



PUBLIC NEWS

ART IN THE METRO

MUSIC: DEPECHE MODE WITH MEMENTO MORI
PUBLIC NOISE: JACKIE GREENE & LILLY WINWOOD LIVE
LETTER RIP: TICKETMASTER & LIVE NATION IS KILLING MUSIC

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Cover Art courtesy of Bored Panda

Molly Gambardella is an illustrator, screen printer and designer from the United States who looks to push boundaries and create new environments with her artwork. To express herself, she uses various techniques from simple illustrations to giant sculptures.

Recently she has posted her new pencil sculpture called "Color blind" that took Instagram by surprise, gaining over 250,000 likes in 24 hours. Her work shows a human head covered in cut pencils with their tips finishing the whole piece

PUBLIC NEWS

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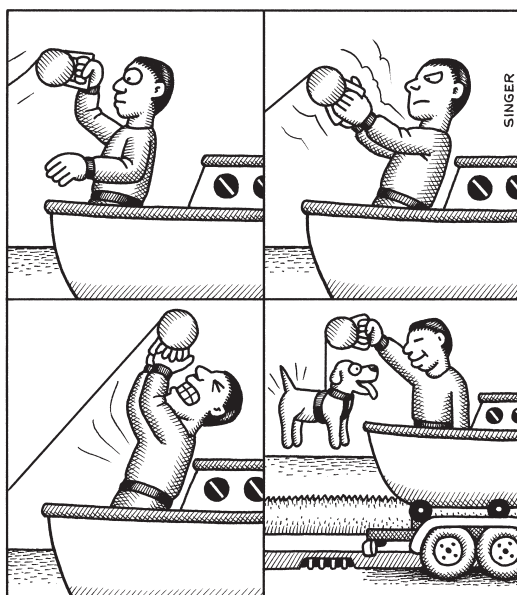
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MAIL BAG

In a recent interview, President Joe Biden called a Florida bill that protects minors from undergoing life-altering gender transition procedures "close to sinful" and "cruel."

Here's what is actually wrong and cruel: pushing an agenda that preys on vulnerable children, indoctrinating them, and encouraging them to pursue invasive physiological procedures without even mentioning the potential consequences.

We must stand up against this harmful agenda.

Research shows that most children who question their gender identity will eventually outgrow it. Furthermore, most human brains aren't fully developed until age 25. So why on earth would we pressure a pre-teen or teenager to make such a life-altering decision as stopping puberty or surgically removing their healthy organs?

There are many laws that place age limits on participating in certain activities-like getting a tattoo, buying alcohol and cigarettes, or driving. And yet, the radical Left wants to remove all barriers to minors making a far more significant decision.

Hormones and surgeries won't ultimately solve a child's gender dysphoria because the root of their confusion and distress is much deeper. There are psychological and spiritual issues that must be addressed.

Many of these children are looking for genuine help from a counselor. But since many states and localities have banned talk therapy for children who truly want help accepting their biological sex, these children are often left without assistance or are told that the only solution is to transition.

We'll never hear of the devastating effects of these treatments from the Left because it doesn't fit their agenda. We'll never hear from those who have contemplated suicide due to overwhelming regret over their decision or about the myriad of health issues transitioned individuals are now facing. In addition, healthcare providers are facing tremendous pressure to cave to the demands of the radical Left and the gender identity agenda.

We must stand with the Florida Governor and legislature who are fighting to ensure our children don't become guinea pigs in gender experiments. That's why we must support more bills like this across the country.

Those of us who are parents or guardians must create an environment at home where our kids or grandkids can talk to us about anything, knowing we are there to love and pray with them. That doesn't mean we have to affirm every choice they make, but it does mean we can help them make a decision that honors God's perfect plan for their life.

God expressly created us to be either male or female in His image, and He intends us to live out that good design for our entire lives in service to Him. Please stand with us today as we fight to protect children from gender indoctrination and experimentation. Thank you for your faithful support in this critical battle for our nation's youth.

For America,

William G. Boykin
Lt. Gen. (R) US Army
Executive Vice President

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LETTER RIP

TICKETMASTER/LIVE NATION KINDA SUCKS



We as a people can be a divided bunch, but there's one thing we can all agree on, Ticketmaster, they kinda suck. I probably don't have to tell you what Ticketmaster is because you likely already know it from this sentence. Ticketmaster has been seen as the bane of any concertgoer's life.

This has been the case for years now, but with recent debacles surrounding several high-profile events, the sights are on them like never before.

But how did something that reeks of garbage get into the dumpster, to begin with?

And what can be done to get it cleaned, shaved, and broken up by anti-trust regulation?

Let's explore all that and more. First, we gotta start with the 1970s. Back then, the main provider of live event tickets was Ticketron, which itself was a ticketing subsidiary of a larger supercomputer firm.

Thanks to some Arizona State grads, Ticketmaster came onto the scene in 1976, but it started to blossom in the early '80s under CEO Fred Rosen. And the key to his success was the service fee.

Here's the thing, Ticketron had fees for both ticket buyers and venues, plus it only stocked a portion of a given event's tickets. The rest would be available from the venue directly. Ticketmaster's ace in the sleeve was

that it would let the venues share in the money made from fees. In exchange, the venue would work solely with

Ticketmaster, as well as allow Ticketmaster to sell all of an event's tickets. To recoup the money given to venues, Ticketmaster would just charge customers more with fees.

This strategy was incredibly successful, and in due time, promoters were also offered the same deal. Ticketmaster would spend its continued existence building relationships with promoters and venues, as well as gobbling up competitors, seven of them between 1985 and 1991, including Ticketron.

Its biggest acquisition though was in 2009 when it began the process of merging with Live Nation, which operates many of the US' biggest venues and manages several big artists. Now you may be wondering, huh, when put together, Ticketmaster, Live Nation, and Live Nation's artist management company Front Line would control about 70% of the live entertainment industry.

Surely this large of a market share would constitute concerns over them being a monopoly.

The US government did do something in response to this merger, aside from approving it.

The Justice Department gave them a nice little 10-year provisional period so that the two companies couldn't figuratively strangle venues that didn't play by their rules.

Said period was extended by five years in 2020 because the two companies did that. So when you buy a ticket to a concert there's a very good chance that it's through Ticketmaster for a Live Nation venue.

But what are we paying for when we pay for a concert ticket? I'd like to take to break that down.

The first part was a big surprise to me personally. Most of the money goes to the artist. The historical average is 85% of ticket sales.

Now when I say it goes to the artist, I don't mean just the artist. It's everything and everyone involved in the production, performers, musicians, engineers, and crew.

Then there's transportation, housing, gas, and other assorted costs. The artist gets the biggest slice of the pie.

But there's also the venue, right? The venues gotta make money, and they get some too from the ticket sale.

Same for the promoter as well.

But that's where we get fees, service fees, convenience fees, order processing fees, and facilities fees. By the time you hit the checkout screen, you might see a ticket's original value balloon up by 20%, 40%, or more.

It's kinda like movie theaters. You know, the money you pay for the ticket goes to the film studio, but then you've got expensive refreshments and all the other ways the theater itself makes money.

In the next issue of the *St. Louis Public News*, I'd like to look at three specific cases where concert ticketing has gone very wrong.

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Opposition to re-zoning request P.C. 06-23 and 07-23 from C 8 to R 6AA



Today on the the St. Louis City Council docket is a re-zoning request review for 1710 and 1725 Smizer Station Road from commercial C-8 to Residential R-6AA. For those of you that know the area, this is between the Malt Shop and Smizer Mill Estates Dr.

The planning commission, a separate group that provided a recommendation to the council, heard many residents of the area voice their concerns and show their opposition to the re-zoning at a meeting on March 6th. The planning commission still voted in favor of the re-zoning 6 to 2.

The residents of the area are not opposed to development of the lot, but their expectation when they moved in was that this lot would eventually be developed into a 1 story commercial building with a 50 ft. building line to their back yards. This is much more consistent with the surrounding area. All of the lots to the north and to the west are businesses that have been developed into 1 story commercial businesses that support the local community. The would be developer of the land even has a building just across from Smizer Mill Estates that conforms to this 1 story

business with a 50 ft. building line to Smizer Station.

The proposed development has serious flaws that they the neighbors in the area believe are insurmountable and are inconsistent with the original intended use of this property. The residents would appreciate your support by emailing Dennis Hancock on the St. Louis County Council at dhancock@stlouiscountymo.gov or district3@stlouiscountymo.gov voicing your concerns about this development and the negative impact to surrounding property values.

- This development is inconsistent with the use and aesthetics of the surrounding areas
 - The distance from our neighborhood houses to the back of these units is closer than any other buildings in the immediate area.
- This development will significantly de-value their property values
 - These are apartments that meet the bare minimum in terms of parking area, water run-off and are at the maximum allowed in terms of unit density.
 - This is inconsistent with the marketing classifying them as "Luxury" apartments.

- Comparable developments such as Twin Oaks at Big Bend and 141 and the nearly complete complex at 141 and 44 offer many more amenities such as community spaces with scenic views, work out rooms and garages as well as storage space and garages for less monthly rent

than what is being proposed at this site.

- The stench from an apartment dumpster is very different than what we would expect from a commercial dumpster. It will literally be in our back yards
 - Apartment dwellers will be disposing of perishable items like food and vegetables
 - A business will typically have solid waste with minimal goods that will break down and create a stench in the area.
- It will present a significant safety issue with additional traffic, Limited sight lines and additional road crossings.
- Drainage of the proposed development will seriously compromise the water issues of the properties adjacent to and downstream of the development.
- Limited parking on the proposed property will compromise the safety and use of adjacent properties.
- The additional 10 AC units on the back patios of the proposed development will significantly increase the noise pollution of the homes that are within 30 feet of the proposed building in Smizer Mill Estates Dr. Several AC units will be running simultaneously and continuously through the warm season, at a time when these neighbors would typically be outdoors.

Property value decline

- The apartments are being marketed as luxury apartments.
- In reality these apartments are two story living spaces that could just as easily be low income subsidized housing.
- There are minimal "luxury" features.
 - The parking is not covered
 - There are no garages on one side of the development or basements, seriously limiting their appeal to a "luxury" renter.
- Mr. Meskovic's target of \$2,500/mo is unrealistic given similar offerings in the area.
- The proposed development is inconsistent with the area and would significantly decrease our home values. If this became subsidized housing, this will only be another drain on county resources.

Breach of contract.

- The proposed building line is changed from the 50 ft. in the approved Ameren site plans currently on file to 30 ft.
- We cannot locate any paperwork that would approve a building line change from 50 ft. to 30ft.
- These apartments have first and second story windows that will look directly into our back yards with little to no way of making our spaces private again.
- There are 10 units that would have direct line of site to our back yards destroying any privacy we had. Our privacy fence is compliant with the law in regards to height. The site plan will raise the apartments behind our house so that our fences will essentially be useless.

Again, please vote no on changing the zoning from C-8 to R-6AA. Thank you for taking our concerns into consideration.

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WICKED

**WICKED TO RETURN TO ST. LOUIS AT THE
FABULOUS FOX THEATRE APRIL 12 – MAY 7**
TICKETS ON SALE NOW

WICKED, St. Louis's most popular musical, will return to St. Louis at the Fabulous Fox Theatre April 12 – May 7. Tickets for the return engagement are on sale now by calling MetroTix at 314-534-1111 or visiting MetroTix.com.

Ticket prices start at \$55. Prices are subject to change; please refer to FabulousFox.com for current pricing. WICKED is part of the U.S. Bank Broadway Series and presented by Fox Performing Arts Charitable Foundation.

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.

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FABULOUS FOX THEATRE'S 2023-24 SPECTACULAR BROADWAY SEASON IS SIMPLY THE BEST!

by Megan Ketcherside

(St. Louis, MO) – The Fabulous Fox Theatre is thrilled to announce its spectacular 2023-2024 Broadway season featuring a mix of Broadway's biggest hits and St. Louis favorites. Made up entirely of Fabulous Fox premieres, the 2023-2024 Broadway Subscription will include the Broadway smash-hit **BEETLEJUICE**, the electrifying **TINA – The Tina Turner Musical**, the heartfelt **MRS. DOUBTFIRE**, the dazzling musical comedy **FUNNY GIRL**, the groundbreaking **COMPANY**, the spectacular **MOULIN ROUGE! THE MUSICAL**, and the most Tony Award®-winning musical of the season **MJ**. An eight show package is also available to subscribers with the addition of the magical **'Twas The Night Before...** by Cirque du Soleil®. Off-Series specials include the anticipated St. Louis returns of **COME FROM AWAY**, Disney's **ALADDIN**, **RUDOLPH THE RED-NOSED REINDEER: The Musical**, **MAMMA MIA!** and the nine-time Tony Award®-winning Best Musical, **THE BOOK OF MORMON**, as well as the St. Louis premiere of **JAGGED LITTLE PILL**.

BEETLEJUICE | October 10-22, 2023

He earned his stripes on Broadway... now the ghost-with-the-most is coming to St. Louis. Based on Tim Burton's dearly beloved film, this hilarious musical tells the story of Lydia Deetz, a strange and unusual teenager whose whole life changes when she meets a recently deceased couple and a demon with a thing for stripes. With an irreverent book, an astonishing set, and a score that's out of this Netherworld, **BEETLEJUICE** is "Screamingly good fun!" (Variety). And under its uproarious surface (six feet under, to be exact), it's a remarkably touching show about family, love, and making the most of every Day-O!

TINA – The Tina Turner Musical | November 14-26, 2023

There is only one. Her voice is undeniable. Her fire is unstoppable. Her triumph is unlike any other. An uplifting comeback story like no other, **TINA – The Tina Turner Musical** is the inspiring journey of a woman who broke barriers

and became the Queen of Rock n' Roll. Set to the pulse-pounding soundtrack of her most beloved hits, this electrifying sensation will send you soaring to the rafters. One of the world's best-selling artists of all time, Tina Turner has won 12 Grammy Awards® and her live shows have been seen by millions, with more concert tickets sold than any other solo performer in music history. Featuring her much loved songs, **TINA – The Tina Turner Musical** is written by Pulitzer Prize-winning playwright Katori Hall and directed by the internationally acclaimed Phyllida Lloyd.

MRS. DOUBTFIRE | December 26, 2023 – January 7, 2024

Everyone's favorite Scottish nanny is headed to St. Louis in an internationally acclaimed new hit musical critics call "wonderful, heart-warming, and laugh-out-loud funny" (Manchester Evening News) and "a feel-good, family-friendly comedy that delivers" (The Hollywood Reporter). Based on the beloved film and directed by four-time Tony Award® winner Jerry Zaks, **MRS. DOUBTFIRE**

tells the hysterical and heartfelt story of an out-of-work actor who will do anything for his kids. It's "the lovable, big-hearted musical comedy we need right now," raves the Chicago Tribune – one that proves we're better together.

FUNNY GIRL | January 23 – February 4, 2024

Welcome to musical comedy heaven! Featuring one of the most iconic scores of all time by Jule Styne and Bob Merrill, an updated book from Harvey Fierstein based on the original classic by Isobel Lennart, tap choreography by Ayodele Casel, choreography by Ellenore Scott, and direction from Michael Mayer, this love letter to the theatre has the whole shebang! The sensational Broadway revival dazzles with celebrated classic songs, including "Don't Rain On My Parade," "I'm the Greatest Star," and "People." This bittersweet comedy is the story of the indomitable Fanny Brice, a girl from the Lower East Side who dreamed of a life on the stage. Everyone told her she'd never be a star, but then something funny happened—she became one of



ALADDIN

the most beloved performers in history, shining brighter than the brightest lights of Broadway.

COMPANY | February 27 – March 10, 2024

Winner of 5 Tony Awards® including Best Revival of a Musical, COMPANY “strikes like a lightning bolt. It’s brilliantly conceived and funny as hell” (Variety). Helmed by three-time Tony Award®-winning director Marianne Elliott (War Horse, The Curious Incident of the Dog in the Night-Time, Angels in America), this revelatory new production of Stephen Sondheim and George Furth’s groundbreaking musical comedy is boldly sophisticated, deeply insightful and downright hilarious. It’s Bobbie’s 35th birthday party, and all her friends keep asking, Why isn’t she married? Why can’t she find the right man and isn’t it time to settle down and start a family? As Bobbie searches for answers, she discovers why being single, being married, and being alive in the 21st-century could drive a person crazy. COMPANY features Sondheim’s award-winning songs You Could Drive a Person Crazy, The Ladies Who Lunch, Side by Side by Side and the iconic Be-ing Alive. Let’s all drink to that!

MOULIN ROUGE! THE MUSICAL | April 30 – May 12, 2024

Pop the champagne, MOULIN ROUGE!

THE MUSICAL is the winner of 10 Tony Awards® — including Best Musical! Enter a world of splendor and romance, of eye-popping excess, of glitz, grandeur, and glory! A world where Bohemians and aristocrats rub elbows and revel in electrifying enchantment. Welcome to MOULIN ROUGE! THE MUSICAL! Baz Luhrmann’s revolutionary film comes to life onstage, remixed in a new musical mash-up extravaganza. Directed by Tony Award® winner Alex Timbers, MOULIN ROUGE! THE MUSICAL is a theatrical celebration of Truth, Beauty, Freedom, and — above all — Love. With a book by Tony Award® winner John Logan; music supervision, orchestrations, and arrangements by Tony Award® winner Justin Levine; and choreography by Tony Award® winner Sonya Tayeh, MOULIN ROUGE! THE MUSICAL is more than a musical — it is a state of mind.

MJ | May 28 – June 9, 2024

The music. The moves. The icon. Now, the unparalleled artistry of the greatest entertainer of all time comes to St. Louis as MJ, the multi-Tony Award®-winning new musical centered around the making of the 1992 Dangerous World Tour, begins a tour of its own. Created by Tony Award®-winning Director/Choreographer Christopher Wheeldon and two-time Pulitzer Prize winner Lynn Nottage, MJ goes beyond the singular moves and signature sound of the star,



MRS. DOUBTFIRE

offering a rare look at the creative mind and collaborative spirit that catapulted Michael Jackson into legendary status. MJ is “startin’ somethin’” as it makes its St. Louis premiere at the Fabulous Fox Theatre in May of 2024.

‘Twas the Night Before... by Cirque du Soleil® | November 29-December 10, 2023

‘Twas the Night Before... is Cirque du Soleil’s first Christmas show, based on the classic poem “A Visit from Saint Nicolas” by Clement Clarke Moore. Memorable lines from this cherished classic inspired Cirque’s story about a jaded young girl who rediscovers the magic of Christmas. A festive flurry of love and cheer created especially for families, ‘Twas the Night Before... features thrilling acrobatics, lovable characters - and a soundtrack including Christmas favorites re-invented by Cirque du Soleil. The show was conceived and is directed by Cirque du Soleil Senior Artistic Director James Hadley, a 25-year veteran of circus productions and live theater.

Series Specials

Six additional Broadway shows will be offered as specials to 2023–2024 season ticket holders for priority seating before their public on-sale dates. The breathtaking musical COME FROM AWAY will bring back the remarkable true

story of 7,000 stranded passengers and the small town in Newfoundland that welcomed them to the Fox stage November 3-5, 2023. Discover a whole new world of unforgettable magic, comedy and breathtaking spectacle at Disney’s ALADDIN December 12-17, 2023. The longest-running and highest-rated holiday television special, RUDOLPH THE RED-NOSED REINDEER: The Musical, will fly into St. Louis December 23, 2023 for three performances only. Based on Alanis Morissette’s world-changing music, JAGGED LITTLE PILL will rock the Fox stage January 18-21, 2024. Beautifully told through the timeless hits of ABBA, MAMMA MIA! will be a trip down the aisle you’ll never forget February 13-18, 2024. Back by popular demand, the nine-time Tony Award®-winning Best Musical THE BOOK OF MORMON will play the Fox April 9-14, 2024!

New seven and eight-show season ticket packages will go on sale Wednesday, June 21. Current Broadway season ticket holders will receive their renewal information in the coming weeks. On-sale dates for individual shows will be announced later.

April Events at Left Bank Books Feature Books for ALL Ages!

St. Louis, MO - April 2023 free author events at Left Bank Books feature new releases from favorite authors across age groups and genres! The following events are all free. Unless otherwise noted, they are offered in person, at Left Bank Books- 399 N. Euclid, St. Louis, MO, 63108- and will stream publicly on Left Bank Books' YouTube channel.

Deb JJ Lee- In Limbo - with John Hendrix Saturday, April 1 - 3:00pm

Debut YA memoirist Deb JJ Lee, will discuss their new graphic memoir about a Korean-American teen's coming-of-age story, *In Limbo*, a story that is "at once heartrending and triumphant" & "masterpiece status". Lee will be in conversation with St. Louis bestselling author and illustrator John Hendrix.

Ann Hood- Fly Girl Tuesday, April 4 - 6:00pm

Bestselling, Ann Hood, will discuss her entertaining and fascinating memoir of her adventurous years as a TWA flight attendant, *Fly Girl: A Memoir*. Ann Hood is the author of eleven books, including the best-selling novels *The Book That Matters Most* and *The Knitting Circle*.

Ursula Goodenough - Sacred Depths of Nature

Thursday, April 6 - 6:00pm, Professor Emerita of Biology at Washington University, Ursula Goodenough, will discuss her beautifully written celebration of molecular biology with meditations on the spiritual and religious meaning, *The Sacred Depths of Nature: How Life Has Emerged and Evolved*.

Jerry Craft - School Trip Wednesday, April 12 - 4:00pm, at Schlafly Public Library, 225 N. Euclid St. Louis, MO 63108

Award Winning and #1 NY Times bestselling author, Jerry Craft as we celebrate the newest adventures of Jordan, Drew, Liam, and all the characters that fans first met in *New Kid in School Trip: A Graphic Novel*. Jerry Craft is the author-illustrator of graphic novels

New Kid, and its companion book, *Class Act*. *New Kid* was the first book in history to win the Newbery Medal, The Coretta Scott King Author Award, and the Kirkus Prize for Young Readers' Literature. [Read More](#)

St. Louis Literary Award - Neil Gaiman

Thursday, April 13 - 7:30pm

On Thursday, April 13, 2023, the Saint Louis University Libraries will honor award-winning writer, Neil Gaiman, at the Sheldon Concert Hall. In-person registration is sold out but virtual registration is still available. The following afternoon on April 14, 2023, at noon, Neil Gaiman will also take part in an author craft talk at the Busch Student Center on the Saint Louis University campus. Actor Jon Hamm will be interviewing Gaiman at one and possibly both Literary Award events. Gaiman is a prolific author of prose, poetry, film, journalism, comics, song lyrics, and drama. He has been honored with both the Newbery and Carnegie Medals.

Shelley Wong & Ina Cariño - Poetry Reading

Friday, April 14 - 7:00pm, at the High Low Listening Room, 3301 Washington Ave., St. Louis, MO 63103

Saint Louis Poetry Center's Observable series celebrates its 20th season! The Observable series features local and national poets sharing recently published and new work. Shelley Wong is the author of *As She Appears*, winner of the Pamet River Prize and longlisted for the 2022 National Book Award. INA CARIÑO is a 2022 Whiting Award winner with an MFA in creative writing from North Carolina State University. Their poetry appears or is forthcoming in the *American Poetry Review*, *The Margins*, *Guernica*, *Poetry Northwest*, *Poetry Magazine*, the *Paris Review Daily*, *Waxwing*, *New England Review*, and elsewhere.

Celebrity Storytime with Vivienne Chang & Eugenia Yoh - This Is Not My Home

Saturday, April 15 - 11:00am, Debut author-illustrator duo & Wash-

ington University students, Vivienne Chang & Eugenia Yoh, will discuss their wonderful read-aloud about moving and family ties *This Is Not My Home*. Eugenia Yoh and Vivienne Chang are students at Washington University in St. Louis. They hope to continue telling stories that simplify seemingly universal ideas through humor.

Luther Hughes - A Shiver in the Leaves- with Mary Jo Bang

Monday, April 17 - 6:00pm,

Left Bank Books & St. Louis Poetry Center present the founder of Shade Literary Arts & Washington University MFA alum, Luther Hughes to discuss & read from his debut poetry collection which wrestles with the interior and exterior symbiosis of a gay Black man finding refuge from the threat of depression and death through love and desire, *A Shiver in the Leaves*. He'll be in conversation with Mary Jo Bang. [Read More](#)

Leigh McMullan Abramson - A Likely Story

Wednesday, April 19 - 7:00pm,

Standout debut author, featured on CBS New York and the inaugural Club Calvi Book Club pick, Leigh McMullan Abramson, will discuss her psychologically rich and captivating novel, *A Likely Story*. Leigh McMullan Abramson has worked as a lawyer and a journalist. Her writing has appeared in *The New York Times*, *The Atlantic*, and more.

John Horn - Inside the Competitor's Mindset

Thursday, April 20 - 6:00pm,

Professor of Practice in Economics at Washington University in St. Louis, John Horn, will discuss his roadmap to help leaders predict, understand, and react to what's coming next in their industry, *Inside the Competitor's Mindset: How to Predict Their Next Move and Position Yourself for Success*. Horn shares proven techniques to help businesses think like the competition and understand why they act the way they do.

Jeff Smith - Dawn of Man Tour for

Tuki

Saturday, April 22 - 5:30pm, at Schlafly Public Library, 225 N. Euclid St. Louis, MO 63108

NY Times Best-Selling author of the award-winning series, *BONE*, returns to the road for the Route 66 Dawn of Man Tour in celebration of Tuki: *Fight for Fire* & Tuki: *Fight for Family*. Jeff Smith is the writer & artist of comics and graphic novels like *BONE*, *RASL*, *SHAZAM: The Monster Society of Evil*, *ROSE* and *Tall Tales*. Both *BONE* and *RASL* were self-published and are New York Times Bestsellers. *BONE* launched the current YA Graphic Novel explosion via Scholastic Books' Graphix imprint and has won 41 national and international awards.

Mark Tiedemann - Granger's Crossing - LAUNCH EVENT

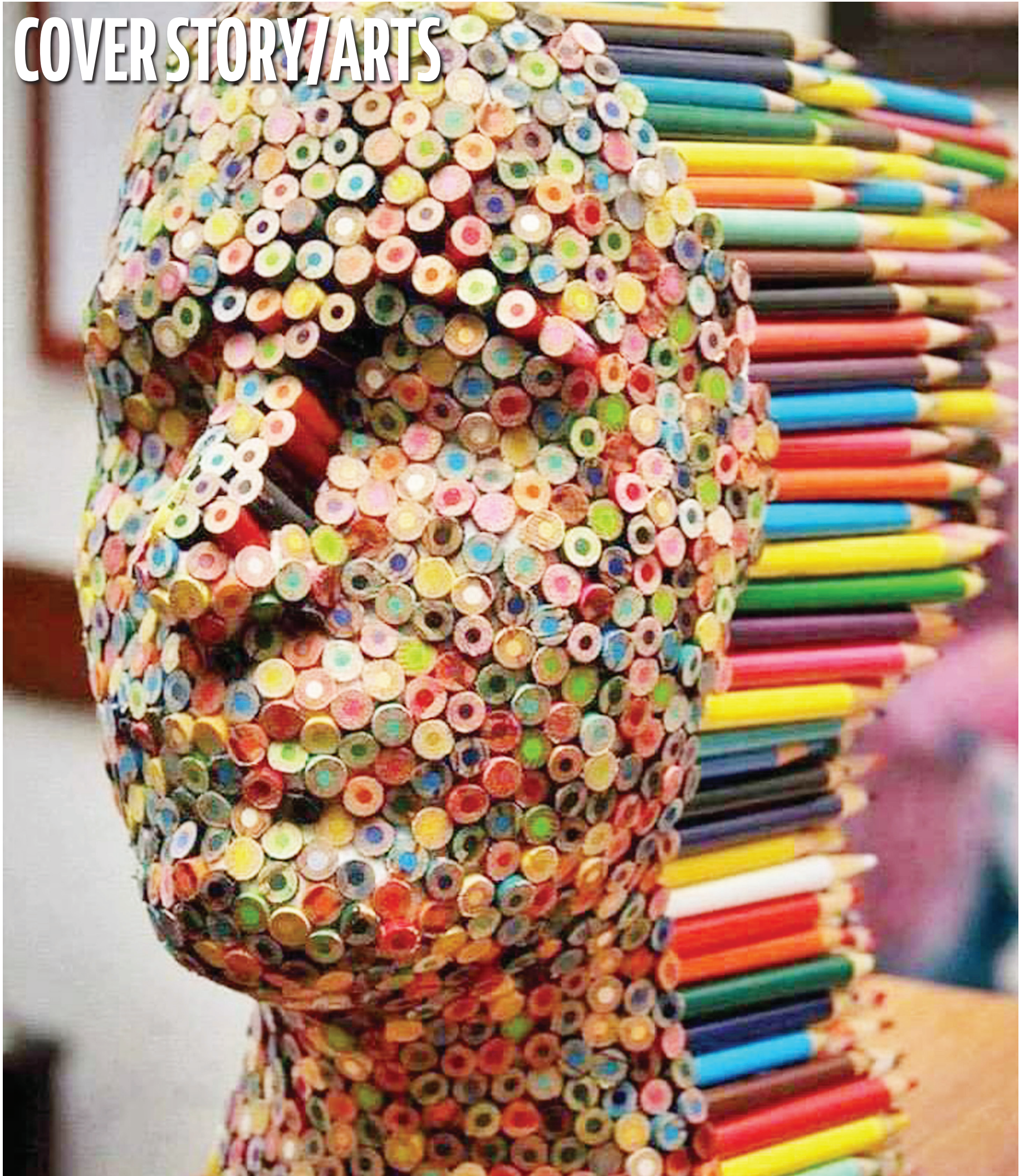
Tuesday, April 25 - 6:00pm,

Left Bank Books Bookseller Emeritus, Mark W. Tiedemann, will discuss his historical fiction novel set in the aftermath of the Battle of St. Louis in 1780, *Granger's Crossing*. Mark W. Tiedemann worked in photography for 35 years, both as freelance and as a lab technician. In pursuit of a lifelong dream, he attended the Clarion SF Writing Workshop, after which he began regularly selling short fiction and then began selling novels, beginning with *Mirage*, part of the ongoing Asimov's Robot City series, and then his own original novels beginning with *Compass Reach*. [Read More](#)

Shelia P. Moses - We Were the Fire & Who Was Ketanji Brown Jackson- Thursday, April 27 - 6:00pm,

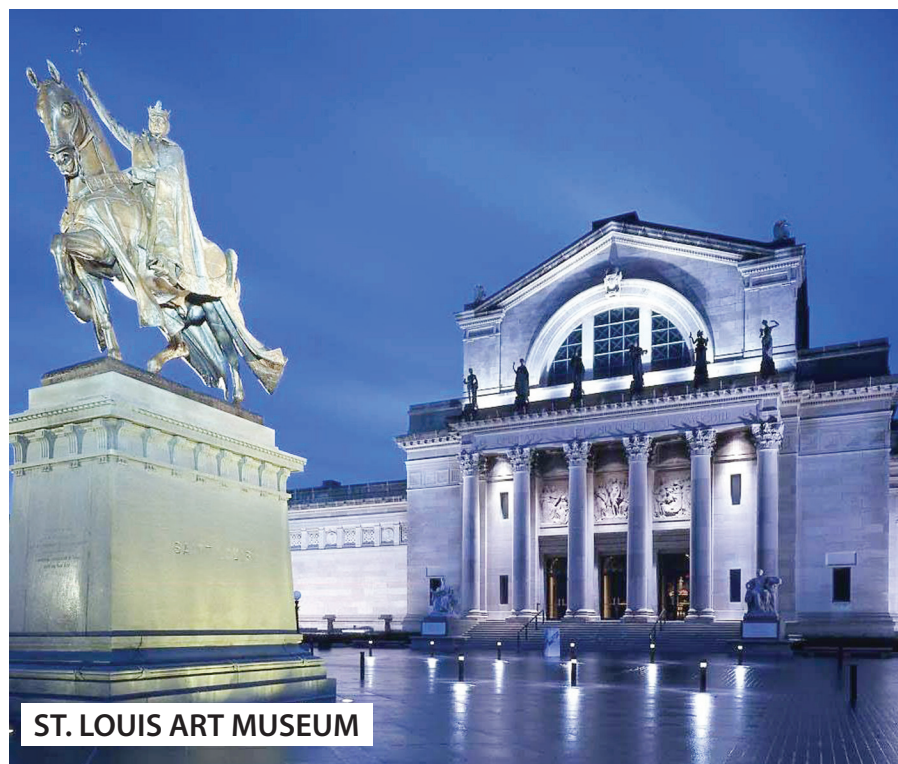
National Book Award Nominee & Coretta Scott King Honoree Shelia P. Moses, will discuss her incredible new books, *We Were the Fire: Birmingham 1963*, *Who Is Ketanji Brown Jackson?*, & *Who Is Stacey Abrams?* Shelia P. Moses is an African American writer, director, producer, poet and playwright. Her subjects include comedian Dick Gregory, Dred Scott and the Legend of Buddy Bush.

COVER STORY/ARTS



ART FOR ART'S SAKE: ART IN THE METRO

by Geoff Patrick Taylor



ST. LOUIS ART MUSEUM

St. Louis has a vibrant and diverse arts scene that is often overlooked by outsiders. From world-renowned museums to independent galleries and studios, St. Louis offers a wealth of artistic opportunities and experiences for both residents and visitors alike.

One of the most notable institutions in St. Louis is the **Saint Louis Art Museum**, which boasts an impressive collection of artworks from around the world, including ancient artifacts, contemporary paintings, and sculptures, and works by celebrated artists such as Monet, Picasso, and Van Gogh. The museum also features rotating exhibitions that showcase the work of emerging and established artists, and offer a platform for cross-cultural dialogue and engagement.

The Pulitzer Arts Foundation is another unique institution that promotes contemporary art and architecture through exhibitions, lectures, and outreach programs. The foundation is housed in a stunning building designed by Tadao Ando, featuring an

elegant blend of concrete, water, and light that creates a serene and meditative environment for visitors.

In addition to these stalwart institutions, St. Louis also boasts a thriving independent art scene, with a growing number of galleries, studios, and alternative spaces that showcase the work of local and regional artists. **The Contemporary Art Museum**, for example, features rotating exhibitions that cover a wide range of media, from painting and sculpture to video and performance art, and seeks to engage visitors in a deeper exploration of contemporary social and political issues.

The Luminary, a nonprofit art space that serves as a catalyst for artistic experimentation, education, and community engagement, is another standout institution in St. Louis. The Luminary hosts a range of exhibitions, events, and workshops that promote the work of emerging and underrepresented artists, and provide a platform for dialogue and collaboration across diverse perspectives and practices.



THE CONTEMPORARY ART MUSEUM

For those who prefer a more grassroots approach to engaging with art, the **Cherokee Street Arts District** offers an eclectic mix of galleries, studios, and performance spaces that showcase the work of local artists and celebrate the community's rich cultural heritage. The district hosts regular art walks, festivals, and other events that bring together artists, collectors, and enthusiasts from all over the city and beyond.

Perhaps one of the most exciting aspects of the art scene in St. Louis is its interconnectedness and sense of community. Whether at large-scale museums or intimate galleries and workshops, artists, curators, and educators collaborate across disciplines and media to create rich, diverse, and engaging experiences for audiences of all ages and backgrounds. By fostering a sense of curiosity, experimentation, and social engagement, St. Louis is helping to shape the future of contemporary art and culture in the Midwest and beyond, and is an important

player in the global art world.

In addition to the established and independent institutions mentioned above, St. Louis also hosts a variety of art fairs, galleries, public art installations and other initiatives that showcase the city's rich cultural diversity and creative spirit. From **The Big Muddy Dance Company** to the **St. Louis Symphony Orchestra**, there is no shortage of artistic organizations making a mark in St. Louis.

In conclusion, St. Louis is not only a hub for industry and commerce but also a hot spot for art and culture. The city's numerous high-quality galleries, museums, and institutions make it an important player in the national and global art scene, while the grassroots and community-driven initiatives create a sense of inclusiveness, accessibility and vibrancy that sets it apart from other art cities. Visitors and residents alike can find inspiration and engagement in the spectrum of art that St. Louis offers.

The DIRECTV logo is displayed in a large, white, sans-serif font. The 'D' is stylized with a vertical line through it. The background of the entire advertisement is a photograph of a baseball player in a brown jersey and white pants, jumping high to catch a ball in a stadium. The stadium lights are visible in the background, creating a dramatic, low-angle shot.

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Brian Hill (#23) tackled by a DC. Defender (photo courtesy of XFL)



Brian Hill (#23) tackled by a Vegas Viper welcoming committee (photo courtesy of XFL)

BATTLEHAWKS SPLIT A PAIR, READY FOR PLAYOFF PUSH

D. C. Defenders 28, St. Louis Battlehawks 20

The St. Louis Battlehawks suffered their second defeat of the season Saturday, as they fell 28-20 to the D.C. Defenders in front of 35,868 fans at The Dome at America's Center.

QB A.J. McCarron pulled St. Louis within one possession of the lead late in the fourth quarter when he completed a 50-yard touchdown pass to WR Steven Mitchell Jr. for his longest pass completion of the season. McCarron connected with Mitchell again on the ensuing two-point conversion to pull St. Louis within eight points of the Defenders. The Battlehawks threatened to complete the comeback on their next drive before Defenders CB Michael Joseph intercepted a McCarron pass with 55 seconds left to end their hopes.

The teams traded touchdowns in the second half after St. Louis K Donny Hageman made a 34-yard field goal on the Battlehawks' first drive after halftime to cut the Defenders' lead to 14-6. WR Darrius Shepherd put St. Louis in position for the field goal when he opened the second half with a season-high, 80-yard kick return. Shepherd finished with 155 yards on three kick returns. D.C. opened their lead to 14 points again on a 70-yard touchdown

run by RB Abram Smith two plays after Hageman's field goal. The Battlehawks closed the deficit to eight points with 6 minutes, 20 seconds left in the third quarter when WR George Campbell caught a 5-yard pass from McCarron for his first touchdown reception of the season.

St. Louis initially took a 3-0 lead on a 36-yard field goal by Hageman with 10:02 left in the second quarter after a season-high 16-play scoring driver chewed up 8 minutes, 55 seconds of game time.

The lead was short lived, however, as D.C. responded with a 62-yard touchdown rush by Smith two plays later. A successful two-point conversion gave the Defenders an 8-3 lead. D.C. extended that advantage to 14-3 with a touchdown on a 5-yard rush by Smith with 1:54 left before halftime.

St. Louis Battlehawks 29, Vegas Vipers 6

The St. Louis Battlehawks returned to the road after a pair of home games and delivered their largest margin of victory of the season in a 29-6 win Saturday over the Vegas Vipers at Cashman Field in Las Vegas, Nev., to improve to 4-2 on the season.

The Battlehawks offense produced a season-high 29 points and 328 total yards while tying a season high with four touchdowns. The defense held the Vipers to 230 total yards and 43 rushing yards, which were both the fewest by a St. Louis opponent this season.

The St. Louis defense also allowed its fewest points of the season and held Vegas scoreless until a touchdown with 7 minutes, 5 seconds left in the game. The six points allowed are also tied for the fewest allowed by an XFL team this season.

After beginning the game with three incompletions, Battlehawks QB A.J. McCarron began a streak of 19-straight completions. McCarron compiled 200 passing yards with touchdowns during the streak, which covered nearly four full scoring drives to help build the St. Louis lead to 23-0 in the third quarter. He finished 23-for-29 with 236 passing yards and three touchdowns.

After a scoreless first quarter, WR Gary Jennings found the end zone on the first play of the second quarter with a 4-yard reception. McCarron then connected with WR Darrius Shepherd on a 5-yard pass for a two-point conversion to give St. Louis an 8-0 advantage. McCarron

was a perfect 7-for-7 with 51 passing yards and a 16-yard run on the scoring drive.

McCarron extended his completions streak to 15 on the next drive to set up K Donny Hageman for a 40-yard field goal that extended St. Louis' lead to 11-0 with 2:25 left before halftime. St. Louis tacked on another six points with 34 seconds remaining the first half when Shepherd made a 30-yard touchdown catch. Shepherd completed his night with a 6-yard touchdown catch for St. Louis' final score that re-established their 23-point lead with 3:06 left in the game. DB Lavert Hill gave the Battlehawks offense its first opportunity of the second half with his first of two interceptions. The offense turned his first takeaway into a 7-play, 49-yard drive that ended on a 1-yard rush by Kareem Walker with 9:32 remaining in the third quarter.

The Battlehawks will finish a two-game road trip with a matchup against the Houston Roughnecks at 1 p.m. CT on Sunday, April 2 at TDECU Stadium in Houston for their final road game of the regular season. The game will be televised on ESPN

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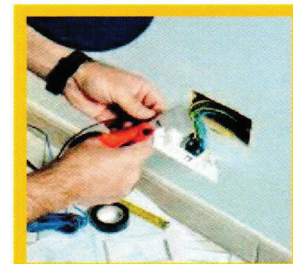
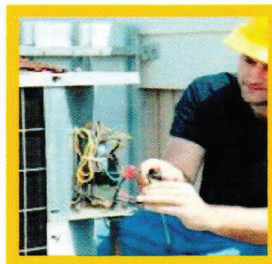
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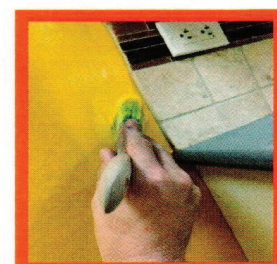
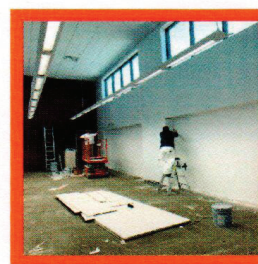
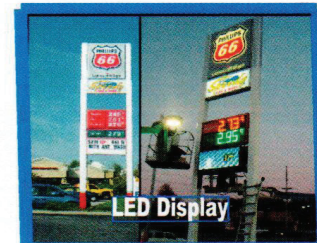
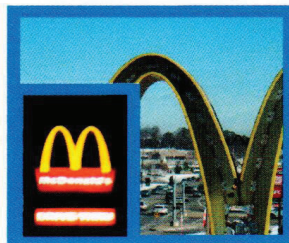
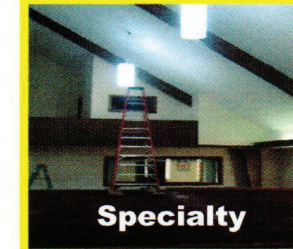
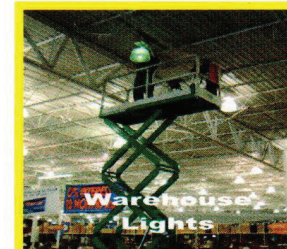
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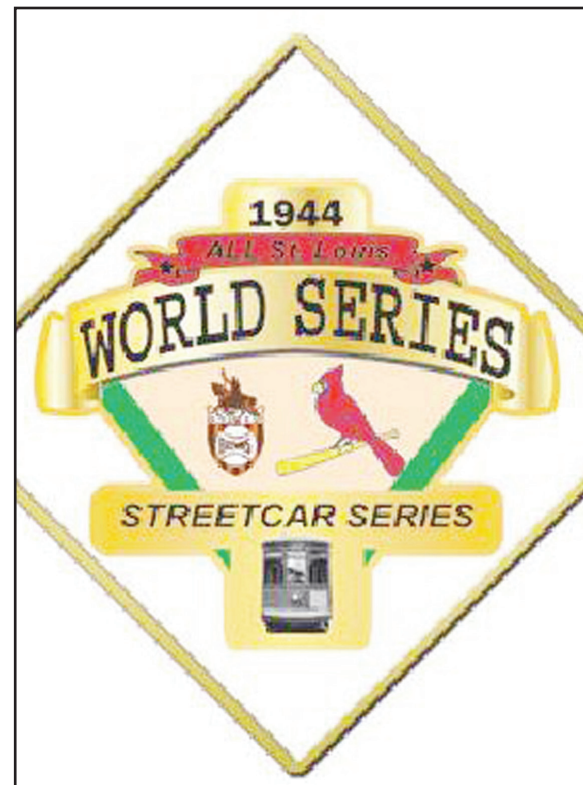
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The Field House Museum Presents a New Exhibition

Rounding the Bases: The History of St. Louis Browns Baseball



Rounding the Bases: The History of St. Louis Browns Baseball

Venue: Field House Museum,
634 South Broadway, Saint
Louis, MO 63102

Dates: April 1 – October 29,
2023

Saint Louis, MO – St. Louis is a baseball town. Today, we all rally behind our Cardinals. But from 1902 to 1953, the St. Louis Browns split the city's loyalties—and, eventually, their stadium. While the team didn't bring home many victories, it had more than its fair share of legendary players, colorful owners, and rowdy stories. Come with us on this journey to rediscover the team in a city that was "First in shoes, first in booze, and last in the American League" in *Rounding the Bases*!

Exhibit Opening: March 31, 2023,
5:00 pm
Members of the media are invited to

join the Field House Museum and St. Louis Browns members as they gather for a special exhibit opening on Friday, March 31, 2023, at 5:00 pm with a ribbon cutting at 5:30 pm to kick off the exhibit, *Rounding the Bases*.

About the Field House Museum
The Field House Museum is a dynamic museum and historic site focused on the Field family. The historic house was once the home of Roswell Field, noted St. Louis attorney, and the birthplace of his son, Eugene Field, the "Children's Poet." While living in the home, Roswell Field became the key attorney in the Dred & Harriet Scott Freedom Suit when he formulated the legal strategy that propelled the case to federal court. The house is designated as a National Historic Landmark and has an attached museum featuring the Field House Museum's collections along with traveling exhibits.

**About the Browns Historical
Society**

The St. Louis Browns Historical Society was founded in 1984 and boasts a national membership while hosting a Reunion Luncheon and other activities yearly. Two films produced by the Historical Society in conjunction with Nine PBS have been shown on the PBS network and received regional EMMY Award nominations and a win. The society is dedicated to preserving every stat and story of the St. Louis Browns, so the legend of baseball's most colorful underdogs can endure forever.

Visitor Information

Admission: Adults: \$10.00, children 7-16: \$5.00, members and children 6 & under: free

Museum Hours: Wednesday – Saturday 10:00 am to 4:00 pm, Sunday Noon to 4:00 pm

For general information, call 314.421.4689, email us at info@fieldhousemuseum.org or visit our website at fieldhousemuseum.org.



PUBLIC NOISE

JACKIE GREENE w/LILLY WINWOOD IN CONCERT AT OFF BROADWAY STL, APRIL 6, 2023 8 p.m.



JACKIE GREENE & LILLY WINWOOD

Off Broadway

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Thur. April 6, 2023 Doors 7 | Show 8

Tix \$29.50 ADV | \$35 DOS

Jackie Greene

Americana and roots singer-songwriter Jackie Greene is a jack-of-all-trades, and an artist who can croon over soulful piano ballads as much as he can shred a bluesy guitar solo (like he did as the lead guitarist for The Black Crowes in 2013). A road warrior and musician's musician, Greene's new EP *'The Modern Lives - Vol 2'* (out October 2018 on Blue Rose Music) finds him at a new chapter in his life: his first months of fatherhood, time off his relentless touring circuit, and a cross-country move from Brooklyn to his birthplace of Northern California.

This new collection of six original songs is a thematic extension of *'The Modern Lives - Vol 1'* EP (released in 2017 on Blue Rose Music), imbued with a Brooklyn basement DIY feel and ethos. He is a student of American music, transfixed

upon its progression through time, as well as how regional sounds fit in a contemporary context. Whereas *'Vol 1'* saw Greene experiment with the Delta blues as a canvas for his examinations of modern society, *'Vol 2'* sees Greene embrace the sounds of the bluegrass and folk tapes of his youth.

Lead single "Crazy Comes Easy" showcases Greene's dynamic, multi-instrumental range as he plays slide guitar, organ, bass, and percussion, the guitar licks an appreciative nod to his time in The Black Crowes. Meanwhile, "Good Old Bad Times" highlights Greene as the songwriter as he rattles off lines like "How can somebody find a future? / If they ain't got a foothold in the past?" while taking a critical eye to the idea of nostalgia. Piano ballad "Victim Of The Crime" was one of Jackie's oldest demos up until the feel of these sessions gave him the tools to finish a song that, in his words, was written for his wife before she was his wife. While the title possesses a kind of melodrama, the song itself is tender and heartfelt as he details love's trials and tribulations.

Greene partnered with Academy Award-nominated "king of indie animation" Bill Plympton for a series of music videos for *'The Modern Lives - Vol 1'* that would eventually become an animated short film titled *'The Modern Lives'*. The film is currently making the rounds at film festivals where it has already won the Jury Award at the USA Film Festival in Dallas, TX, and the Grand Remi Award / Best in Show at WorldFest in Houston, TX. The short is also being exhibited at the 71st Festival de Cannes/Court Mètrage, Melbourne International Animation Festival, and ASIFA-East Festival, amongst others.

Lilly Winwood

When something is in your blood, it's easy to take for granted. But if the last few years have taught Lilly Winwood anything, it's that nothing is set in stone. Mixing salt-of-the-earth songwriting with a graceful splash of old-world sophistication, the Americana songstress reached a long-sought milestone with her 2021

album debut, *Time Well Spent*, only to feel like the clock had run out. But with her follow-up LP, *Talking Walls*, a weary creative heart has something to say once more.

The daughter of Grammy winning British rocker Steve Winwood (Traffic, Spencer Davis Group), Lilly grew up splitting time between the U.K. and Nashville's neon-lit streets. Back then music was ever present, she says, and whether performing with her older brother, writing teenaged odes to young love or just soaking in her father's work, it gave Winwood a unique creative perspective – one that felt more in line with Nashville than London.

Moving to Music City for good at 18, Winwood soon gravitated to the alternative-minded enclave of East Nashville, and after forming creative partnerships with locals like Boo Ray and Don Gallardo, released her *Silver Stage* EP in 2017. *Time Well Spent* followed in 2021, backed by East Nashville household names Alex Munoz and Allen Thompson, earning accolades from tastemakers like Rolling Stone Country as she solidified a go-your-own-way sense of earthy pop.

Winwood mixes a steady throb of up-all-night angst with a gentle country-rock vibe of dreamy clarity in her latest release *Talking Walls*, penned over long sleepless nights, with clear eyes and a willingness to ask tough questions, Winwood simply wrote her story and brought it to her band at Nashville's Trace Horse studio – no producer needed. Describing it like "painting with sound," Winwood spent hours alone with just a guitar and a pen beforehand, getting to know herself and the world she'd kept at arm's length during the pandemic. No longer trying to impress anyone, this album features the weary sense of freedom that comes with letting down one's guard – and the title itself speaks to that freedom.



Depeche Mode
Memento Mori (2023)
Filed Under: synth-pop

Depeche Mode had nearly finished their fourth full decade and 14th full-length before a Martin Gore-Dave Gahan cowrite finally made an album. That was “You Move,” a throbbing bit of tossed-off electro pop nestled near the center of 2017’s *Spirit*, a political quagmire of topical indignation. Amid that sloganeering, “You Move” was not an entirely auspicious debut, notable mostly for how it framed Gahan and Gore’s threadbare relationship. During those sessions, third member and interstitial glue, Andy Fletcher, had to be physically removed from the studio so his more famous former chums could freely vent. “If you give me something you and I can play,” Gahan soon taunted on their song together. “Let me ring your bell.”

The pair’s second cowrite, though, feels less like an obligation or a marriage-counseling exercise than the dawn of a new dynamic. “Wagging Tongue” arrives early into *Memento Mori*, the band’s most engaged album in more than two decades, Gore’s sunbeam sequencers a perfect foil for his golden-voice goth. It’s an elliptical tale of risk, alienation, and—slowly, unsteadily, improbably—

renewal. “I won’t be persuaded,” they sing together near the end, Gore’s harmony as wavy as his totemic golden hair. “Kiss your doubts goodbye.”

The doubts that *Memento Mori* would even exist were enormous. Just before the trio reconvened in Gore’s Santa Barbara studio (and only after Gahan overcame his entrenched reluctance to reconvene at all), Fletcher died suddenly at home in London, the primary vessel from his heart having ripped apart. Fletcher, only 60, had been the band’s indispensable “vibe tech,” the oil inside its hot engine. Though he didn’t write or really even play, Fletcher served as the intermediary for the often acrimonious pair who did, especially when Gahan began itching to put songs of his own on Depeche Mode’s Gore-penned albums. Without him, they wondered, could they function without falling apart? “We kind of had to... really decide, are we going to finish?” Gore recently told *MOJO*. “Or do we carry on?” They chose the latter, finding new ways to work together, if not discovering altogether new sounds.

This darkness and doubt—always Depeche Mode’s perpetually renewing lifeblood—permeate *Memento Mori*’s best songs. Opener “My Cosmos Is Mine” unspools over a mosaic of shattered static and cryospheric synths. In elegant

Scott Walker finery, Gahan aces the role of the narrator who’d rather be lied to than given more bad news. There’s a whiff of The Wall’s politics here, especially when chants of “No war!” arrive, but its animating question is symptomatic of grief itself: How much more can you handle, mortal? “Don’t stare at my soul,” Gahan sings, as steady and loaded as the serpent waiting to strike. “I swear it is fine.”

That croon returns for closer “Speak to Me,” a gorgeous bit of Gahan-shaped melancholia that begins like some beatific church hymn but exits beneath a barrage of cursed noise. It’s a devoted love song hamstrung by self-loathing, Gahan worried he’s not good enough for anyone but himself. Along with the mid-album Nick Cave-and-a-drum-machine fever dream “Caroline’s Monkey,” these frames hold *Memento Mori* in a sort of permanent pallor. This record is more concerned with surviving than succeeding—ironic, then, that this brooding triptych is as new and open-ended as Depeche Mode have sounded this century.

But Depeche Mode became superstars by lighting up the dark, by turning individual despair or nihilism into sing-alongs to be shared. They try that here, with a separate trio that winks at their

crowning achievements, albeit indirectly. “People Are Good” and “Never Let Me Go” not only share the first half of their titles with two of Depeche Mode’s most titanic hits but also their anthemic ambitions. Ebullient, danceable, and deeply disappointed, “People Are Good” is the confession of a recovering pessimist realizing maybe he was right, that our very nature ensures our doom. The swift and slicing “Never Let Me Go” swivels on the brand of anxious guitar hook that’s long been the band’s secret weapon. It underscores the facade of neurotic self-confidence Gahan offers so well, begging for love while pretending he is already love incarnate.

The Gore-Gahan cowrite isn’t the only collaboration here. Gore wrote a third of the album with Psychedelic Furs whiz Richard Butler, introducing a new vulnerability to Depeche Mode’s long-hermetic world. (For his part, Gahan wrote with the touring band, producer James Ford, and engineer Marta Salogni, an intriguing sound artist herself.) The pair’s work on “Ghosts Again”—the first single, the first time Depeche Mode have neared the sound of a real hit in many years—convinced Gahan that returning to the fold was worth the bother. It is deliciously unfussy, its fluorescent keys and four-on-the-floor insistence giving Gahan space for a little *carpe diem* proselytizing, clear of the chaos. It somehow finds the crossroads of Katy Perry’s “Firework” and New Order’s “Bizarre Love Triangle,” then shoots up its own signal flare for the living.

That is, alas, as close as *Memento Mori* gets to a smash, to reaching one of those undeniable highs that seeps into your psyche by merely existing, à la “Just Can’t Get Enough.” This is absolutely Depeche Mode at their best since *Ultra*, but there’s probably nothing here that introduces them to an entirely new audience, unlike *Ultra*. Still, “Soul with Me” is the only true miss, less mid-album fermata than full-on slog: a slow dance of shuffling drums, tremolo guitars, and elementary end-rhyme. Its maudlin sense of self-pity runs counter to the unlikely endurance tale that is *Memento Mori*, an album that almost died with Fletcher in London.

After more than 40 years, it is astonishing and redeeming how rarely Depeche Mode have been embarrassing.

see MUSIC on page 18

from MUSIC on page 17

Yes, they're a quarter-century removed from their last megahits, but they've never deigned to the menial tasks of senescence—cruise ships, state fairs, full-album tours. Rather than play it safe and demure when neo-Nazi droog Richard Spencer claimed Depeche Mode for the right, Gahan went all in, dubbing him “a very educated cunt ... the scariest kind of all.” They've suffered addiction, abdication, near-death, and, now, death itself, but they've never made a truly awful record by chasing trends they'd already missed. For all their dependable despair, Depeche Mode thrive more on persistence and self-respect.

Memento Mori is, ultimately, a manifestation of both. Rather than end with a friend's death and, consequently, a relatively forgettable album beset by personnel issues, Gahan and Gore chose to get closer and try again. Memento Mori is not the hooded masterpiece of Music for the Masses or the hits cache of Violator. But it does signal that there are new ways yet for Gahan and Gore to at least approach their old magic. Given their peak-and-valley past, perhaps that's old news. In the end, as Gore wrote and Gahan sang in 1982, maybe people are



basically the same. — Pitchfork

Grand River – All Above (2023)
Filed Under: ambient, electronic

If you put the opening track of each of Aimée Portioli's LPs as Grand River on a playlist, you get a snapshot of her musical evolution. The psychedelic loops that start Pineapple transform into the gentle Yamaha plonks of Blink a Few Times to Clear Your Eyes, which morph into the sullen, muffled piano notes that open her latest release, All Above. These shifts capture her trajectory from techno-adjacent Dozzy protege into one of the most interesting composers making ambient and experimental music today. All



Above is her second outing for Editions Mego, and a tribute to the passing of the label's founder, Peter Rehberg. It's also her densest record, exploring the various sounds and avenues of grief.

One of the most obvious changes on this record is the pacing. Where Blink a Few Times to Clear Your Eyes was a Sunday spring stroll, All Above is a summer sprint. While there are still plenty of synthesizers and electronic effects, Portioli adds strings, guitars and horns, making each song feel like pocket symphonies that move in surprising directions. “Seventy One Percent,” for example, starts skeletal with wind blowing over an empty stereo field, but halfway through Portioli introduces an organ that adds a hint of drama. On the “The World at Number XX,” she gestures towards IDM with an arpeggio that wouldn't sound out of place on a 90s Astralwerks release, over undulating bass pulses, guitar strums and her trademark piano.

These jump cuts in tone make it hard to classify her music. Genre has always been a sticking point for Portioli who has been unwillingly lumped in with the techno world throughout her career. “I don't consider myself to have started in the techno world, as I never composed and released any techno music,” she told Resident Advisor in 2021. “My first two releases came out on Spazio Disponibile, which could be considered a techno label, but my music has never been techno.”

While no one is going to call All Above a techno record, it's easy to see why it's admired by people in that world. For every song like “Kura,” which unfolds in the way we expect ambient tracks to—textural, subtle, fragile—there's also an “In The Present As The Future.” The latter's fragile reverb chord progression is eventually cast aside for the record's brightest lead line, something you could imagine in a Barker or Avalon Emerson set. Similarly, the lead arpeggio in “Humans” is somewhere between the neokomische style synthesizers of Pineapple

and Lorenzo Senni.

This might make the record sound disjointed, but All Above is held together by Portioli's masterful grasp of mood. A sober feeling runs through each song here, from the neo-trance numbers to the electronica throwback of “Cost What It May” to the fuzzy AM radio samples and swelling strings on “Petrichor.” These are sad and mournful songs, yes, but they also approach these emotions from different angles. What we're left with is a kaleidoscope of grief, where even amidst the overwhelming blues, Portioli is looking for new colours and shapes to bring into focus.

Black Helium – Um (2023)
Filed Under: psychedelic rock

“I've found another way / I've found another Heaven” sings Stuart Gray on the feedback-soaked opening track of Black Helium's new album, Um. And if that's what has fed into these psychedelic barbarians' tunes on their third disc, it's truly something that he needs to share around.

Um certainly feels like a noticeable step-up when measured against 2020's The Wholly Other and their debut album, Primitive Fuck, due to both Black Helium's significantly improved song writing and Wayne Adams' magical production skills – even if song titles like “Summer of Hair” aren't of quite the same calibre as “Hippie on a Slab” or “Love the Drugs You Make Me Feel Like I'm On”. However, that really does seem an irrelevance when compared to the spectacular and unrestrained worship on offer.

There may only be five tunes on Um but no-one is going to moan about feeling short-changed here. Not with the over 10-minute heavy psychedelic throb of “Another Heaven” and the soul-stirring quarter of an hour of alternating chest-beating riot and blissed-out decadence of “The Keys to Red Skeleton's House” that start and end the proceedings. Neither are there likely to be any suggestions of a band stuck at one speed in this head-spinning box of delights. Not when the middle section consists of “I Saw God”, a trance-inducing heavy garage stomp, “Dungeon Head” a spaced-out hallucinatory soundscape and “Summer of Hair” an instrumental trippy motorik groove that is more than enough to get anyone up and shaking whatever they have to offer.



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DINING



THE POST SPORTS BAR & GRILL

Christina, Mark Masterson, Abby

How To Run A Sports Bar & Grill

The Post Sports Bar and Grill is an excellent place to enjoy delicious food, refreshing drinks all while catching the latest sporting events. The interior of the restaurant is vibrant, cozy and inviting. The atmosphere is perfect for both casual and formal dining, with 48 television screens set up throughout the restaurant allowing everyone to catch different games while they enjoy their meal.

The menu at The Post Sports Bar and Grill is diverse, featuring classic bar food such as chicken wings, burgers, and nachos, as well as healthier options such as salads and grilled seafood. My favorite, and The Post's signature basket is the Philly Cheesesteak sandwich with fries (photo below) They also have an extensive list of

beers on tap, as well as craft cocktails and wine.

The entire staff at The Post Sports Bar and Grill are accommodating and welcoming, ensuring everyone has a pleasant dining experience. Their efficient service and friendly nature leave customers feeling satisfied and eager to come back for more.

Overall, The Post Sports Bar and Grill is a fantastic option for people looking to watch their favorite sports games while enjoying excellent food and drinks in a warm and welcoming atmosphere. I would highly recommend this restaurant, as it is sure to be a hit with anyone looking for good food, drinks and an unbeatable atmosphere.



THE FOODIE PIC OF THE WEEK
Philly Cheesesteak Sandwich
The Post Sports Bar & Grill - Fenton
Photo by Ken Petty

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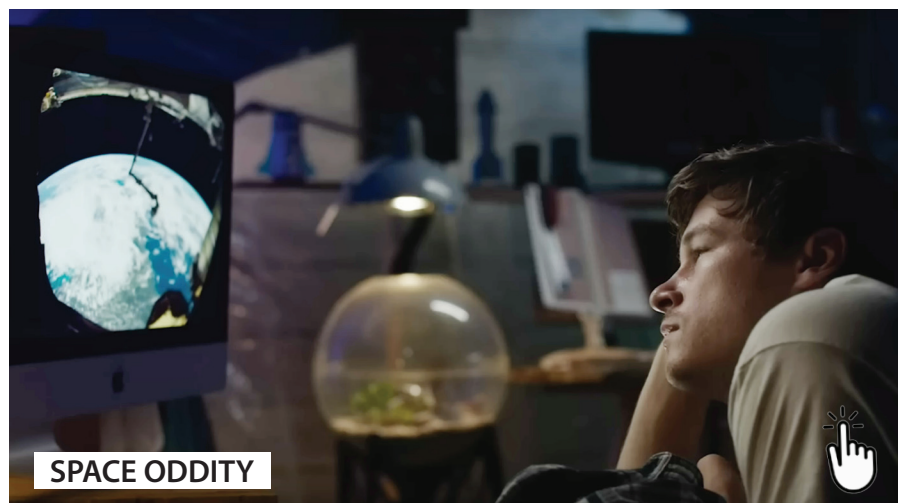
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FILM



SPACE ODDITY



ON A WING AND A PRAYER

UPCOMING FILMS

MARCH 31, 2023

Enys Men

Set in 1973 on an uninhabited island off the Cornish coast, a wildlife volunteer's daily observations of a rare flower turn into a metaphysical journey that forces her as well as the viewer to question what is real and what is nightmare. In *Viaggio: The Travels of Pope Francis*

Smoking Causes Coughing

After a devastating battle against a diabolical turtle, a team of five avengers – known as the Tobacco Force – is sent on a mandatory retreat to strengthen their decaying group cohesion. Their sojourn goes wonderfully well until Lézardin, Emperor of Evil, decides to annihilate planet Earth.

Space Oddity [PG-13]

Alex McAllister (Kyle Allen), an engineer, lives with his mother, Jane (Carrie Preston), father, Jeff (Kevin Bacon), and sister, Liz (Madeline Brewer), on a farm, while still grieving the death of his brother. He's determined to travel on a mission to Mars and to help colonize it. He romances Daisy (Alexandra Shipp), who happens to be his insurance agent assisting him with his finances as he prepares for the mission.

Spinning Gold [R]

What do Donna Summer, Parliament, Gladys Knight, The Isley Brothers, The Village People, and Bill Withers all have in common with the rock band KISS? They all rose to their musical heights

under the watchful ear of music producer, Neil Bogart, founder of Casablanca Records, the most successful independent record company of all time. Along with a rag tag team of young music lovers, Neil and Casablanca Records would rewrite history and change the music industry forever. Their mix of creative insanity, a total belief in each other and the music they were creating, shaped our culture and ultimately defined a generation.

Summoning Sylvia [R]

Larry has been kidnapped by his three best friends for a bachelor weekend getaway at a haunted house. As they sashay through the dusty corridors, the comrades recount the house's legend from a hundred years ago: a murderous woman named Sylvia slaughtered her son and buried him beneath the house's floorboards. But then Larry remembers that he was supposed to spend the weekend bonding with Harrison, his mysterious future brother-in-law. Horrified at his oversight, Larry invites the army-uniformed, hetero Harrison to join his gaggle's gaycation, neglecting to run it by his friends. Later, as they hold a high-spirited séance to summon the sinister Sylvia, the group ends up welcoming more houseguests than they bargained for.

A Thousand and One

Fresh out of a 1-year prison stint, Inez (Teyana Taylor) spots her 6-year old son, Terry (Aaron Kingsley Adetola), on the streets of New York City, abducts him, enrolls him in school and gives him a new identity with fake documents using the name Daryl. She re-ignites

relationship with her boyfriend, Lucky (Will Catlett), Terry's father, as soon as he gets out of prison.

APRIL 3, 2023

The Fist of the Condor

Upon the empire's fall to invading conquistadors, the 16th-century Incas quickly concealed a sacred manual containing the secrets behind their deadly fighting technique. But after centuries of careful safeguarding, the manual is again at risk of falling into the wrong hands, leaving its rightful guardian to battle the world's greatest assassins to protect the ancient secrets within.

APRIL 5, 2023

Air

Air reveals the unbelievable game-changing partnership between a then-rookie Michael Jordan and Nike's fledgling basketball division which revolutionized the world of sports and contemporary culture with the Air Jordan brand. This moving story follows the career-defining gamble of an unconventional team with everything on the line, the uncompromising vision of a mother who knows the worth of her son's immense talent, and the basketball phenom who would become the greatest of all time.

The Super Mario Bros. Movie [PG]

A plumber named Mario travels through an underground labyrinth with his brother, Luigi, trying to save a captured princess. Feature film adaptation of the popular video game.

On a Wing and a Prayer [PG]

On A Wing And A Prayer tells the inspiring true story of Doug White and his miraculous flying of a plane when the pilot dies. Due to the day being Easter Sunday, the air traffic controllers on duty have little to no flight experience. However, God orchestrates the lives of several different people to help Doug and his wife fly the plane. When it comes time to land, high winds and a storm appear to make that impossible. Doug and his family must rely on the power of prayer and God's faithfulness for a miracle.

On A Wing And A Prayer has a strong Christian, moral, wholesome worldview, with powerful scenes of prayer. Doug and his family consistently pray to God for safety and in gratitude as they think landing the plane is impossible. Despite everything going wrong, their faith helps them overcome their fear in this miraculous true story. *On A Wing And A Prayer* has some intense action, a few light obscenities and a scene where an air traffic controller gets drunk.

APRIL 7, 2023

How to Blow Up a Pipeline

A crew of young environmental activists execute a daring mission to sabotage an oil pipeline.

Joyland

Gentle and timid, Haider (Ali Junejo) lives with his wife Mumtaz (Rasti Farooq), his father, and his elder brother's family in Lahore, Pakistan. Following a long spell of unemployment, Haider finally lands a job at a Bollywood-style burlesque, telling his family he is a

CLASSIFIED ADS

theater manager, when in actuality, he is a backup dancer. The unusual position shakes up the steadfast traditional dynamics of his household and enables Haider to break out of his shell. As he acclimates to the new job, Haider becomes infatuated with the strong-willed trans woman Biba (Alina Khan) who runs the show—an unforeseen partnership that opens his eyes and ultimately his worldview, in ways both unexpected and intimate.

One Day as a Lion [R]

Jackie Powers (Scott Caan) is a nice guy but a lousy hitman sent to take out a crafty debtor (J.K. Simmons) Jackie only pisses him off. Fleeing the scene Jackie takes bored waitress Lola as a hostage. Jackie needs money to get his son out of jail Lola cooks up a scheme for them to get cash from her dying mother (Virginia Madsen). Meanwhile a thug sent to kill him is sleeping with Jackie's ex.

One True Loves [PG-13]

A woman is unexpectedly forced to choose between the husband she has long thought dead and the fiancé who has finally brought her back to life.

Paint

The film's premise bears a striking similarity to Bob Ross, a culturally significant painter, personality, art instructor, and television host of PBS's The Joy of Painting. Ross is known for his even-tempered demeanor. He spoke in a low, reassuring voice while offering warm guidance and painting instruction. He sported a trimmed afro beard and often appeared in denim. Ross had a marked influence in the 1980s and 1990s before dying in 1995 from complications of lymphoma. However, his influence persists today.

APRIL 12, 2023

Sick of Myself

Signe (Kristine Kujath Thorp) and Thomas (Eirik Sæther) are in an unhealthy, competitive relationship that takes a vicious turn when Thomas suddenly breaks through as a contemporary artist. In response, Signe makes a desperate attempt to regain her status by creating a new persona hell-bent on attracting attention.

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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.

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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 314-282-7533 info@earthday-365.org

AUTOS FOR SALE

UNCLE ALBERT THE MAJOR RED FLAGS TO NOT IGNORE

So you've found yourself the perfect woman. Awesome personality, great looks and your buddies love her.

Only something isn't quite right. Arguments keep breaking out, and tension is building.

When things aren't going right, it's important to recognize red flags in women. Identify them sooner rather than later, and you can work to resolve issues or end the relationship before anyone gets hurt. Man And Woman in argument

Today, I'm breaking out the 13 red flags to watch for when dating.

Red Flag #1 She's Always Criticizing You, Woman Lecturing Man

Now there's a big difference between complaining and criticizing:

Complaining is, "I was concerned when you were running late and didn't call me."

Criticizing is "You're not forgetful, you're selfish. You never think of me!" See the difference?

Everyone lashes out and criticizes from time to time; we're only human. But, repeatedly using you as an emotional punching bag shouldn't be tolerated and can lead to the other issues on this list.

More red flags covered in future issues. Stay safe gents.

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Takes Some Faith

The argument that you were either a liar, a lunatic or Lord, is stupid, Jesus. First, we're forced to assume that the gospel records are accurate.

Yeah, that takes some faith.

Then, we have to accept that you're not just a legend. Or... Maybe you were a lunatic who said true things sometimes!

You know what I love about this, Kevin? That a guy so determined to deny my very existence still wants to talk with me. You go, boy.

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