

PUBLIC NEWS



I AM TAPE FACE

BEST OF ST. LOUIS: SANDWICH SHOPS

PUBLIC NOISE: 10CC / THE BEATLES AFTER 1970

NEIGHBORHOODS OF ST. LOUIS: DOGTOWN / SOULARD

NEWS THEATRE FILM MUSIC DINING ART HUMOR POP CULTURE

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MAIL BAG



Dear Readers,
Tape Face, whose real name is Sam Wills, is a New Zealand born comedian, actor and street performer, best known for his performances under the name Tape Face.
Enjoy!

- Ken Petty

PUBLIC NEWS

The St. Louis Public News is the only locally owned and operated arts & entertainment newsweekly in St. Louis.

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NO EXIT © Andy Singer



Robert F. Kennedy Jr. announced his bid to run for the Democratic nomination for President of the United States to an overflow, standing-room-only crowd at the Boston Park Plaza in Boston, Massachusetts.

In his speech, Kennedy emphasized priorities of clean government, civil liberties, peace, and economic revitalization. Above all, he invoked the theme of unity.

"During this campaign and during my administration my objective will be to make as many Americans as possible forget that they are Republicans or Democrats and remember that they are Americans," Kennedy said. "We need to focus on the values we share instead of the issues that divide us."

Strongly committed to civil liberties, Kennedy emphasized the importance of honest government and freedom of speech.

"The government/media strategy of censoring dissonant voices is not only antithetical to our most fundamental values, it is counterproductive in that it fuels the flames of polarization, alienation, and anger," Kennedy said.

On a related note, he observed

that "the blizzard of misinformation that is now inundating our democracy will end only when the government and the media start telling the truth to Americans."

Kennedy was born on January 17, 1954, in Washington, DC, and is the third of 11 children of the late Sen. Robert Kennedy and Ethel Skakel Kennedy. He is the nephew of America's 35th President, John F. Kennedy.

Kennedy has carried on his family's legacy of public service by devoting himself to environmental causes and children's welfare. He struck those themes in his speech, stating, "Good environmental policy is always identical to good economic policy if we measure our economy based on how it produces jobs over the long term and how it preserves the value of the assets of our community."

His reputation as a resolute defender of the environment and children's health stems from hundreds of successful legal actions. TIME Magazine named Kennedy its "Hero for the Planet" for his leadership in the fight to restore the Hudson River.

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LETTER RIP

TICKETMASTER/LIVE NATION KINDA SUCKS (PT. 3)



Here we are, at the present day, where Ticketmaster has taken its place as enemy number one for music fans.

“All my homies hate Ticketmaster” indeed.

Robert Smith from The Cure was bashing them online because The Cure is touring this year and their tour was getting hit by these outrageous ticket fees.

But this is where I wanna bring Fred Rosen back into this conversation. He chimed in during an interview around the time of the hearing and he said, “The public brought this all on itself. They helped create this situation where artists have to make all their money on tour. Artists and the market set the prices, and you can’t pay a Motel 6 price and stay at the Four Seasons.”

I think blaming the public on this is too general, much like how blaming musicians for high concert tickets is also too general. But putting that aside, I hate how correct he is. And that leads into my still-in-development pilot series called “Every weakness of the modern music industry can be traced back to the MP3 getting leaked in 1997, thus allowing Napster and other file-sharing platforms to decimate the monetary value of recorded music, leading to an economy where touring is the only viable stream of income for musicians.”

The problem of live music today has been developing for decades. It’s a symptom of the devaluation of physical and digital music sales, plus the shift toward

buying experiences rather than products.

And these days there’s inflation, global uncertainty, and to top it all off, artists trying to recoup costs from those years when everyone was collectively unable to tour.

Lorde summarized this pretty well in a newsletter of hers, “Let’s start with three years’ worth of shows happening in one. Add global economic downturn, and then add the totally understandable wariness for concertgoers around health risks. On the logistical side there’s things like immense crew shortages, extremely overbooked trucks and tour buses and venues, inflated flight and accommodation costs, ongoing general costs, and truly mind-boggling freight costs. Ticket prices would have to increase to start accommodating even a little of this, but absolutely no one wants to charge their harried and extremely compassionate and flexible audience any more (beep) money.”

Even though it’s an experience, live music is discussed in this conversation as a product, but it’s not really a product, not like an album or a piece of merch or something that’s physical and tangible. The actual product here is the ticket, the little piece of paper or QR code on your phone that says, “Yes, I am allowed to see The Wiggles live.”

But, what if the ticket isn’t Ticketmaster’s actual product?

Now you might be saying, “That’s dumb, that’s stupid. You’re not invited to

my birthday party anymore.”

We talk about how Ticketmaster is screwing over customers with fees, but maybe the ticket buyers are not Ticketmaster’s actual customers. Its real customers are the venues and the promoters. Which means the real product that Ticketmaster is offering is the service fee. Which then means when Ticketmaster hits you with exorbitant fees, the process is working. I’ve been reading this book “Ticket Masters” for research on how Ticketmaster came to be, and it’s kinda shocking how many of the complaints we leverage against them are answered with a simple yes.

Alan Citron, founding president of Ticketmaster Online, once said, “Part of the unspoken agreement, or maybe even spoken, was that we will be the face of ticketing. Buying a ticket is not a real enjoyable process. We’ll make it as good as it can be, and we’ll also take the bruises for people who don’t like the process.” And that’s because, as the book’s authors say, “Ticketmaster’s ultimate interest was in protecting its client base, which consisted of the buildings and promoters who contracted to use the system.”

For fans, for concertgoers, Ticketmaster is supposed to suck. This is the way they enable venues and promoters to make more money, and it works because they know that we as a collective are gonna keep paying for it. Live Nation posted record profits in 2022, and all signs point to them earning even more this year.

Now a lot of people use this discussion and specifically the Taylor Swift debacle to say, “Well, if you don’t wanna pay thru the roof to see a huge pop star, then you should go support your local venues and local performers.”

And on one hand, yes, it’s good. That’s good. Local music is good, smaller shows are good, and they should be supported. But also, your local band didn’t make “Style.” They didn’t make “Thunder Road.”

It’s okay to want to see an artist whose music you love, and it’s understandable to be bummed when you can’t see them because of unaffordable tickets.

Plus, I don’t like to see smaller musicians being used as some gotcha to make someone feel more superior than others. Two things can be true at once. The reality is, who else is there to buy tickets from? It’s either Ticketmaster or secondhand markets.

What about secondhand markets? Yes, there are places like StubHub that offer resold secondhand tickets. And some of those companies, like SeatGeek, have even tried coming for Ticketmaster’s throne by making exclusive contracts with venues as the primary ticket seller. Those contracts don’t last long, but still, they exist.

Oftentimes, secondhand markets are treated as an enemy of Ticketmaster, and sometimes their names are uttered in the same breath as Ticketmaster’s number one enemy.

Let’s be real here, scalpers suck. They have existed for as long as event ticketing has existed, and they are another symptom of the erosion of music sales where bad actors can exploit the immense demand for live concerts.

In recent years, Ticketmaster has launched their own secondhand reselling marketplace to help combat scalpers.

That’s right, you can avoid paying insane prices to scalpers by paying insane prices to Ticketmaster. That’s also not even touching on the reports that Ticketmaster allegedly doesn’t even put all its tickets on their own site and will sometimes save tickets specifically to be sold on secondhand markets to jack up the prices even further.

Ticketmaster has immense control over live ticketing in the US, and they can really do whatever they want to funnel more money to their partners because they know someone will pay for it.

So, what can be done?

Unfortunately, a problem of this size and stature cannot be fully solved by us normal folk. Some fans have tried going the legal route with mixed results.

A recent lawsuit was thrown out because the users had signed away their right to sue by accepting the Terms of Service.

There’s also that lawsuit by Taylor Swift

see LETTER RIP on page 23

NEIGHBORHOODS OF ST. LOUIS



DOGTOWN

A WALK THROUGH DOGTOWN

by Geoff Patrick Taylor

Dogtown is a charming neighborhood in St. Louis, Missouri that boasts a vibrant community spirit, excellent eateries, and a long and fascinating history. Situated in the southwest corner of the city, the neighborhood is known for its dog-friendly moniker, annual St. Patrick's Day Parade, and beautiful historic architecture.

One of the most distinctive features of Dogtown is its name, which pays homage to the area's strong Irish heritage. The neighborhood was once home to a large number of Irish immigrants who took up residence in the area in the late 19th and early 20th centuries. According to local legend, the neighborhood was nicknamed Dogtown by the Irish immigrants who kept dogs to protect their homes during a time when crime was a major problem.

Today, the neighborhood is a thriving, tight-knit community that celebrates its Irish heritage each year with a lively St. Patrick's Day Parade. The parade has been a beloved Dogtown tradition for over 30 years and attracts visitors from all over the city who come to see the colorful floats, bands, and performers.

One of the best things about Dogtown is its vibrant food scene. From classic pub fare to innovative farm-to-table cuisine, the neighborhood has something to offer for all tastes and budgets. Some favorite local spots include Felix's Pizza Pub, where you can enjoy delicious pizza and beer whilst watching live sports, Seamus McDaniel's, a traditional Irish bar and

restaurant that serves hearty dishes like shepherd's pie and bangers and mash, and Heavy Riff Brewing Company, a microbrewery that specializes in hand-crafted beers and live music.

For those who love to walk, Dogtown's beautiful historic architecture is a must-see. The neighborhood features a mix of Victorian, Tudor, and Colonial Revival homes, many of which have been beautifully preserved and restored. The architecture is a reminder of the neighborhood's rich history, and walking through the streets of Dogtown can feel like stepping back in time.

In addition to its charming homes, Dogtown is also home to several local landmarks, including the St. James the Greater Catholic Church and the Tamm Avenue Pedestrian Bridge. The church, which was built in 1903, is a beautiful example of Gothic Revival architecture, and features stunning stained-glass windows and intricate stonework. The bridge, which spans the River Des Peres, was built in 1933 and is a popular spot for walkers and joggers.

Overall, Dogtown is one of St. Louis's best-kept secrets. Despite being situated in the heart of the city, the area has a cozy, small-town feel that's hard to find elsewhere. With its rich history, vibrant community, and delicious food, it's easy to see why visitors fall in love with this charming neighborhood time and time again. Whether you're looking for a fun day out, a new place to call home, or just a great meal, Dogtown has something to offer everyone.



SOULARD

SOULARD: THE HOME OF MARDI GRAS

by Geoff Patrick Taylor

Soulard is one of the oldest and most vibrant neighborhoods in the city of St. Louis, Missouri. The neighborhood is primarily known for its historic architecture, vibrant nightlife, and vibrant cultural scene.

Soulard is situated just a few blocks south of the famous Gateway Arch, which is a popular tourist attraction in the city. The neighborhood was named after a Frenchman, Antoine Soulard, who was a surveyor of Spanish Louisiana in the late 1700s. Over the years, the neighborhood became a hub for German immigrants and African-Americans, which has contributed to its diverse cultural heritage.

One of the most significant highlights of Soulard is the Soulard Market, which is the oldest farmers' market west of the Mississippi River. The market has been operating since 1779 and features a variety of fresh produce, meats, cheeses, and baked goods. The market also hosts several events throughout the year, including the popular Taste of Soulard food festival and the Soulard Oktoberfest.

Soulard is also known for its vibrant nightlife scene, with several bars and nightclubs lining the streets. The neighborhood is particularly popular with young adults, who flock to the area to enjoy live music performances and dance parties. There are several music festivals held in Soulard each year, including the Mardi Gras celebration, which draws thousands of visitors from around the country.

Despite its popularity with young adults and tourists, Soulard is also a family-friendly neighborhood with several parks and playgrounds for children. Lafayette Park is a popular spot for families to enjoy a picnic or a game of frisbee, while the Soulard Dog Park offers a place for furry friends to play and socialize.

Overall, Soulard is a unique and diverse neighborhood that offers something for everyone. Its rich cultural heritage, vibrant nightlife scene, and family-friendly amenities make it a popular destination for tourists and locals alike. If you're ever in St. Louis, be sure to visit Soulard and experience all that it has to offer.

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BEST BETS



9 to 5; The Musical (\$15 - \$25)
April 28-30
Kirkwood Performing Arts Center
210 E. Monroe Ave.
Kirkwood, 63122
(314) 821-2407

With music and lyrics by Dolly Parton and a book by Patricia Resnick, 9 to 5: The Musical is based on the 1980 hit movie.

Set in the late 1970s, the hilarious story of friendship and revenge in the Rolodex era is outrageous, thought-provoking and even a little romantic. Pushed to the boiling point, three female coworkers

concoct a plan to get even with the sexist, egotistical, lying, hypocritical bigot whom they call their boss.

In an uproarious turn of events, Violet, Judy and Doralee live out their wildest fantasy – giving their boss the boot! While Hart remains “otherwise engaged,” the women give their workplace a dream makeover, taking control of the company that had always kept them down. Hey, a girl can scheme, can't she?

Presented by the Gateway Center for the Performing Arts, 9 to 5 will show at the Kirkwood Performing Arts Center from April 28 to 30.



**Gruesome Playground Injuries –
The Repertory Theatre of St. Louis**
(\$35 - \$50)
Now thru May 7
Kirkwood Performing Arts Center
210 E. Monroe Ave.
Kirkwood, 63122
(314) 821-2407

Doug and Kayleen meet as eight-year-olds in the school infirmary. (He tried to ride his bike off the roof. She has a stomachache that her

mother blames on “bad thoughts.”) Their lives intersect for the next three decades as they return to each other, alternately revealing and concealing their injuries — both physical and psychological — as they struggle with attraction, vulnerability, and love. Pulitzer Prize finalist Rajiv Joseph creates a hilarious and heartbreaking love story that the Washington Post calls, “Mystical, arresting and quirkily amusing.”



“The Fleet Is In” by Marilynne Bradley
FREE
Thru May 19, 5:00 pm TO 8:00 pm
Grafica Fine Art & Custom Framing
7884 Big Bend Blvd.
St. Louis, MO 63119
(314) 961-4020

Grafica Fine Art will be celebrating Webster Groves’ own Marilynne Bradley’s 85th birthday with a solo show of her nautical geometric artwork. Grafica will host “The Fleet Is In” by Marilynne Bradley with an opening reception on Friday, April 21 from 5 to 8 pm. This show will feature Bradley’s nautical geometric artwork. The original watercolors will be on display – and for sale. Giclee prints will also be available. The opening reception is Friday, April 21 from 5 to 8 pm. The show will run through Friday, May 19.

Hours: Tuesday-Friday 10 am to 5:30 pm / Saturday from 11 to 3. Closed Sunday and Monday.

Mee Jey: In Search of Home FREE
Thru June 17, 11:00 am TO 5:00 pm
Bruno David Gallery
7513 Forsyth Boulevard
St. Louis, MO 63105
(314) 696-2377

This series of new work directs our gaze towards arduous and life-threatening journeys that millions of immigrants undertake in search of a better home, often holding an image of a paradise that does not exist.

Mee Jey derives heavily from her

biographical and ecological events, exploring the political, social, and philosophical understanding of ‘self’ and ‘others’ in the given socio-political scenario. Mee Jey is an artist who prefers to use repurposed materials. “When you have less resources, you become more resourceful,” she states. Growing up in a large family where resources were slim, she learnt innovative use of material as a way of living. Her work is active and breathing, constantly changing, and growing. Her approach incorporates multiple disciplines that range from drawings to paintings, sculptural installations, text, and time-based media including performances.

Yvette Drury Dubinsky: Traveling
FREE
Thru June 17, 11:00 am TO 5:00 pm
Bruno David Gallery
7513 Forsyth Boulevard
St. Louis, MO 63105
(314) 696-2377

Meditating on the passage of time, the show presents work that is a result of the inevitable interplay between an artist’s solitary workings in her studio and those of a turmoiled outside world. Many works in the exhibition—including several paintings on handmade paper and repurposed medicine and art supply boxes—are small and portable, made between 2021 and Spring, 2023 at points during the pandemic when travel to visit family was possible but meant a lack of studio. Earlier works, 2021

and 2022 memorialize the rapid changes and prolonged grief of the last several years, layering words that became newly charged—sourdough and shelter—with the names of those who succumbed to the virus in the early stages of the pandemic in 2020.

While serious in subject matter, Dubinsky’s work is also intuitive and playful—a metaphor for a multifaceted life. The medicine boxes, for example, while chosen for their idiosyncratic shapes when deconstructed and made supports for painting, are also a byproduct of the increased use of over-the-counter medications by an aging artist. On these informal surfaces, Dubinsky layers wildly colorful and sometimes repellant mixes of gesso, ink, pencil, crayon, and gouache, employing an experimental blend of painting and printmaking techniques.

The largest work in this exhibition, a monotype titled *Anguish* (2022), was begun to augment a series of smaller individual works already in progress when Ukraine was invaded by Russia in February 2022 and left much of the world stunned, horrified, and immobilized. Working in her studio as the violence in Eastern Europe escalated, Dubinsky found herself assembling a new work in reaction to the conflict, its resulting migrations, and thinking of her mother.

Belonging: Paintings & Poetry by Angela L. Chostner FREE
Thru June 8, 9am to 4pm
Longview Farm House Art Gallery
13525 Clayton Rd.
Town & Country, MO 63141
(314) 587-2814

Let your soul breathe. Experience the essence of belonging through the paintings and poetry of Angela L. Chostner. This art exhibition provides opportunity for self reflection with interactive elements. Opening Reception April 13th at Longview Farm House Art Gallery. Free and open to the public. Enjoy light refreshments and drinks, soft music and great conversation. Exhibit runs through June 8th 2023.

and 2022 memorialize the rapid changes and prolonged grief of the last several years, layering words that became newly charged—sourdough and shelter—with the names of those who succumbed to the virus in the early stages of the pandemic in 2020.

Chasing the Landscape – Gallery Exhibition FREE

Thru June 3, 11:am to 5pm
Atrium Gallery
665 S. Skinker Blvd.
St. Louis, MO 63105
(314) 367-1076

Atrium announces an upcoming Spring Exhibition, “Chasing the Landscape.” Featured artists are Leila Daw, Ellen Glasgow, and Adam Straus. This exhibition contrasts three approaches to our treasured landscape and helps to focus on the inspiration, and disparate reactions to current values and insights regarding our natural surroundings.

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.

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.

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.

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 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.

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 il-

lustration– 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.

stlpublicnews.com



I AM TAPE FACE



SAM WILLS / TAPE FACE



SAM WILLS / TAPE FACE

THE BOY WITH TAPE ON HIS FACE

by Geoff Patrick Taylor

Tape Face, whose real name is Sam Wills, is a New Zealand born comedian, actor and street performer, best known for his performances under the name Tape Face. He gained international fame after appearing on season 11 of America's Got Talent, where he wowed audiences with his unique and innovative performance style.

Tape Face's stage persona is quite distinctive. He performs with his mouth taped shut, and his only tools are a roll of tape, a few props, and his body language. He uses visual comedy, mime, and audience interaction to create a distinct style of performance that is both hilarious and engaging.

Tape Face was born in New Zealand and started his career in street performance. His first shows were at the Christchurch buskers festival in 2001, where he performed as part of a comedy troupe. In 2003, Tape Face became a solo act, and he started performing at various festivals and events throughout New Zealand.

In 2008, Tape Face moved to the United Kingdom and started performing on the streets of London. His performances were a hit with audiences, and soon he

was being invited to perform at festivals and events across Europe.

Tape Face's breakthrough moment came in 2016, when he auditioned for America's Got Talent. His performance, which involved him pretending to struggle with opening a door for several minutes, was a huge hit with audiences and judges alike.

Tape Face went on to compete in the show's live rounds, where he continued to wow audiences with his unique style of comedy. He made it all the way to the show's finals, where he finished in fourth place overall.

Since appearing on America's Got Talent, Tape Face has gone on to perform around the world. He has toured extensively throughout Europe, the United States, and Australia, and has performed at festivals and events all over the globe.

Tape Face's live shows are a spectacle to behold. He uses his trademark style of comedy to create a unique and engaging experience for his audiences. He incorporates elements of magic, clowning, and physical theatre into his shows, which makes for an entertaining and unforgettable experience.

Tape Face's performances have been

praised for their accessibility and inclusivity. He doesn't rely on language or cultural references to make his audiences laugh; instead, his performances are universal in nature, which makes them appealing to people from all walks of life.

In addition to his live shows, Tape Face has also made a name for himself as a television and film star. He has appeared in various commercials and TV shows, and has even had a cameo role in the movie "The Conjuring 2".

Despite his success, Tape Face remains humble and grounded. He sees himself first and foremost as a street performer,

and he continues to perform on the streets whenever he can. He is passionate about the art of street performance, and he believes that it is an important and valuable form of artistic expression.

In conclusion, Tape Face is a true original. He has carved out a unique space for himself in the world of comedy and performance, and he has earned the respect and admiration of audiences around the world. His shows are a must-see for anyone who appreciates innovative and boundary-pushing entertainment, and he is sure to continue captivating audiences for years to come.



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QB A. J. McCARRON RUNS THROUGH A TOUGH SEA DRAGON DEFENSE



QB A. J. McCARRON: SET RECORD 6 TDs, 420 YARDS

BATTLEHAWK POST SEASON BID FALLS SHORT CONCLUDES 2023 REGULAR SEASON WITH A RECORD SETTING FINALE

**Seattle Sea Dragons 30,
St. Louis Battlehawks 12**

The Seattle Sea Dragons traveled to St. Louis to take on the St. Louis Battlehawks in a pivotal Week 9 divisional matchup. The Battlehawks came to Seattle in Week 2 where they stole a victory from the Sea Dragons after Donald Hageman knocked in the game-winning 44-yard field goal as time expired. With the playoffs fastly approaching, this matchup today was a must win scenario for the Sea Dragons.

The Sea Dragons received the opening kickoff and immediately took the lead after running back T.J. Hammonds scored his first touchdown of the season on a 9-yard rushing touchdown to cap off a 12-play, 74-yard drive and to take an early 8-0 lead following the successful 2-point conversion rushing attempt by running back Phillip Lindsay.

On the Battlehawks first offensive series, kicker Donald Hageman tacked on the first points of the game for St. Louis on a 45-yard field goal, cutting the lead to 8-3.

Heading into the second quarter, the Battlehawks came out firing after quarterback A.J. McCarron connected with wide receiver Darrius Shepherd downfield for a 42-yard touchdown pass, giving the Battlehawks their first 9-8 lead of the game after the missed 2-point conversion try. Late in the second quarter, QB Ben DiNucci aired out a 42-yard pass on 4th down to WR

Josh Gordon to get the Sea Dragons offense inside the red zone.

On the next play, DiNucci found wide receiver Jordan Veasy inside the end zone for a 2-yard touchdown pass to retake a 14-9 lead after the failed 2-point conversion attempt. The Battlehawks looked to answer before the break, but fell short after safety Qwynnterrio Cole intercepted McCarron (his second pick of the season), giving the ball right back to the Sea Dragons going into halftime.

Sea Dragons regrouped and scored on their first offensive series after WR Jahcour Pearson broke off for a 68-yard touchdown pass from DiNucci to extend the score to 20-9 following the missed 3-point conversion try. A couple series later, Hageman converted a 54-yard field goal, trimming the score to 20-12.

After a missed 52-yard field goal by kicker Dominik Eberle (ends his 13 FGs made in a row streak), the Sea Dragons defense retaliated and forced the Battlehawks offense to turn the ball over on downs.

The Sea Dragons offense looked to seal the game on their next series, but the Battlehawks defense came up big after DB Lukas Denis intercepted DiNucci in the end zone. Soon after, the Sea Dragons defense answered with an interception of their own after S Bryce Thompson snagged a muffed catch from Shepherd. Following the turnover, the Sea Dragons offense capitalized with an 8-yard run by DiNucci

to take a commanding 27-12 lead after Lindsay punched in a 1-point conversion attempt. After forcing the Battlehawks to punt on their next drive, K Dominik Eberle put the game away for good with a 36-yard field goal to extend the score to 30-12 and to seal the sixth victory of the season for the Sea Dragons.

**St. Louis Battlehawks 53
Orlando Guardians 28**

The St. Louis Battlehawks erupted with the most prolific offensive performance in XFL history with a 53-28 victory Saturday over the Orlando Guardians with 33,034 fans in attendance for the regular-season finale at The Dome at America's Center. St. Louis (7-3) scored an XFL-record 53 points against Orlando (1-9) with a season-high 493 yards of total offense. QB A.J. McCarron threw for a season-high 420 yards with a season-high six touchdown passes and no interceptions. Two of McCarron's touchdown passes went to WR Hakeem Butler, who amassed a season-high 164 receiving yards, the most by a Battlehawks receiver this season.

The Battlehawks scored a touchdown on each of their first four possessions of the second half to turn a 25-20 halftime lead into their final 25-point advantage. McCarron connected with WR Steven Mitchell Jr. for two touchdowns and a two-point conversion after halftime. Mc-

Carron's second touchdown pass to Butler was a 66-yard score, that marked the team's longest play from scrimmage of the season. A 4-yard touchdown pass to WR Darrius Shepherd with 10:55 to play in the fourth quarter gave St. Louis a 45-20 lead before both teams scored eight points in the final six minutes.

The Battlehawks also posted their highest-scoring quarter of the season with 22 points in the second, but the teams traded the lead four times within the quarter. RB Kareem Walker first scored on a 1-yard rush that put the Battlehawks in front, 9-6, with 12:27 left in the second quarter after DB Brandon Sebastian made his first of two interceptions. A touchdown on a fake punt gave the Guardians back the lead, 12-9, with 9:35 left before halftime. The Battlehawks then moved back in front, 17-12, when McCarron connected with Butler on a 7-yard touchdown pass and WR Marcell Ateman for a 5-yard, two-point conversion.

The Guardians scored a touchdown and two-point conversion to jump ahead, 20-17, with 6:19 left in the first half before McCarron hit TE Jake Sutherland with a 5-yard touchdown pass and Butler two-point conversion to finish the drive with a 25-20 lead at the half.

Orlando scored the first touchdown of the game, but St. Louis responded with a 35-yard field goal from K Donny Hageman with 2:25 to play in the first quarter to cut the deficit in half, 6-3.

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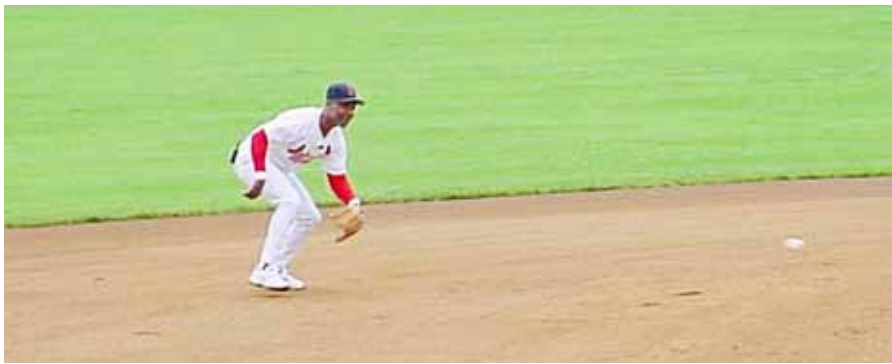
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ONE-OF-A-KIND 'TURN TWO WITH OZZIE' FAN EXPERIENCE RETURNS TO BUSCH STADIUM

The St. Louis Cardinals have announced that registration for the one-of-a-kind "Turn Two with Ozzie" on-field fan experience at Busch Stadium is now open at cardinals.com/ozzie.

As part of the hour-long experience, fans will receive an up-close fielding demonstration by National Baseball Hall of Famer Ozzie Smith on the Busch Stadium infield, followed by the unique opportunity to turn two double plays with the 13-time Gold Glove shortstop and another Cardinals alum. Each participant will have their experience captured by a Cardinals team photographer with photos accessible afterwards via an online gallery.

In addition, each person will receive a pre-signed, autographed baseball by Ozzie, as well as an individual photo standing next to "The Wizard" and a

voucher for two tickets to a 2023 Cardinals home game.

"We are excited to bring this unique fan experience with Ozzie Smith back for 2023," said Cardinals Director of Account Services and Alumni Relations, Joe Pfeiffer. "For anyone who grew up watching Ozzie's unparalleled defensive wizardry, this event offers a once-in-lifetime chance to live out their dream of taking the infield with one of the greatest shortstops in baseball history."

Four one-hour sessions are available for registration on both Friday, May 26, and Monday, July 31. Registration is \$510 and will be limited for each session. Registrants must be 10 years or older to participate.

Fans can register and learn more about the Turn Two with Ozzie experience at cardinals.com/ozzie.

CARDINALS CARE SPRING GRANT CYCLE TO AID 82 AREA NONPROFITS

Over \$176,000 Donated Among Area Groups That Serve Youth

The St. Louis Cardinals have announced that Cardinals Care has distributed over \$176,000 in grant money to 82 area nonprofit groups that support local kids as part of the organization's spring grant cycle. The grants will be used to fund tangible items, one-time capital expenses and special supplies or purchases that directly benefit children.

"Thanks to the generosity of our players and fans who support Cardinals Care through various fundraising efforts including the Winter Warm-Up, Silent Auctions and 50/50 Raffles, we are able to provide grants to well-deserving organizations that serve kids in our commu-

nity," said Michael Hall, Vice President, Community Relations and Executive Director of Cardinals Care.

Cardinals Care was established to give fans a way of teaming up with Cardinals players and the organization to help children in our community—both on and off the baseball field. Cardinals Care has provided over \$12 million in grants to non-profits since 1997. There are two grant cycles each year, one in spring and one in summer. Organizations that have been a 501c3 for at least a year and are interested in applying for a Cardinals Care grant can find more information at cardinals.com/grants.

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PUBLIC NOISE



THE BEATLES AFTER 1970

by Geoff Patrick Taylor

The Beatles are one of the most iconic and influential bands of all time, known for their innovative music, talented musicianship, and groundbreaking performances. The band consisted of John Lennon, Paul McCartney, George Harrison, and Ringo Starr, and they produced some of the most influential albums of the 1960s. However, in 1970, the Beatles announced their breakup, leaving fans to wonder what would have happened had the band not disbanded.

Had the Beatles not broken up in 1970, several scenarios could have unfolded. Here are some of the possible outcomes:

1. Continued musical collaborations and experimentation

One of the reasons the Beatles broke up is due to the creative differences among the band members. Had they remained together, it is possible that they could have continued to collaborate on musical projects and experiment with different genres and musical styles. Their work on the White Album and Abbey Road show that they still had a strong desire to explore various musical avenues.

2. More albums and tours

If the Beatles had stayed together, they could have potentially released more albums and gone on more tours. Their last album, *Let It Be*, was not well received by critics and fans, so it is possible that the band could have spent more time perfecting their sound and recording more albums.

3. Solo projects and collaborations

After the breakup, each member of the Beatles went on to pursue solo projects and collaborations with other musicians. If the band had remained together, it is possible that they could have continued to collaborate with other artists while still remaining a band. Additionally, each member could have continued to pursue their solo careers while still being a part of the Beatles.

4. Evolution of sound and style

The Beatles were known for their evolution of sound and style throughout their career, and had they not broken up, they could have

see BEATLES on page 17



WHO WERE 10CC?

by Geoff Patrick Taylor

10cc started their journey as a British rock band in the 70s, and their contemporary sound was a refreshing change that captivated the world of music. They showcased an exceptional range of skills from songwriting and vocal harmonization to the ability to play a wide variety of instruments. The band comprised of four members: Graham Gouldman, Eric Stewart, Kevin Godley, and Lol Creme.

The music industry was already buzzing with the emergence of new genres of music, including disco, punk, and new wave. However, 10cc's music stood out and paved its own unique path. Perhaps their most recognizable song is "I'm Not In Love," a timeless classic that was released in 1975. The song captured the hearts of people around the world, and has since become one of the most iconic pop songs ever made.

10cc's music was highly innovative and experimental, featuring sounds that at the time nobody had ever heard before. Their music was a mixture of pop, rock, punk, and reggae that was highly appealing to a large, diverse audience. Their ability to infuse humor into their music was also highly lauded, with tracks such as "Don't Hang Up" and "The Second Sitting For The Last Supper"

being prime examples. They also employed complex production techniques, with songs such as "Somewhere in Hollywood" featuring an incredible record scratching effect that was unheard of at that time.

Founded in Manchester in 1972, the band quickly caught the eye of Jonathan King, who signed them to his label UK Records. They then released "Rubber Bullets", which put them on the map as an exciting new band to watch. The song gained them significant radio airplay and charted in the UK and the US.

10cc's self-titled debut album in 1973 showcased their eclectic style, with some tracks featuring a hard rock edge, while others had strong roots in bubblegum pop. The album proved to be a hit, making it onto the UK Albums Chart and the US Billboard 200.

10cc's 1974 album *Sheet Music* received critical acclaim and gained the band a strong following in the UK and beyond. The album features some of their best-loved tracks, including "Wall Street Shuffle" and "Silly Love". The album was met with great success and again found its way onto the UK Albums Chart, as well as the US Billboard 200.

see 10CC on page 17

GIG GUIDE

from 10CC on page 16

The band's next album, *The Original Soundtrack*, further showcased their ability to experiment with sounds and production techniques. The album featured the hit single "I'm Not in Love", a song that went on to become an international sensation. The album also featured "Life Is A Minestrone" and "The Film Of My Love", two songs that were popular in European countries.

After the success of their first few albums, tensions between the band members began to rise. Eventually, Godley and Creme left the band in 1976 to form a new band. Despite this, Stewart and Gouldman continued to record and perform under the name 10cc. They released a number of further albums, including 1977's *Deceptive Bends*, which

was a commercial success and contained the hit songs "The Things We Do For Love" and "Good Morning Judge". Their subsequent albums, such as *Bloody Tourists* and *Look Hear?* also enjoyed success.

The band's trademark creativity and uniqueness earned them a dedicated fanbase and a place in music history. Their sound continues to influence new generations of artists, and their legacy lives on. 10cc's music remains both innovative and timeless, with songs that will undoubtedly continue to be enjoyed by music lovers for years to come. Their reputation for fantastic live performances, complete with captivating visuals and impressive musicianship, has cemented their status as one of the most memorable and beloved bands of the 70s.

from BEATLES on page 16

continued to push musical boundaries and evolve their sound even further. The band members were known for their musical experimentation, and this could have continued had they remained together.

5. Possible conflicts and tensions

On the other hand, it is possible that the Beatles could have faced more conflicts and tensions had they remained together. The band members were known to have disagreements and creative differences, and it is possible that these tensions could have escalated had they continued to work together.

In conclusion, the possibilities of what could have happened had the Beatles not broken up in 1970 are endless. The band was known for their creativity, innovation, and experimentation, and had they stayed together, they could have continued to push musical boundaries and influence the music industry for years to come. However, they also could have faced more conflicts and tensions which could have led to a less successful career. Regardless of what could have happened, the fact remains that the Beatles will forever be remembered as one of the most iconic bands in music history.

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 - 4/29 Soul Reunion
Stacey Collins Band
 - 4/30 Voodoo Blues
Paul Niehaus IV
 - 5/1 Natchez Whistle (Nate & Dan)
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 - 4/27 J.D. Hughes 4pm
 - 4/28 Kevin Gruen 4-6pm
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 - 4/29 All Roostered Up noon-3pm
 - 4/30 Colt Ball 2-5pm
Eric Lysaght 9pm
 - 5/1 Andy Coco & Co 5pm
Souard Blues Band 9pm
 - 5/2 Steve Bauer & Matt Rudolf 9pm
 - 5/3 Drew Lance & Friends 4pm
Sean Canan's Voodoo Players:
Voodoo Santana 9pm
 - 5/4 Cree Rider Band with special guest
Phil Wright 9pm
 - 5/5 Rich Fleetwood 4pm
Colt Ball & Friends, with special
guests Timeless Corridor 10pm
 - 5/6 All Roostered Up 4pm
 - 5/7 Broken Jukebox 9pm

- 5/8 Souard Blues Band 9pm
- 5/9 Eric McSpadden & Margaret
Bienchetta 5pm
Andrew Dahle 9pm
- 5/10 Drew Lance 4:30pm
Sean Canan's Voodoo Players:
Voodoo Dead May '77 9pm
- 5/11 Pierce Crask 4pm
Andy Coco's NOLA Funk and R&B
Revue 9:30pm

Fast Eddie's Bon Air

- 1530 E. Fourth, Alton, Ill.,
618-462-5532,
fasteddiesbonair.com
- 4/26 Jay & Waylon
 - 4/27 Truckers
 - 4/28 Exit 52
Generation X
 - 4/29 Naked Soul
Generation X
 - 4/30 Naked Soul
Riley & The Groove
 - 5/1 Trent & Nanney
 - 5/2 Colin & Nanney
 - 5/3 D-Lux Duo
 - 5/4 Crossed The Line
 - 5/5 Doubletake
Exit 52
 - 5/6 Exit 52 Acoustic
Exit 52
 - 5/7 Naked Soul
Sean Trost Band

Hammerstone's

- 2028 S. Ninth, 314-773-5565
hammerstones.net
- 4/26 Margaret & Friends
John McVey Band
 - 4/27 Hunter
Rockin Rascals
 - 4/28 Honky Tonk Happy Hour
Marty Abdullah & the Expressions
 - 4/29 Tim & Lisa Albert
Big George Jr. NGK Band
 - 4/30 Paul Bonn and the Bluesmen
Erik Brooks
 - 5/1 Monday Night Review w/Tim.
Danny, and Randy
 - 5/2 Naked Mike
 - 5/3 Margaret & Friends
John McVey Band
 - 5/4 Honky Tonk Happy Hour
 - 5/8 Monday Night Review w/Tim.
Danny, and Randy
 - 5/9 Naked Mike
 - 5/10 Margaret & Friends
John McVey Band

see GIG GUIDE on page 23



BRIAN ENO

Brian Eno – FOREVERANDEVERNOMORE (FOREVER VOICELESS EDITION) (2023)

Filed Under: ambient

Brian Eno has been thinking a lot about the future of the planet, even if the UK government hasn't. As a solo artist, he always made thoughtful music engaging with the inner self and with one's surroundings: from "new-age" music in the 1970s before it became a pejorative ("when I hear the term 'new-age' I reach for my revolver," said his collaborator Harold Budd), to forays into nature with his brother Roger on 2020's *Mixing Colours*. Our short-termist abomination of a government might be abandoning climate commitments, lifting fracking bans and selling off nature conservation areas to the developer with the heftiest wallet, but Eno still maintains a degree of optimism and solemnity on his 29th studio album as he surveys the bigger picture, in spite of mounting evidence to the contrary.

Eno's last solo album *Reflection* was an ambient piece in the spirit of *Thursday Afternoon*, with an additional app to allow the generative, one-of-a-kind sequence to play for an eternity if so wished for. In comparison, *FOREVERANDEVERNOMORE* is a surprisingly conventional song-based offering, or at least conventional in the sense that there are songs. He sings more often than one perhaps imagines, and yet to hear his voice here so clearly and consistently throughout this album is still disarming somehow.

'Garden of Stars' throws up a potential mondegreen with the line "these billion

years will end" which I first misheard as "these billionaires will end"; that might be stating the obvious, but it might also get to the root of the problems that face us. *FOREVERANDEVERNOMORE* is too poetic and too utilitarian to concern itself with the blame game; instead we have tracks like the texturally atmospheric 'Icarus or Blériot' to engender the different metaphorical outcomes that lay before us. Despite leaning into the new age, Eno never fell into the trap of zealotry that the concomitant hippie generation embraced, ensuring their greatest legacy was the cynicism it imbued in the next generation. His voice is untarnished in that respect.

These elegant melodies dovetail with occasionally intricate soundscapes – mostly created by the man himself, and all mixed in Dolby Atmos, the latest spatial audio technology that threatens revolution. He may have more luck with that one than the one that's so desperately needed elsewhere. — Quietus

Ian Hunter – Defiance Part 1 (2023)
Filed Under: rock

"I ain't thru/When I'm thru I'll notify you," sings Ian Hunter. As obits of our beloved rock luminaries accrue exponentially, this is cheering news. Eighty-four in June, Mott The Hoople's sunglasses-clad Peter Pan had to cancel his 2019 US solo tour due to severe tinnitus, but as *Defiance Part 1* makes abundantly clear, he won't be going gently – or depressedly – into that good night. The first of two new LPs giving the middle-finger to ageism and retirement (we're told *Defiance Part 2* may also arrive in 2023), this is a buoyant,



IAN HUNTER

celebratory affair. Or as Hunter puts it: "This is what I'm here for / Might as well enjoy it."

His enthusiasms are shared by a diverse supporting cast including Ringo Starr, Slash, Jeff Tweedy and Todd Rundgren. ZZ Top's Billy Gibbons and Hunter's since-departed pals Jeff Beck and Taylor Hawkins also appear on this lockdown labour of love/homage, the guvnor's unflashy-but-never-pedestrian songwriting and playful, glass-half-full lyrics still quite the draw. *Bed Of Roses* sets the mood, Ringo's drumming and former Heartbreaker Mike Campbell's slide-guitar driving a song nostalgic for rock's glory days – and seemingly some of the trimmings.

As he breezes through his ninth decade, Hunter's husky rasp – ever the acceptable-face of blokey bonhomie – is also in fine fettle. Agile and playfully pulling against the beat on the Rundgren-appointed pop-soul of *Don't Tread On Me*, robust and punchy on the Jeff Tweedy-aided ear-worm *I Hate Hate*, it also conjures the much-missed spirit of Mott on piano-led street symphony, *Angel*, wherein we're told "It's hard to kiss an angel/They got halos and the harp is always getting in the way."

Though the flurry of file-sharing and diversity of recording environments that projects like this one tend to involve may have robbed *Defiance Part 1* of a certain cohesion, even a weaker song like *No Hard Feelings* has the consolation of two show-stopping Jeff Beck solos. Elsewhere, too, Slash, Stone Temple Pilots' Dean DeLeo and Aerosmith's Brad Whitford bring their best game. Perhaps knowing that Hunter shared so

many stages with Mick Ronson will do that to a guitarist. "People say people my age shouldn't be making records," Hunter has said. With his mind still agile, his piano playing still on top form and his voice still strong, *Defiance Part 1* makes a nonsense of that. At 83, Hunter also sounds much more starry-eyed about rock'n'roll than he did in *Diary Of A Rock'N'Roll Star*, his lauded, famously candid account of Mott's 1972 US tour. Now ain't that refreshing?

Everything But the Girl – Fuse (2023)
Filed Under: electronic, pop

After a long hiatus during which Tracey Thorn wrote four non-fiction books, Ben Watt focused on DJ-production work, and both released six solo albums between them, UK pop's enduring pair have re-formed to create an album that fuses emotional strength with their musical obsessions.

They have certainly benefited from time apart. Thorn has said that singing on their last album, 1999's trip-hop-infused *Temperamental*, felt like guesting on someone else's record, but with *Fuse* her voice is front, central and confidently clear in the mix. So too is their cleverly sculpted sonic overload, weaving in and out of evocative lyrical imagery and rhythmic flow. It sounds like they are enjoying each other's company. No more the quieter introspection and reflection of solo tracks like *Hormones* or *Fever Dream* – here Thorn and Watt are a combined force, capturing the giddy euphoria and release of the club experience.

Opener *Nothing Left To Lose* articulates this concept beautifully, with



Thorn's voice deep and disembodied within the sub-bass and fractured beats, importuning a lover to "kiss me while the world decays." There is an end-of-days feel to the song, where wordplay and repetition are used like mantras, a hypnotic approach that is echoed throughout the album. Run A Red Light explores the club world from a different angle, the resident DJ who likes to, "Keep it simple/Keep it the same crowd", but who is longing for something bigger and better. Watt adds to the sense of containment with iPhone piano loops that morph into a looped bank of choral sound à la 10cc's I'm Not In Love, only much more compressed than the lush melancholy of the 1970s hit. "When we listened back in the studio, we did think, Oh that sounds quite 10cc," says Watt. "But it wasn't intentional. I wanted the song to end with a dreamlike ether."

From debut Eden's bossa nova jazz to the American pop soul of the Tommy LiPuma-produced The Language Of Life, to the liquid drum'n'bass of 1996's Walking Wounded, Everything But The Girl have always experimented with different influences. Caution To The Wind, for example, with its clapping synth beats and celestial lyrics, summons up late-'80s New York garage and the joyful defiance of Turntable Orchestra. And the elemental dancefloor chug of Forever reverberates with a Mirwais-style mixture of French house groove and lyrics laced with existential ache. "Who'll be around/When everything burns down?" Thorn sings. "Give me something I can hold onto forever."

These tracks are propelled by a sense of urgency and resistance to over-

complication, simplifying music to its essence.

There is also an acceptance of life's chaos. The song When You Mess Up, delivered in the form of advice to wayward offspring (the couple have three children, now in their early twenties), disintegrates towards the end into a glitchy drift of piano loops, distortion and fluff. "Christ, we all mess up," Thorn reassures. From there, a natural segue into Time And Time Again, where trap beats and warped vocals tell the stories of people caught in repetitive love scenarios of loneliness and self-isolation, always hoping but never achieving what they yearn for.

EBTG often bring a keen social observation to their lyrics, and Fuse is populated with characters seeking escape, abandonment, and self-release. Like the guy in No One Knows We're Dancing, whose "parking tickets litter his Fiat Cinquecento", or the girl who "works weekdays in a pet shop", or Peter behind the bar with a lawyer father working (in a nod to M's Pop Muzik) "London, Paris, Rome." While Thorn sings about these weekend clubbers "trapped in a feeling" on the dancefloor, enveloping synth chords create a majestic sense of space and freedom.

In one way, this album could be heard as a trip through the night, from stepping out early evening to messy abandonment in the club, to rebuilding and rediscovering the self at the end of the night. The track Lost captures a mid-rave moment of emotional falling apart at the seams, as compulsive thoughts intrude; Thorn itemises each thing that has been lost – "I lost my mind last

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6323



week... my bags... my biggest client... the perfect job... the plot." Heightened by chiming cyclical synth notes, the lyrics are delivered with a Zen shrug. Until we hear about a deeper, underlying and more significant loss, repeated three times in the final phrase: "I lost my mother."

Jethro Tull – RökFlöte (2023)

Filed Under: prog-rock

Jethro Tull leader Ian Anderson's original idea for the band's new work, *RökFlöte*, was a predominantly instrumental record of rock flute, which is not that surprising given the instrument has been such an integral part of the British progressive rock group's music for over 50 years. But then the singer and flutist found a new thematic inspiration for *RökFlöte* after day one of writing: old Norse mythology.

"I began to write lyrics and had the title," he says, "and had the notion of basing the album on a playful look at the world of Norse mythology and the belief systems that went with that—the polytheistic belief of Norse mythology derives in many cases from Roman and Greek mythology and belief in a multitude of gods, which in itself derives from Hinduism and everything that proceeded it. Generally, the belief systems of the world have interested me for many years since I was a teenager."

Anderson's fascination with the subject formed the basis of *RökFlöte*, Jethro Tull's 23rd studio album due this Friday. To fans, it seems like a continuation of the folkish and medieval themes Tull had previously explored in the band's music. "I rather stayed away from Norse mythology," he adds, "because of the

obvious connections with the fantasies of heavy metal, video gaming and movies, and Vikings and stuff. It's a little bit overworked, and it also has quite often tendencies to connect with ultra-right-wing politics, if you can call it politics. Of course, many of the gods in Norse paganism are female and sometimes not necessarily as warlike and fearful as others."

The new record comes just one year after *The Zealot Gene*—the first time in over four decades in which Jethro Tull—whose present lineup consists of Anderson, keyboardist John O'Hara, guitarist Joe Parrish, bassist David Goodier and drummer Scott Hammond—released two records back to back (the last time was 1979's *Stormwatch* and 1980's *A*). "It's because if I'm going to die soon, I think I should try to be productive in my final years," Anderson explains of the fast turnaround. "When I say 'soon,' I don't mean tomorrow. Hopefully not even in 2024, because I have a deal for another record. But at a certain point in your life, you realize—compared to many people that I've known and worked with over the years—I'm already on borrowed time. So it's potentially a good idea as long as you're feeling productive, energetic, and can summon up ideas from a vacuum, then it's good to keep going."

At first listen, *RökFlöte*'s offers shades of previous Jethro Tull albums, specifically the late 1970s folk record trilogy era (*Songs From the Wood*, *Heavy Horses* and *Stormwatch*) through 1980's *A* album, with a little bit of 1987's *Crest of a Knave*; *RökFlöte* has its share of both dramatic rockers ("Wolf Unchained") and pastoral, reflective numbers ("Cor-

nucopia"). But Anderson doesn't really see such sonic comparisons.

"Most of the music is rather more related to classical lines and themes," he says of the new album's sound. "There's not much in the way of syncopation or anything that swings like jazz or blues. Things tend to phrase without the use of dotted notes that I think probably owes more to classical music... If you listen to the little doodles on my phone, they would sound probably more as if they could be from some simplistic classical themes of 200 years ago.

"But it's what you do with those ideas that count. And I try to make them part of the more evolved side of pop and rock music. It's not very difficult stuff, not difficult to play for any of the band or for me. It's intricate, nonetheless. There's a lot of detail in the music and quite a lot of detail in the lyrics and what surrounds it in terms of subject matter. It's detailed without being overly complicated or difficult in the sense of requiring enormous technical skills as a musician."

Highlighted by ornate guitar, keyboard flourishes and Anderson's virtuosic flute playing, the urgent rock track "Ginnungagap"—defined in old Norse mythology as the "void in which the world was created"—was the first single released off of *RökFlöte*. "In most religions, we have this creation myth. It seems to be quite essentially important to mankind to consider the origins of everything. There is usually, in most even polytheistic beliefs, a central creator even though there may be a plethora of gods and lesser gods who follow on. There is usually a single creator at the source of it, and that indeed is the nature of Ginnungagap—Ymir being the Norse force of creation. And so it is that little moment of, I suppose, just looking at the mythology as depicted in the Poetic Edda of Icelandic literature when the elements of the Norse myths and legends were written down for the first time around the 11th century."

Another single from *RökFlöte*, the turbulent and rhythmic "The Navigators," whose lyrics examines Njord, the Norse god of the wind and the sea and its riches. "It was as close as I was going to get to talking about anything that would be related to the Viking pirates and invaders who were perhaps synonymous with Norse mythology. But I wanted to

relate that to the more contemporary world of fishermen today rather than pirates or people who are invaders. It's more to do with, I suppose, people who depend upon a mixture of skill, good luck and ultimately the services of lifeboats and helicopters to take care of them when they get into trouble."

While they draw inspiration from old Norse mythology and paganism, the songs on *RökFlöte* also hint of society today. The band's most recent single, the majestic rocker "Hammer on Hammer," per the album's press notes, is talking about Thor and a war-like situation (i.e., Ragnarök). But it also contains what appears to be a reference to Vladimir Putin: "Vlad, the bad, seethes and schemes/An empire past he must renew/Tough man in waiting, stares at me/At White Nights, 1992."

Says Anderson: "Every song was written with the same idea that there would be three stanzas that talked about the historical side of things, followed by two stanzas that would be a more contemporary reading of those personalities and functions of those gods. From [tracks] 2-11, the songs were all written with the same idea: 40% of the lyrical material is about my relationship with those characters through people that I've met or observed or situations that are something close to me that I feel I can write about authoritatively rather than merely describing something that is of historical and academic interest. So all of the songs should have some relevance, at least for me they do, in the present day or the near present day."

The album is bookended with a spoken-word intro ("Voluspo") and outro ("Ithavoll") performed in old Icelandic by the actress and singer Unnur Birna; the heavy sound of breathing in the background on those tracks initially suggest something dark and foreboding. But as Anderson explains: "It's ominous again, but it is the heavy breathing of the way that the album begins—it's the breathing of life and the creation. And the end, in "Ithavoll," it's what happens after the end of days, the shootout at the O.K. Corral. I suppose again common to all religions, there has to be a big show-down, the forces of good and evil. But it's the positive idea of rebirth, which is the uplifting thing. I try to give a little feeling of that in the way the album finishes off with that song."



P'SGHETTI'S

Zoe, Mark Bonagurio, Cat & Emma

P'sghetti's Voted Best Sandwich Shop in the Lou

by Ken Petty & Geoff Patrick Taylor

St. Louis is known for its great food scene, and one of the best ways to enjoy it is through a delicious sandwich. Whether you're in the mood for a classic Reuben, a hearty Italian sub or a vegetarian option, there's no shortage of good sandwich shops in the city. Here are some of the best sandwich shops in St. Louis that you should try.

1. P'sghetti's with two locations in South County and Valley Park was recently voted by KMOX radio as the best sandwich shop in St. Louis for good reason. P'sghetti's also topped the 2018 Reader's Choice poll in the St. Louis Public News. The small locally owned sandwich shop is known for its signature homemade bread and roast beef and provol cheese french dip sandwich (see Foodie Pic of the Week)

The Public News sat down with P'sghetti's co-owner Mark Bonagurio to tell us about his restaurant and some of its offerings.

"We've got cold (8) and hot (10) sandwiches, wraps, a variety of salads as well as three types of pasta (Ravioli, Spaghetti, and Mostaccioli)", Bonagurio shared. "Our meatball and salsiccia sandwiches are two of our best three." (the other being the roast beef french dip)

"We bake one kind of bread in the store and it is our hook. Our bread pairs well with our cold cut and other meat sandwiches because of its sweeter flavor profile."

P'sghetti's was started by Bonagurio's in-laws at the South Lindbergh location in 1987. The restaurant's concept was originally started in Peoria. The name is a twist on how young children pronounce the word 'spaghetti'.

Among P'sghetti's tasty offerings is a veggie sandwich option with provol and American cheese, white onions, pickles, banana peppers, lettuce, and tomato.

Two wraps and five different salad options fill out their menu.

The employees of P'sghetti's are like family and patrons love the atmosphere.

"We have great employees who will help walk you through our menu. Hopefully, you will find a favorite."

And P'sghetti's is hiring full and part-time employees offering tuition reimbursement, 401k matching, and full medical and dental insurance.

P'sghetti's is open 11am to 8pm Monday through Saturday and 11am to 5pm on Sundays

BEST OF THE REST

2. Blues City Deli: Located on the South Broadway, Blues City Deli is known for its big, stacked sandwiches served on Ciabatta bread. There are over a dozen options to choose from, including the Porknado, the Turkey Club and the Veggie Goddess.

3. Gioia's: Gioia's has been serving up delicious sandwiches since 1918. The hot salami sandwich is a local favorite, but other options like the roast beef and the meatball sub are also worth trying.

4. Union Loafers Café and Bread Bakery: This bakery and café is famous for its bread, and it makes some of the best sandwiches in the city. Try the roast beef, the porchetta or the veggie Bahn Mi on one of their freshly baked breads.

5. Adriana's on the Hill: This is the place to go for classic Italian subs. The sandwiches are huge, and the ingredients are fresh and high-quality. Try the Italian Stallion or the Ham and Prosciutto for a true taste of Italy.

6. Vinnie's Italian Beef: Vinnie's serves up some of the best Italian beef sandwiches in St. Louis. The meat is slow-cooked and shaved thin, then served on a crusty Italian roll with your choice of toppings. Give it a try with the giardiniera for a spicy kick.

7. Nora's: Nora's is a great option for vegetarians and vegans. The menu features plenty of meat-free options, including the popular Vegan Reuben and the Mediterranean Veggie. The sandwiches are always fresh and filling.

from GIG GUIDE on page 17

Highway 61 Roadhouse & Bar
34 S. Old Orchard, 314-968-0061
hwy61roadhouse.com

McGurk's Irish Pub
1200 Russell, 314-776-8309,
mcgurks.com
4/25-29 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
4/27 Jervis Campbell
4/28 Half Halloween
Freddy VS. • Hazmat
4/29 Scott H. Biram
Garrett T. Capps
4/30 Kidd G
5/5 Beth Bombara, Nick Gusman, and
the Bootstrap Boys
Nick Gusman • The Bootstrap Boys
5/6 Metro Trans Umbrella Group
Fundraiser
Alee Scarlet • Cervid Day
5/9 Off!
Upchuck

Pop's Nightclub
401 Monsanto, Sauget, Ill.,
618-274-6720,
popsrocks.com
4/29 Crocodiles
4/30 Interpersonal Spring Fling Tour
Homecoming
5/7 Death Angel
5/12 Skid Roses - Tribute To Skid Row
and guns and roses



FOODIE PIC OF THE WEEK
Roast Beef French Dip Sandwich
P'sghetti's (Valley Park)
Photo by Ken Petty

FILM



32 SOUNDS

Are You There God? It's Me, Margaret April 28, 2023

11-year-old Margaret (Abby Ryder Fortson) is uprooted from her life in New York City for the suburbs of New Jersey, going through the messy and tumultuous throes of puberty with new friends in a new school. She relies on her mother, Barbara (Rachel McAdams), who is also struggling to adjust to life outside the big city, and her adoring grandmother, Sylvia (Kathy Bates), who isn't happy they moved away and likes to remind them every chance she gets. Based on Judy Blume's classic and groundbreaking novel *Are You There God? It's Me, Margaret*.

32 Sounds April 28, 2023 | Not Rated

32 Sounds is an immersive feature documentary and profound sensory experience from Academy Award-nominated filmmaker Sam Green (*The Weather Underground*) featuring original music by JD Samson (*Le Tigre*, *MEN*). The film explores the elemental phenomenon of sound by weaving together 32 specific sound explorations into a cinematic meditation on the power of sound to bend time, cross borders, and profoundly shape our perception of the world around us. Join Oscar-nominated filmmaker Green as he takes the audience on a journey through time and space — exploring everything from forgotten childhood memories, to the soundtrack of resistance, to subaquatic symphonies — and experience in new ways the astonishing sounds of our everyday lives. *32 Sounds* investigates

the mysterious nature of perception and the subtle yet radical politics that arise from sensation and being present in one's body. [Abramorama]

The Black Demon April 28, 2023 | R

Oilman Paul Sturges' (Josh Lucas) idyllic family vacation turns into a nightmare when they encounter a ferocious megalodon shark that will stop at nothing to protect its territory. Stranded and under constant attack, Paul must somehow find a way to get his family back to shore alive before it strikes again.

The Eight Mountains April 28, 2023 | Not Rated

The Eight Mountains is the story of a friendship. Of children becoming men who try to erase the footprints of their fathers, but who, through the twists and turns they take, always end up returning home. Pietro is a boy from the city, Bruno is the last child of a forgotten mountain village. Over the years Bruno remains faithful to his mountain, while Pietro is the one who comes and goes. Their encounters introduce them to love and loss, reminding them of their origins, letting their destinies unfold, as Pietro and Bruno discover what it means to be true friends for life.

Polite Society

April 28, 2023 | Not Rated
A merry mash up of sisterly affection, parental disappointment and bold action, *Polite Society* follows martial artist-in-training Ria Khan who believes she must save her older sister Lena from her impending marriage.



THE EIGHT MOUNTAINS

After enlisting the help of her friends, Ria attempts to pull off the most ambitious of all wedding heists in the name of independence and sisterhood.

Sisu April 28, 2023 | R

During the last desperate days of WWII, a solitary prospector (Jorma Tommila) crosses paths with Nazis on a scorched-earth retreat in northern Finland. When the Nazis steal his gold, they quickly discover that they have just tangled with no ordinary miner. While there is no direct translation for the Finnish word "sisu", this legendary ex-commando will embody what sisu means: a white-knuckled form of courage and unimaginable determination in the face of overwhelming odds. And no matter what the Nazis throw at him, the one-man death squad will go to outrageous lengths to get his gold back — even if it means killing every last Nazi in his path.

SNAG

April 28, 2023 | Not Rated
An Australian lone wolf's quiet existence is shattered when he learns that the woman he once loved and thought was dead is alive and held captive by ruthless gangsters. Now, to take on this dangerous criminal organization, he must seek out allies and storm into a world of violence to rescue the love of his life.

Guardians of the Galaxy Vol. 3 May 5, 2023

Our beloved band of misfits are looking a bit different these days. Peter Quill, still reeling from the loss of

Gamora, must rally his team around him to defend the universe along with protecting one of their own. A mission that, if not completed successfully, could quite possibly lead to the end of the Guardians as we know them.

Chile '76

May 5, 2023 | Not Rated
During the early days of Augusto Pinochet's dictatorship, Carmen (Aline Kuppenheim) leads a sheltered upper middle class existence. She heads to her summer house in the off-season to supervise its renovation, while also performing local charitable works through her church. Her husband, children, and grandchildren come back and forth during the winter vacation, bringing reminders of the world beyond. When the family priest asks her to take care of an injured young man he has been sheltering in secret, Carmen is inadvertently drawn into the world of the Chilean political opposition and must face real-world threats she is unprepared to handle, with potentially disastrous consequences for her and her entire family.

One Ranger

May 5, 2023 | R
A gunslinging Texas ranger (Thomas Jane) tracks a bank robber (Dean Jagger) across the desert — only to discover he's an international terrorist set on detonating a bomb in the heart of London. When the lawman's partner is killed, he is drawn into partnership with a British intelligence agent (Dominique Tipper) and her boss (John Malkovich) to bring the outlaw to justice — dead or alive.



GUARDIANS OF THE GALAXY (VOL 3)

What's Love Got to Do with It?

May 5, 2023 | Not Rated

How do you find lasting love in today's world? For documentary-maker and dating app addict Zoe (Lily James), swiping right has only delivered an endless stream of Mr. Wrongs to her eccentric mother Cath's (Emma Thompson) dismay. For Zoe's childhood friend and neighbor Kaz (Shazad Latif), the answer is to follow his parents' example

BlackBerry

May 12, 2023 | NR

The "true story" of the meteoric rise & catastrophic demise of the world's first smartphone, BlackBerry is a whirlwind ride through a ruthlessly competitive Silicon Valley.

Fool's Paradise

May 12, 2023 | Not Rated

A down on his luck publicist gets his lucky break when he discovers a man recently released from a mental health facility looks just like a method actor who refuses to leave his trailer. With the help of a powerful producer, the publicist helps the man become a huge star, even marrying his beautiful leading lady. Their adventures lead them to cross paths with drunken costars, irreverent unhoused action heroes, unpredictable

Book Club: The Next Chapter

May 12, 2023

Four best friends take their book club to Italy for the fun girls trip they never had. When things go off the rails and secrets are revealed, their relaxing vacation turns into a once-in-a-lifetime cross-country adventure.

from LETTER RIP on page 4

fans that made headlines, but that met the same fate.

Still, there are some actions that can be taken by the industry or enforced by our government.

The first one would have to be done by Congress. Break Ticketmaster and Live Nation up. Break up their giant hold on the live event industry.

Now while this would be a major step forward, it would not be the only step needed. Slice Live Nation off, and Ticketmaster on its own is still the world's largest ticket seller.

There would need to be other rules and practices in place to ensure a better ticketing system. Ticket vendors could adopt all-in ticket pricing. Basically when you go to buy a ticket, you get to see the ticket's face value and all of the associated costs right up-front.

This one is actually supported by Ticketmaster, though I imagine they're doing it because the alternative is much worse to them.

For resale tickets, a cap on their max price would be great. Some have also said tickets sold thru Ticketmaster should only be resold thru their own reselling marketplace, but that one is trickier since it would be putting more power into Ticketmaster's hands.

I would love to see recorded music become a viable source of income for musicians again. Or even just other revenue streams being made available and viable for musicians that are on the same level as touring. Anything that takes away the power from touring being the only real way a musician can make money is good in my book.

But again, that's gonna take time.

APARTMENTS FOR RENT

Crestwood

2bdrm, 1bath refurbished, 925/sqft, c/a and h, no pets. \$1050/mo text 314-334-3900

Hazelwood

2bdrm, 1.5bath refurbished, 950/sqft, c/a and h, no pets. \$1075/mo text 314-334-3900

Kirkwood

Downtown location Studio 1br, 1bath, 450/sqft c/a and h, pets ok \$650/mo text 314-334-3900

HOMES FOR RENT

HOMES FOR SALE

COMMERCIAL PROPERTY

LAND FOR SALE

HELP WANTED

Green Dining Alliance Program Intern

The GDA Program Intern's primary focus will be to support GDA audits and outreach to new restaurants. Additional initiatives include working with the GDA Manager to communicate updates, restaurant news and events, sustainability news, and general information about the GDA in print or social media. Opportunities exist to focus on projects specific to the Intern's unique skill set and interests. The candidate should be prepared to work independently with support from the GDA Program Manager. This is a part-time, unpaid internship.

Apply at: 4125 Humphrey St, St. Louis, MO 63116

314-282-7533

info@earthday-365.org

Communications and Marketing Manager

The Communications & Marketing Manager is responsible for enhancing earthday365's brand presence in the community through marketing and promotion, with the opportunity to manage high-impact regional messaging campaigns on key environmental issues. The primary focus of this role will be to manage the development of all communication and marketing materials that support earthday365's programs, events, and fundraising efforts. The position is full-time, salaried (\$40,000), and offers a full suite of benefits. Position is open until filled.

Apply at: 4125 Humphrey St, St. Louis, MO 63116

314-282-7533

info@earthday-365.org

ROG Recycling Ambassador

Want to jumpstart a career in sustainability or the environmental movement? earthday365 is hiring seasonal, part-time, paid (\$15/hour) Recycling Ambassadors for our Recycling On the Go program. Position includes opportunities for outreach booth educational engagement as well as event composting and recycling at outdoor events and festivals. Please apply at 4125 Humphrey St, St. Louis, MO 63116

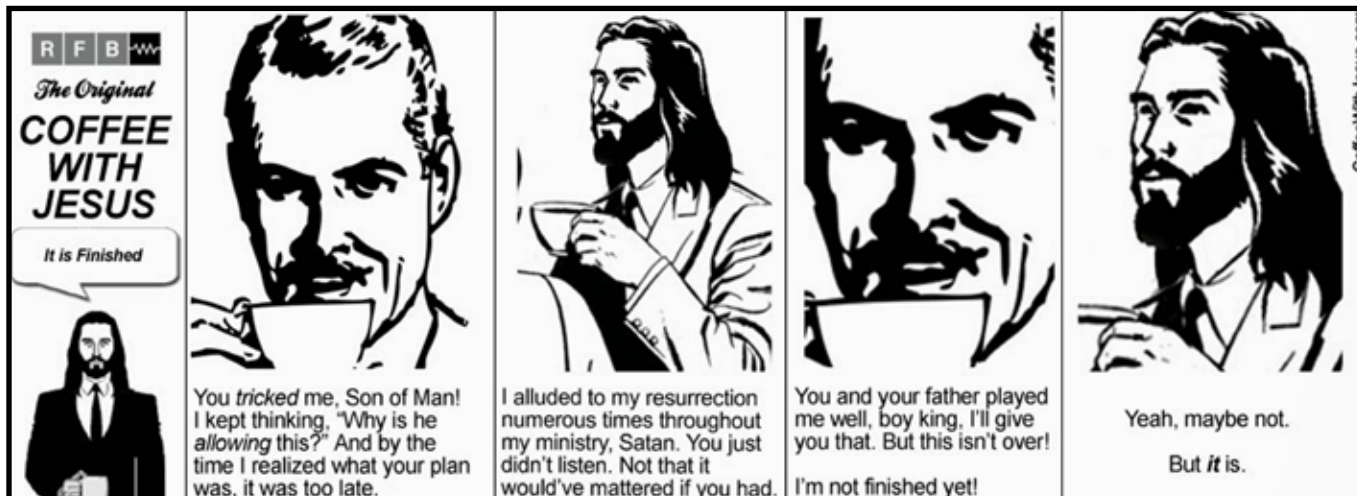
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