Louis kicker Donny Hageman as time expired in the first half to give the Battlehawks an eight-point lead into halftime.

Wide receiver Gary Jennings scored St. Louis' first touchdown for the second straight week on a 14-yard reception from McCarron to put the Battlehawks ahead 6-0 with 4:18 left in the first quarter.

The touchdown pass completed a season-high, 96-yard drive that began when DB Brandon Sebastian made his first interception of the season to end Houston's first offensive possession.

### St. Louis Battlehawks 21, Vegas Vipers 17 (OT)

The St. Louis Battlehawks scored on both of their plays during the first overtime in XFL history to beat the Vegas Vipers, 21-17, Saturday in front of 35,167 fans at The Dome at America's Center for their third straight victory. St. Louis (6-2) stopped Vegas' (2-6) first overtime, two-point conversion attempt after regulation ended in a 17-17 tie. The Battlehawks then scored on their first attempt when quarterback Nick Tiano hit wide receiver Hakeem Butler with a 5-yard connection that put the Battlehawks up, 19-17.

The St. Louis defense again kept Vegas out of the end zone on the Vipers' second attempt. That set up running back Brian Hill for a 5-yard rush on the Battlehawks' second attempt to clinch the victory with a winning four-point margin.

The Battlehawks trailed for nearly the entire game until kicker Donny Hageman drilled a 34-yard field goal to tie the game, 17-17, with 15 seconds remaining in regulation. St. Louis had trailed by as many as nine points earlier in the fourth quarter before a trick play produced the Battlehawks' longest play from scrimmage of the season.

punter Sterling Hofrichter started the play with his first pass of the season on a fake punt with 4:55 left in the fourth quarter. His pass landed in the arms of wide receiver Gary Jennings, who streaked to the corner of the end zone for a 64-yard touchdown reception to pull St. Louis within three points of Vegas' lead, 17-14.

The Vipers had initially built an 11-0 lead with a touchdown, two-point conversion and field goal on their first two drives of the game, which covered a combined 23 plays and 135 yards.

St. Louis first chipped away at the 11-point deficit when Tiano hit Butler for a 32-yard touchdown pass with 10:57 left in the second quarter. Tiano then rushed for 5 yards to add a two-point conversion and cut the Vegas lead to 11-8.

The Battlehawks stayed three points shy of Vegas until the Vipers opened the lead to 17-8 on a 27-yard pass play with 7:09 left in the fourth quarter.

The Battlehawks will continue their three-game homestand with a game against the XFL North Division-rival Seattle Sea Dragons at 2 p.m. CT on Sunday, April 16 at The Dome at America's Center. The game will be televised on ESPN. Tickets are available at [XFL.com/tickets](http://XFL.com/tickets).

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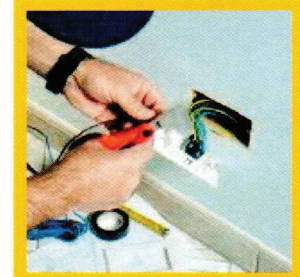
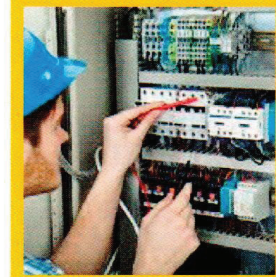
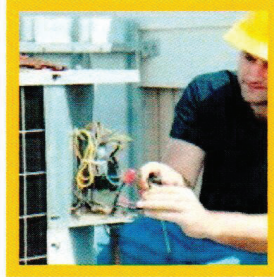
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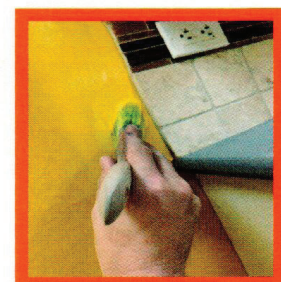
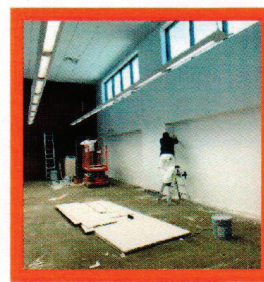
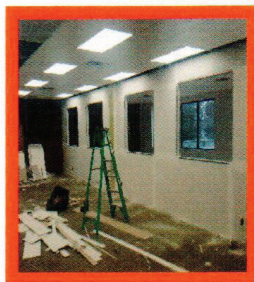
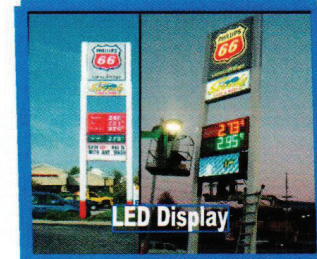
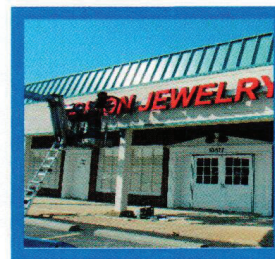
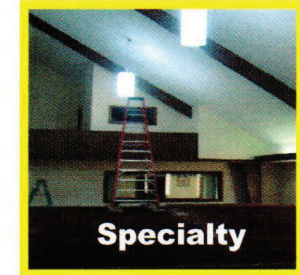
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# CARDINALS CELEBRATE 20 TH ANNIVERSARY OF REDBIRD ROOKIES

*Team Expands Youth Baseball and Softball Program with Launch of RBI*

ST. LOUIS, Mo., April 10, 2023 – The St. Louis Cardinals and Cardinals Care, the team’s charitable foundation, are excited to celebrate the 20 th anniversary of Redbird Rookies, a free non-competitive baseball and softball program for kids ages 5-13. In addition to providing uniforms, equipment and instruction on the fundamentals of baseball and softball, Redbird Rookies provides support off the field in the areas of health, education, mentorship, cultural arts, and scholarship.

“Thanks to the generous support of our players and fans, Cardinals Care has invested nearly seven million dollars in the Redbird Rookies program, serving 50,000 kids since its establishment in 2004,” said Michael Hall, Vice President, Community Relations and Executive Director, Cardinals Care. “We are especially grateful to our corporate and community partners for their support over the years.”

Fans can support the Redbird Rookies program by participating in Cardinals Care fundraising initiatives including the 50/50 Raffle, Silent Auctions, the Cardinals 5K and the annual Winter Warm-Up, or by simply donating to Cardinals Care. There are currently 14 Redbird Rookies Leagues across Missouri and Illinois. Fans can visit [redbird-rookies.org](http://redbird-rookies.org) for information.

Cardinals Care is also pleased to announce the launch of Cardinals RBI (Reviving Baseball in Inner Cities) for kids ages 14-18. From its inception in 1989, RBI has grown from a local program for boys in South Central Los Angeles to an international campaign administered by Major League Baseball that encompasses more than 200 cities and as many as 150,000 male and female participants per year.

While the program has been available to teens in the St. Louis area through Mathews-Dickey Boys & Girls Club since 1990, Cardinals Care, who has supported the program financially for more than a decade, will officially move the program under its umbrella in 2023 to provide greater baseball and softball opportunities for youth who age out of the Redbird Rookies program.

The St. Louis Cardinals RBI program, presented by Nike, will operate with the mission to increase participation and diversity in the game of baseball and softball with a focus on underserved and under-represented communities.

Registration will open later this month for the 2023 season. Fans can find out more information by emailing [RBI@cardinals.com](mailto:RBI@cardinals.com).

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# PUBLIC NOISE



## BIGFOOT: THE NEXT BIG THING?

story and photos by Sarah McCoy

Bigfoot. When you hear that word you think, 'elusive, mysterious, interesting and awesome.' The band Bigfoot, who are located out of the Farmington area, is all of those things. Except one: They are not difficult to find!

Bigfoot the band has been performing at local bars and venues for over a year and always draws a large crowd. They set themselves apart from the new age bands. Their rock 'n roll sound is vintage and classic! Similar to the real Bigfoot. The band has gained local notoriety mainly due to the lead singer Kaleb Declue, known as "The Voice," for his incredible vocal range and ability to emulate the sounds of legendary rock bands from the past. His perfor-

mances are electrifying and leave audiences in awe of their spot-on covers of 80's rock songs. Try to imagine Motley Crue mixed with a modern Guns and Roses vibe and a dash of CCR. The Voice can do it all. Another factor that sets Bigfoot apart is their ability to connect with their audience. They identify as a "party band" for a reason; their shows are always a good time. They know how to read a crowd and keep the energy high, which is why they've become so popular in the local music scene. Whether you're a die-hard fan or a casual listener, it's hard not to get caught up in the infectious energy of a Bigfoot performance.

Bigfoot's bassist, Doug Luther (aka The Dirtbag) with the other

band members had a specific sound in mind when they brought the band together. However, they have branched out into catchy and unique original tunes that perfectly mesh all their influences into their own specific sound. They have evolved together, using everything from Metal, Punk, Reggae and, of course, songs such as "Treasure Girl", "Twisted Me" and "Half Lit" that put a modern spin on that classic 80's sound that we all know and love.

While it is clear that Bigfoot is unique and awesome, the elusiveness and mysterious side of Bigfoot is the lead guitarist; known only as "The Animal". The Animal keeps dozens of fans coming back again and again with his unmatched intricate guitar

solos. His personal origins appear to be unknown, and no one has seen his face, but when you hear what he can do with those strings, the only thing you'll only be asking is when the next show is! His origins may remain a mystery; however, what is clear is his incredible talent and the impact he has had on the band's sound. His guitar playing is the stuff of legends, and fans can't get enough of his one-of-a-kind solos.

The original band started as a 3-piece with a drum machine. After working with some very talented musicians, they finally found their match with their new drummer, Mike "Michelob" Light. He has the driving force to keep up the energy that Bigfoot is known and loved for.



# GIG GUIDE

Don't stop the music!

One of the most remarkable things about Bigfoot is their ability to capture the essence of classic rock and combine it with the energy of the 80s and 90s. Their music is a perfect blend of nostalgia and modernity, which has resonated with audiences of all ages. They have an impressive range of original songs. Bigfoot identifies themselves as a "Party Band", and no worries; they take that label very seriously! If you're looking for a band that can nail your 80's/90's singalong favorites but also give you something brand new to rock out, dance and drink to: Well, Congrats! You've found BIGFOOT!

Despite their success, Bigfoot has remained humble and committed to their fans. They have made it their mission to create an atmosphere of fun and excitement at every show they play. As a "party band," they know how to get people moving and engaged, and their performances are always high-energy and memorable. Bigfoot remains committed to their roots and the people who have supported them from the beginning. They are an example of how hard work and dedication can lead to success in the music industry, and they serve as an inspiration to other aspiring musicians.

Bigfoot's popularity has grown beyond their local scene, and they have become a sought-after act in the region. They have played at some

of the most popular venues. Their last performance was pure rockin' original music performed at Pop's Concert Hall and Venue for the 'Road to Point fest'. They managed to sell the most tickets to the show despite not being local to that area. They have been a regular fixture at the brand-new venue, Park Hills Underground, where they recently opened the show of a nationally accredited group. They also frequent many local bars, including Backwoods Cafe in Hopewell. To sum it up: Anywhere there's going to be a good time, you will find BIGFOOT!

In conclusion, Bigfoot is a band that has taken the Farmington area by storm with their vintage and classic sound, energetic performances, and party vibes. Their unique blend of classic rock and modern influences has captured the hearts of audiences of all ages. With their infectious energy and commitment to their fans, Bigfoot is sure to continue making waves in the music scene for years to come. So, if you're in the area, don't miss your chance to catch them live and see what all the hype is about.

For additional sightings and a hell of a good time, check us out on Facebook (Bigfoot Band STL) for all our upcoming shows, tours and merchandise.

*all photos: Sarah McCoy @ FB: Spotless Mind Artistry*



**BIGFOOT**

## 1860's Saloon & Hardshell Café

1860 S. Ninth, 314-231-1860  
soularddining.com  
*Open Mic Night Every Tuesday in the 1860 Saloon*

## 47 Saloon

522 Benham Street, Bonne Terre,  
314-712-9922  
4/24 *Bigfoot*  
5/13 *Misfit Toys*

## Ameristar Casino's Bottleneck Blues Bar

1 Ameristar, 636-940-4966  
ameristar.com  
4/28 *Grits & Glamour*  
5/6 *Evil Woman - The American ELO*  
5/19 *Rumours - A Fleetwood Mac Tribute*  
6/2 *Morris Day: Last Call*

## BB's Jazz, Blues and Soups

700 S. Broadway, 314-436-5222,  
bbsjazzbluessoups.com

## Blueberry Hill's Duck Room

6504 Delmar, 314-727-4444,  
blueberryhill.com/events/duck

## Broadway Oyster Bar

736 S. Broadway, 314-621-8811  
broadwayoysterbar.com  
4/13 *Andy Coco & Co.*  
*Cree Rider Band with special guest Phil Wright*  
4/14 *Kevin Buckley*  
*Al Holliday and the East Side Rhythm Band*  
4/15 *Arch City Slingers*  
*Moonshroom*  
4/16 *Drew Lance & Friends*  
*Drew Lance*  
4/17 *J.D. Hughes*  
4/18 *Kevin Gruen*  
*Eric Lysaght*

## Fast Eddie's Bon Air

1530 E. Fourth, Alton, Ill.,  
618-462-5532,  
fasteddiesbonair.com

## Hammerstone's

2028 S. Ninth, 314-773-5565  
hammerstones.net  
4/13 *Nate Lowery*  
*Jake Curtis Blues*  
4/14 *Lucky Old Sons*  
4/15 *Blue Moon Blues Band w/Kent Ehrhardt*

*Uncle Albert*

4/16 *John McVey Band*  
*Erik Brooks*  
4/17 *Monday Night Review w/Tim. Danny, and Randy*  
4/18 *Naked Mike*  
4/19 *Margaret & Friends*  
*John McVey Band*  
4/20 *Paul Neihaus*  
*Paul Bonn and the Bluesmen*  
4/21 *Honky Tonk Happy Hour*  
*Gene Jackson's Power Play Band*  
4/22 *Rich McDonough & the Rhythm Renegades*  
*John McVey Band*  
4/23 *Brother Jefferson*  
*Erik Brooks*  
4/24 *Monday Night Review w/Tim. Danny, and Randy*  
4/25 *Naked Mike*

## Highway 61 Roadhouse & Bar

34 S. Old Orchard, 314-968-0061  
hwy61roadhouse.com

## McGurk's Irish Pub

1200 Russell, 314-776-8309,  
mcgurks.com  
4/12-15 *Poor Man's Gambit*  
4/18-22 *Poor Man's Gambit*  
4/25-29 *Patsy O'Brien, Kevin Buckley and Dan Lowery*  
5/2-6 *JigJam*  
5/9-13 *JigJam*

## Off Broadway

3509 Lemp, 314-773-3363  
offbroadwaystl.com  
4/13 *Bass Drum of Death w/ Dead Tooth*  
*Dead Tooth*  
4/14 *The Late Greats w/ Jack Knife Power Bomb & Unraveler*  
*Jack Knife Power Bomb • Unraveler*  
4/18 *The Cactus Blossoms w/ Riley Downing*  
*Riley Downing*  
4/20 *Jamo Presents Neal Francis w/ Carlile*  
*Carlile*  
4/22 *Yuppy "Critical Hit" EP Release*  
*Nick G • The Public • Lobby Boxer*

## Pop's Nightclub

401 Monsanto, Sauget, Ill.,  
618-274-6720,  
popsrocks.com



## Marta Złakowska & Tricky – When It’s Going Wrong (2023)

*Filed Under: electronic*

In 2017, on the opening night of his European tour, the British trip-hop veteran Tricky quickly needed someone to fill in on vocals. A promoter suggested Marta Złakowska, who was then working at a bar in Krakow. Marta, a well-trained jazz singer, was a quick study and joined Tricky first on that tour, then on recordings with his label False Idols. With this partnership, Marta joined a decades-long line of storied trip-hop producer-vocal pairings — most famously, in Tricky’s case, Maxinquaye with Martina Topley-Bird. Comparisons between the two singers abounded and seemed near-inevitable: their similar origin stories, their smoke-curl voices. But Marta is an even more low-key presence, almost ephemeral. On her arrestingly spare debut album, she’s found a sound to match.

When It’s Going Wrong does a lot with very little. The nine-track album lasts barely over 19 minutes—a downright astonishing runtime, given how developed and complete it sounds. Tricky’s arrangements, inventive and fast-shifting as ever, account for part of this, but the credit also lies in Marta’s gift for beckoning you into the mood. The album follows a fairly direct line from Tricky and Marta’s 2020 project *Fall to Pieces*, and the two records’ lead tracks—here “Intro,” then “Thinking Of”—are remarkably alike, sharing a stark arrangement of a few low synth notes repeating pendulum-like. But on “Intro,” Tricky slows and pares back the production even more, the riff reduced to two notes from three. Marta’s vocal

is fast and insistent alongside it, pushing against the arrangement until that arrangement abruptly goes silent.

This is the album’s feel: all tension, little climax, and little need for it. “When It’s Going Wrong” is a study in almost agonizing restraint, with instrumentation that sounds more like insinuation and lyrics that leave most things unsaid. When Marta sings “Call me when it’s going wrong,” murmuring over a creeping, unchanging tempo, it sounds like an omen—maybe even a threat. In these sub-two-minute tracks, Tricky’s production somehow finds room to shift and intensify the mood—a string interlude on “Nowhere,” a few sudden moments of drum-and-bass on “Today”—and also to fall quiet all of a sudden, as if someone’s changed their mind. On “Swimming Away,” the album’s slinkiest and most uptempo track, Marta and Tricky trade spoken-word lines over what sounds like the faintest possible disco. It, too, grows hushed in its final moments.

When It’s Going Wrong is less emotionally raw than *Fall to Pieces*. Instead, almost every lyric imagines moving without progressing: pushing through water, sinking into quicksand, going nowhere. Perhaps this theme is what drew Marta to the first of two covers on the album: “Today,” a downtempo version of a Jefferson Airplane cut that’s part glowing love song, part confused revelation. Marta pulls the track away from its folk-rock sunshine into a dimmer place. Simply by replacing the choral backing vocals with Tricky’s husky whisper, the original song’s singalong becomes something more like a private confession.

The second cover closes the album: “Czarno Czarny,” a Polish folk song.

Suddenly a brighter tone is set: a major key, a bell line chiming in unison with the melody, a runtime that’s among the longest on the album. The simplicity brings to mind something Tricky said, talking up his collaborator: “Marta doesn’t care about being famous, she just wants to sing.” It’s exactly how she works: casually conjuring a seductive vibe, then just as nonchalantly letting the tension fade. — Pitchfork

## Daniel Caesar – Never Enough (Bonus Version) (2023)

*Filed Under: R&B*

With Daniel Caesar’s new album *NEVER ENOUGH* comes a brand new version of the Toronto R&B sensation. Leaving behind the gospel-tinged arrangements of *Freudian* and the pensive slow burns of *Case Study 01*, *Never Enough* sees Caesar charge headlong into a new era of his music.

“Ocho Rios” sets the stage for a genre-bending ride with an intimate, instrumentally-sparse prologue before an electric guitar screams in to introduce the chorus, and bass and vocal harmonies fill out the background. As the song draws to a close, drums crash in and Caesar wades into rock ‘n’ roll waters with a distorted guitar solo. *Never Enough*’s singles gave every indication that no two songs on the album would sound the same, and it largely sticks to that promise. “Do You Like Me?” finds Caesar sliding down from the falsetto that he so often employs, his lower register carrying a bouncy melody over acoustic strums. The synth-led intro to “Let Me Go” bleeds into ethereal background vocals and a tick-tocking rhythm, while “Valentina” sees Caesar muse on his toxic love for a taken woman atop sharp drums and vaporous keyboard washes.

An evolving sound doesn’t equate to a complete reinvention of artistry, though; *NEVER ENOUGH* illustrates the same themes of love, death and faith that Caesar pondered on his previous albums while simultaneously exploring concepts of time and space on the striving ballad “Always” and “Toronto 2014,” featuring prolific local talent Mustafa. On the latter, gently plucked acoustic guitar strings give way to melancholic piano as the soft-spoken Regent Park native laments the trappings of fame in

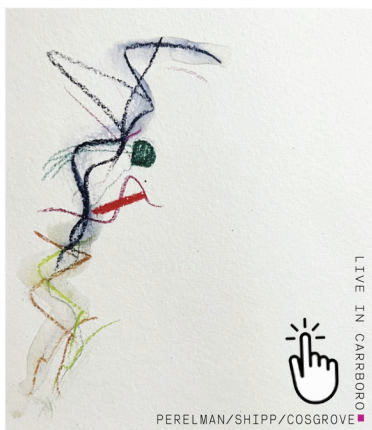


his unmistakably delicate tone, seeping with pain. “Take me far away from the sun / If only I could find my way through space-time / Back to when I was happy being me.” Mustafa’s voice blends seamlessly into the chorus before Caesar sings of his own yearning for the past. There’s a wonderful irony in his plea to go back to 2014 — the year he burst onto Toronto’s music scene with his debut project *Praise Break* — at the same time as he ventures into a starkly different sound.

“Always” sees a vulnerable Caesar promise his undying love over a tenderly arranged instrumental that gradually swells to a dazzling symphony of piano, drums, guitar and background vocals. The song contains perhaps the best moment on the album as, over abrupt and punchy drums and bass, Caesar snaps “I still remember the fussing, the fighting, the fucking, the lying” before softening: “It’s all fine / You’ll always be mine.”

Tastefully dispersed vocal distortion on “Shot My Baby” and the Omar Apollo-supported “Buyer’s Remorse” signals yet another step into new territory for Caesar, as does his cast of guests that don’t resemble past contributors in the slightest. Ty Dolla \$ign and serpentwithfeet represent a contemporary R&B presence lacking from previous Caesar albums with sultry verses that fit perfectly on “Homiesexual” and “Disillusioned” respectively. Meanwhile, Chronixx brings a reggae rhythm to “Unstoppable” that Caesar hasn’t explored since 2019’s “Cyanide” remix with Koffee.

After showing off his versatility across the first half of the album, Caesar takes a step back from the experimental foray to tip his cap to the past. “Superpowers” takes after *Case Study 01*’s “Too Deep To Turn Back” with its almost sombre



tone amidst an uplifting narrative and largely a cappella approach, while “Cool” bridges the gap between Never Enough and Freudian with shades of “Blessed” — weeping piano drives both songs’ instrumentals almost entirely as Caesar’s vocal chops and songwriting take the spotlight. But where the latter employed an organ and backing harmonies from Toronto’s Cadaro Tribe choir to fill out the end of the song, “Cool” uses its hypnotizing melody and a chorus of strings.

Caesar furthers his inimitable discography with Never Enough. With each of his projects containing a unique sound and distinct energy, it’s hard to weigh them against one another — but when the dust settles, this may well be considered the quintessential Daniel Caesar record. A kaleidoscopic collection of songs with a deep roster of features, Never Enough is a cohesive display of genre experimentation that cements Caesar’s place as one of the smartest and most talented artists in today’s constantly mutating R&B pantheon.

#### Perelman/Shipp/Cosgrove – Live in Carrboro (2023)

Filed Under: jazz

It is rare that we get a live recording from saxophonist Ivo Perelman and pianist Matthew Shipp. Of their 40-plus discs, the majority have been studio productions. This Live in Carrboro date from November 4, 2022 shares the same line-up as Live in Baltimore (2017) with the addition of drummer Jeff Cosgrove. Recommended to Perelman by Shipp, Cosgrove is more of a colorist than a free player. He has previously released an album of Paul Motian covers and Motian’s touch is definitely felt on this single fifty-five minute track.

Perelman and Shipp always perform without preparation, notation, or discus-

sion. Like two brothers from different mothers, their ongoing dialogue ostensibly picks up where the pair left off at some other time and place.

Ideas flash and alternately the saxophonist or the pianist sets the orientation. With the addition of Cosgrove, as with any additional player, the question was would he become overwhelmed by his partners or forced to elbow his way into their dialogue? Neither is the case here. Cosgrove finds his happy place by accenting his partners with cymbal splash, tom-tom pulse, and various tints and tones. Halfway through the performance, Perelman and Shipp lay out giving Cosgrove the stage. He does not wow the crowd with agitation but draws them in with a very understated solo. As the pair rejoin, there is a sense of satiation and balance which the music finds with this triangle of sound.

#### Downpilot – The Forecast (2023)

Filed Under: indie-pop

A sort of eternal overcast seems to hang over Paul Hiraga’s songs; they carry with them a sense of rainy introspection befitting their Pacific Northwest origin. For two decades, the Seattle musician has been making subtly textured indie rock albums under the name Downpilot, sometimes with collaborators but often on his own, writing, recording, and mixing at his home studio. His low profile in the U.S. is counterbalanced by a steady fan base in Europe, where he has remained a staple of Germany’s Tapete Records roster since 2009. The Forecast is his seventh Downpilot album, and while it offers no great sonic shake-ups, it does meet his typically high standards of quality in tone and mood-setting. Over a glowing tube-driven riff, Hiraga’s dusty tenor sings of resiliency and escape on “Black Eye,” one of several standouts

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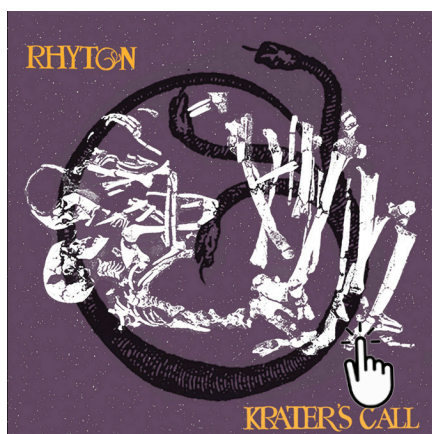
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# FOOD



fortlessly feed off each other's exploratory wanderings in ways that recall Can or even the Grateful Dead. All of this plays out in a very entrancing fashion, and sees the band flirting within the space between blissful heady daydreaming and the desire to, gulp, dance – something they continue to develop and carry over to 2021's Pharaonic Crosstalk. Mike Mannix

At a certain point in the continuing process of making art, one becomes more greatly oneself and creates work that is truly distinctive. In this vein, Rhyton, a trio consisting of string multi-instrumentalist David Shuford, electric bassist Jimmy SeiTang, and drummer Rob Smith, have carved out a niche in contemporary sound that would best be called Rhyton-music.

Drawing from psychedelic rock, Greek and middle eastern string music, exploratory electric jazz, and American roots music, their instrumental, freely-improvised melanges groove mightily but are not tethered to any one mood or concept. The listener's attention may drift to Smith's deft cymbal work or the big, sinewy thwack of SeiTang's bass and the rhythmic linkages that gradually form, or the fleet needles from Shuford's mandole (an Algerian cousin of the oud) on "Majesty from Mahrez," or take it all together as one swirling field of eruptive jams. Despite its complexity, the music is cohesive throughout, and at times even breezy. The title track's cottony and plaintive guitar lines become spindly with the sun as the rhythm section works time with a supple bellows, while opener "The Art of Tripp" might as well be Hot Tuna covering Can.

It's also no surprise that, in the recent past, Rhyton released LPs on labels like Thrill Jockey and Three Lobed, their organic/electric improvisations fitting in with both contemporary psych-string wranglers and the historical fringes of "post-rock" (the Brown/Scharin/Warden outfit Directions in Music comes to mind). That said, there really isn't any precedent for the invention on offer with these six studio improvisations, other than Rhyton's continued impulse for cleaving new paths. Listen deeply and listen often.

that pepper the set. Growling guitars and dappled fiddle carry the expansive "Red Desert," which seems to pit the effects of industry against its subject's arid landscapes. A pair of wistful piano ballads — "Strangers Hotel" and the title cut — disrupt The Forecast's otherwise guitar-driven feel, as does the curious synth interlude "Antfinger."

Despite his penchant for rugged sounds and understated melodies, Hiraga comes across here as an optimist, albeit a cautious one. He lives in his own self-made sonic world, and while The Forecast may not sound much different from previous Downpilot releases, its appeal is in its familiarity.

## Rhyton – Krater's Call (2023)

Filed Under: *experimental, psychedelic rock*

By the time Rhyton unveiled Krater's Call on Bandcamp in June of 2020, against the backdrop of a worldwide pandemic and the George Floyd demonstrations, four years had gone by since their last album, Redshift, had been released. These Krater's Call sessions were tracked in November of 2017 as mere improvisations. It was simply three guys getting together in the studio and doing what they loved to do – jam. This collection of songs, while clearly recognizable as Rhyton's ever evolving brand of psychedelic meanderings mixed with European, Middle Eastern, and other worldly folk leanings, is a version of Rhyton we hadn't quite heard before. The playing is quite loose and playful. Some of their past dissonance has been exchanged for warmth.

Years of experimentation has led to a familiarity that allows each musician to open spaces in their playing and fall into comfortable grooves. They easily and ef-



ST. LOUIS-STYLE PIZZA

## The Battle for St. Louis-style Pizza Supremacy

St. Louis-style pizza is known for its cracker-thin crust, gooey Provel cheese, and square-cut slices. It's a unique style of pizza that has garnered a cult following. But who has the best St. Louis-style pizza? Let's take a look at some of the top contenders.

### 1. Imo's Pizza

Imo's Pizza is arguably the most well-known purveyor of St. Louis-style pizza. Founded in 1964, Imo's has been serving up its unique style of pizza to the people of St. Louis for over 50 years. Imo's uses a thin, crispy crust and tops it with a blend of Provel cheese and their signature tomato sauce. Fans of Imo's claim that it's a true representation of what St. Louis-style pizza should taste like.

### 2. The Blackthorn Pub & Pizza

The Black Thorn Pub & Pizza is a beloved neighborhood spot that's been serving up St. Louis-style pizza for over 35 years. The crust is thin and crispy, the cheese is gooey, and the toppings are fresh and high-quality. What sets The Black Thorn apart is their commitment to using local ingredients and supporting local farmers. They also offer unique toppings like duck sausage and goat cheese.

### 3. Pi Pizzeria

Pi Pizzeria is a newer player in the St. Louis-style pizza game, but it's quickly become one of the most popular. Pi Pizzeria uses organic ingredients and their cheese blend is made with smoked provolone, cheddar, and Swiss. They also





**ST. LOUIS-STYLE PIZZA**

offer unique toppings like figs, caramelized onions, and goat cheese. Pi Pizzeria has won numerous awards and has several locations around the city.

**4. Farotto's Pizza**

Farotto's Pizza has been a St. Louis staple since 1956. The crust is thin and crunchy, and they use a blend of provolone, Swiss, and white cheddar cheeses. Farotto's is known for its unique toppings like shrimp, pesto, and artichoke hearts. The restaurant has a cozy, retro vibe and has been featured on several food shows.

**5. Nick & Elena's Pizzeria**

Nick & Elena's Pizzeria is a family-owned restaurant that has been serving

up St. Louis-style pizza since 1976. The crust is thin and crispy, and they use a blend of mozzarella and Provel cheeses. Nick & Elena's is known for their garlic butter crust and they also offer unique toppings like Italian beef and bacon.

Ultimately, the best St. Louis-style pizza is a matter of personal preference. Each restaurant has its unique take on the style, from the crust to the cheese to the toppings. St. Louis residents and visitors alike should try each of these spots to determine their favorite. Whether you prefer the classic taste of Imo's or the unique toppings at The Black Thorn or Pi Pizzeria, there's no shortage of delicious options in this Midwestern city.



**FOODIE PIC OF THE WEEK**  
**The Hamburger Shoe w/fries**  
**The Creek Grill & Sports Bar**  
*Photo by Ken Petty*

**ST. LOUIS DINING GUIDE**

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# FILM



ONE OF THESE DAYS

## Blind Willow, Sleeping Woman April 14, 2023 | Not Rated

Tokyo, a few days after the 2011 earthquake and tsunami. Kyoko suddenly leaves her husband after spending five days in a row glued to unfolding earthquake footage on TV. Her helpless husband Komura takes a week's leave from work and heads north to deliver a box and its unknown contents to two young women. His colleague Katagiri, a simple debt collector by profession and an awkward loner in life, returns home one evening to find a two-metre-tall frog asking for his help to save Tokyo from an imminent earthquake. Through memories, dreams and fantasies, Kyoko, Komura and Katagiri, influenced by their visions of earthquakes—which are manifested as evil willow trees, giant earthworms, secret vows, mysterious boxes and a dark, endless corridor—attempt to rediscover their true selves.

## Human Flowers of Flesh April 14, 2023 | Not Rated

After a stirring encounter with the French Foreign Legion, Ida (Angeliki Papoulia), sets sail with her own corps of five men, none of whom speak the same language, to trace the route of this fabled troop. Their voyage will take them from Marseille to Corsica and finally to Sidi Bel Abbès, Algeria, the historical headquarters of the Legion. Along the way, boundaries blur. Life at sea produces a special kind of mutual understanding. A legionnaire of yore makes an about-face.

## Mafia Mamma April 14, 2023 | R

While seeing to her long estranged (and now deceased) grandfather's affairs in Italy, a mild mannered suburban mom (Toni Collette) unexpectedly inherits his mafia empire and finds herself stuck in the middle of a deadly mob war. Guided by the firm's trusted consigliere (Monica Bellucci), she hilariously defies everyone's expectations, including her own, as the new head of the family business.

## One of These Days April 14, 2023 | Not Rated

In a small southern town in the U.S., twenty down-on-their-luck folks compete to win a brand new pick-up truck, a prize that might finally tip the scales of life in their favor. The annual "Hands On" contest puts the vehicle literally within their reach – the winning contestant is the last one standing with their hands held firmly on the truck. Armed only with their dreams and determination, the participants forgo basic human needs to stand around the pickup truck for days to beat out their competitors. All for the benefit of an enthusiastic audience and the glare of the local media who turn up each year for the car dealership's popular publicity stunt. As the blisteringly hot days and long nights of struggle, exhaustion, mind games, hilarity, loss of control and insanity add up, only one winner can drive away with the truck. Each contestant has their own reasons for joining the contest, and as the hours tick by, their humanity is laid bare. Who will hold on and win – and at what cost?

## Passion



RARE OBJECTS

**April 14, 2023 | Not Rated**  
Ryusuke Hamaguchi's *Passion*, his thesis project at Tokyo University of the Arts, lays the thematic foundations for what would become his internationally renowned body of work. Already trading in his recurrent themes of contemporary alienation and unrequited desire and catalyzing what would become lasting collaborations with actors such as Fusako Urabe, *Passion* exemplifies the wellspring of Hamaguchi's rich and nuanced vivisection of relationships in the 21st century. Following a couple, Kaho (Aoba Kawai) and Tomoya (Ryuta Okamoto), whose engagement announcement among friends reveals a prior infidelity, Hamaguchi infuses the pairs subsequent reckoning and devolution with characteristic emotional clarity that culminates in a devastating finale. [Film Movement]

## Rare Objects April 14, 2023 | R

A young woman with a traumatic past seeks to rebuild her life when she begins working at a New York City antique shop.

## Sakra April 14, 2023 | R

Based on the classic wuxia novel *Demi-Gods and Semi-Devils* by Louis Cha (known worldwide by his pen name Jin Yong), *Sakra* stars Donnie Yen as Qiao Feng, the respected leader of a roving band of martial artists. After he is wrongfully accused of murder and subsequently exiled, Qiao Feng goes on the run in search of answers about his own mysterious origin story—and

the unknown enemies working to destroy him from the shadows.

## Suzume April 14, 2023 | Not Rated

In a small, peaceful town on Japan's southern island of Kyushu, 17-year-old Suzume has lived with her aunt ever since she lost her mother as a little girl. One day on her way to school, she meets a mysterious young man named Souta who is in search of a door. She follows him into the mountains and finds a dilapidated old door standing alone among ruins. On an impulse, Suzume turns the handle, and at once sets free all the calamities the portal was meant to contain. All around Japan other doors open, threatening a population unaware of the looming danger. Together, Suzume and Souta set out on a journey to close them all again. [Berlin]

## Sweetwater April 14, 2023 | PG-13

In the fall of 1950, Nat "Sweetwater" Clifton forever changed the game of basketball when he became the first African American contracted to play in the NBA.

## Wild Life April 14, 2023 | Not Rated

*Wild Life* follows conservationist Kris Tompkins on an epic, decades-spanning love story as wild as the landscapes she dedicated her life to protecting. After falling in love in mid-life, Kris and the outdoorsman and entrepreneur Doug Tompkins left behind the world of the massively successful outdoor brands they'd helped

# CLASSIFIED

pioneer -- Patagonia, The North Face, and Esprit -- and turned their attention to a visionary effort to create National Parks throughout Chile and Argentina. Wild Life chronicles the highs and lows of their journey to effect the largest private land donation in history.

## The Best Man April 21, 2023 | R

When a team of ruthless mercenaries violently seize control of a remote resort hotel, former Special Ops soldiers attending their best friend's wedding must rely only on their wits and training to combat the terrorists and save the hostages held for ransom.

## Carmen April 21, 2023 | R

Carmen (Melissa Barrera) survives a terrifying and dangerous illegal border crossing into the US, only to be confronted by a lawless volunteer border guard who cold-bloodedly murders two other immigrants in her group. When the border guard and his patrol partner, Aidan (Paul Mescal)—a Marine with PTSD—become embroiled in a deadly standoff, Carmen and Aidan are forced to escape together. They make their way north toward Los Angeles in search of Carmen's mother's best friend, the mercurial Masilda and owner of La Sombra nightclub - a sanctuary of music and dance. Carmen and Aidan find both solace and their unwavering love for each other in the

safety of Masilda's magical refuge, but time is running out as the police hunt closes in.

## Evil Dead Rise April 21, 2023 | R

A twisted tale of two estranged sisters whose reunion is cut short by the rise of flesh-possessing demons, thrusting them into a primal battle for survival as they face the most nightmarish version of family imaginable.

## Guy Ritchie's The Covenant April 21, 2023 | R

After an ambush, Afghan interpreter Ahmed (Dar Salim) goes to Herculean lengths to save US Army Sergeant John Kinley's (Jake Gyllenhaal) life. When Kinley learns that Ahmed and his family were not given safe passage to America as promised, he must repay his debt by returning to the war zone to retrieve them before the Taliban hunts them down first.

## Other People's Children April 21, 2023 | NR

When dedicated high school teacher Rachel (Virginie Efira) falls in love with Ali (Roschdy Zem), it's not long before she also falls for his 4-year-old daughter Leila. The adolescent giddiness of Rachel and Ali's late night rendezvous and secret sleepovers evolves into the familiar warmth of family picnics and after-school pickups. Although she feels like a mother, Rachel is not

allowed to forget that Lelia is another woman's daughter. She begins to long for a child of her own, but as a forty-something woman, she is abundantly aware that she has limited time to begin a family. Rachel must decide whether to embrace the inherent entanglements of her current situation, including the looming presence of Ali's ex-wife Alice (Chiara Mastroanni) or strike out again on her own. [Music Box Films]

## Plan 75 April 21, 2023 | Not Rated

Government program Plan 75 encourages senior citizens to be euthanized to remedy an aged society. An elderly woman whose means of survival are vanishing, a pragmatic Plan 75 salesman, and a Filipino laborer face choices of life and death.

## Somewhere in Queens April 21, 2023 | Not Rated

Leo Russo (Ray Romano) lives a simple life in Queens, New York with his wife Angela (Laurie Metcalf), their shy but talented son "Sticks" (Jacob Ward), and Leo's close-knit network of Italian-American relatives and neighborhood friends. Happy enough working at the family construction business alongside his father (Tony Lo Bianco)

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I think I've got a good analogy for the Kingdom of God for this Sunday's sermon, Jesus.  
*A river!*



It's been done so many times, Joe. It's obvious. *"The current is the will of God. Don't swim upstream,"* etcetera. I'd go with a swimming pool.



Okaaaaay.  
Any hints on how to elaborate?



"The Kingdom of God is like unto a swimming pool. And most of you are splashing around in the shallow end."

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