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Live music, P.9 | Events, P.15 | Movies, P.11  
Issue 1, Vol. 1 • March 7, 2013

**WEEKLY**  
EVERY THURSDAY



# F5

*work like a farmer  
party like a rock star*

## >It's (a)live!

Japanese Game Show and the Redwood Plan heat up Kirby's with loud rock 'n' roll. *p.6*

## >We're back

Yep, it's been 10 years since this crew first tried to pull this stunt. Hold on. *p.2*

## >Birds = happy

Curt Clonts puts on a little show in celebration of all the little things that make him so big. *p.10*

## >Jack the CGI killer

An old fairy tale gets kissed by a princess and the giants became unsettling, creepy humanoids. *p.11*

## >Arches over Douglas

Michael Carmody looks at a strangely faddish bit of public architecture from 100 years ago. *p.17*

## Everyone said we'd be daft to build a castle on the swamp

*... And when that one burned down, fell over and sank, we built a new one.*

by Mike Marlett  
mmarlett@f5paper.com

A lot of people are startled that, in this internet age, I'd want to start newspaper. We — me and most of the contributors in these pages — did this once before, exactly 10 years ago, and went through a somewhat impressive, somewhat halting four-year run. From March 2003 to March 2007 we put out nearly 200 weekly issues under two newspaper names and owned by at least four different companies.

One of the things we tell advertisers is that we reach a younger crowd that is just establishing its brand loyalties. The age at which you pick your bank, your favorite beer, your car, your home loan — almost everything — is in your 20s and 30s.

Most of the investors in this paper are products of that very philosophy: people who met F5 when they were getting out of college and have been waiting for something to come along and fill the void that we left. It hasn't really happened. Not in print and not online. But now that they're old enough and wealthy enough, they want it back.

We aren't like other newspapers. We engage our readers. We'll meet them half way. We won't clog your driveway with unread editions — pick one up if you want it, don't if you don't. As long as people leave the house looking for something to do, we'll have readers. The day everyone decides to buy a six-pack and stay at home to watch some Netflix will mean trouble for more than just the newspaper industry. But until then, as long as people are out and being visceral and social, we'll be a part of their lives.

We're reusing our favorite name, F5, because, well, we loved it. We loved it, our readers loved it, and any attempt to come up with a better name just fell flat. Well, not all of them fell flat, but not all of them were usable.

The great Jake Euker pleaded for calling it "Back to You, Bob" (which was one of Jedd Beaudoin's suggestions). No, I don't really know what that meant, either, but somehow I feel that if we went with it things would probably be alright. "A rose by any other name" and all.

You may remember Jake for his movie reviews or his sometimes-too-real parodies of the Eagle's Opinion Line or his frantic and impossible column, "I Don't Sleep." Jake died Aug. 3



MIKE MARLETT



PHOTO BY MIKE MARLETT

**WHO WANTS SOME BROWNIE?:** Kristin Marlett with the not-quite-2-year-old Oliver James Marlett.

of complications from pneumonia. He was 50 years old — in the same way that Peter Pan is 111.

Jake cannot be replaced.

In a way, nothing we did before can be replaced or even replicated. It may look very similar, but we're all very different people now.

When I started F5 originally, I had just turned 30. I was single, drove a convertible year-round and figured that the best way to get things done was to keep the peddle pressed to the floor at all times.

Now, at 40 — with a wife, an almost-2-year-old son and another son due in two months — I've traded in the convertible for a small SUV and learned a thing or two about fuel efficiency. I actually get tired after working for 18 hours.

Michael Carmody, our original managing editor 10 years

see "Marlett" page 4

## Letters to the editor::

### THAT'S AMAZING

Dear editor,  
How did you get so many letters to the editor in the very first issue? I would think that people would have to submit them to a publication that exists before you could actually publish something. Did you just grab people off the street

and sit them in a darkened room and throw marshmallows at them until they wrote a 50- to 300-word letter to the editor that included their real name and some reasonable thoughts about either something that was in the paper or some world event that would be of interest to your readers?

Editor's note: No.

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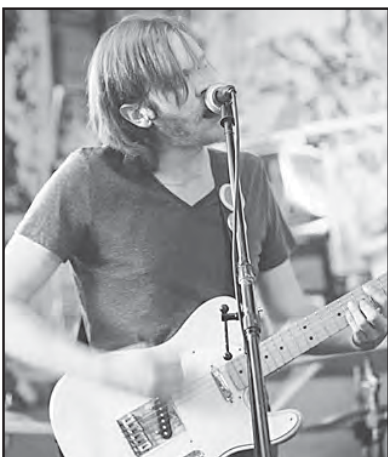


PHOTO BY RYAN HENDRIX

**HE'LL TEAR YOUR STRINGS OFF:** Japanese Game Show's Jesse Yaeger. See page 6.

# Social media is a new gold rush

**Just hope you're the one selling the mining tools, not trying to find the gold.**

by Aaron Wirtz  
awirtz@f5paper.com

I'm Aaron, a native Wichitan, and I'll be writing about social media, technology and electronic music. Perhaps some of you have seen my show as CutterJ the Absurdist, or maybe I've been to your show. Maybe we went to Northwest together. Perhaps we met at Wichita State, or perhaps I trained you at one of the call centers here.

I want to explore where our consciousness goes as we scroll through our Facebook feeds, waiting vacantly for those red balloons to appear. I'm curious about the new ways we can use social media to connect with one another, but I'm more curious about how we manage to forgive ourselves in this hall of mirrors where the reflections we make don't disappear when we leave. I'm interested in how social media shapes the creative process, and I'm in awe of the artists who can somehow maintain some mystery about them while sharing every step of their process with the world.

And then there's the business of social media. Twitter now has 180,000 self-proclaimed social media gurus, ninjas, experts and strategists all trying to shit into the stream frequently enough to make their personal stench recognizable. The conversation never seems to advance beyond how to boost your

follower count or how to be "engaging," and that's too bad, because there's so much more fun to be had than that. I should know — I work full time as a social media manager, which has required a huge mental adjustment on my part. I consume so much content that the picture stream doesn't stop scrolling when I close my eyes at night.

The social media industry is just another futuristic gold rush, where the money's not in finding the gold but in selling the tools. I wonder what all of the charlatans will peddle when the word gets out that having a strong social presence is not much different from having a telephone — we just haven't learned how to speak into it correctly. It's been reported that "community management" is one of the hottest tech jobs right now, but all attempts to package social media fluency as a college degree have failed. The platforms change a bit too quickly for the dinosaur, it seems, and I'm curious what this says about the future of learning.

As for electronic music, I'll be exploring the myths of the bedroom producer, and how crucial the concept of *that could be me* is for pop culture digestion now. It's no longer enough to build our stars up and then tear them down — we demand to know exactly what it takes to *become* them, and never before has the fabled path appeared so accessible and direct as it does with the current electronic dance music craze. Like social media, there's a gold rush going on in



AARON  
WIRTZ

electronic dance music as well, not just with the burgeoning producers and DJs trying to boost their SoundCloud counts by catching the next genre wave, but with the companies releasing MIDI controllers and software solutions that promise to revolutionize your workflow and be the last thing you'll ever need. Every successful fantasy requires props, I suppose, and the props of this generation have lots of blinking LEDs. I should also disclose that I just really, really love good beats, so I'll find a way to work that in, too.

So why talk about this with ink on paper? Well, once upon a time F5 was *the* place to go to make interesting connections in Wichita. Before I ever started DJing, I put a little ad in F5 looking for musicians or turntablists to collaborate with, and a guy who called himself DJ Bizquik hit me up. He'd spin records while I tap danced and read out of *Ladies' Home Journal* magazines, and though that project never went anywhere, it helped me clarify what I wanted CutterJ to be.

To this day, I know that F5 was the only resource where an ad like that would have worked, and it could work again. Wichita needs it.

To everyone who has a hand in helping get this thing off the ground — thanks. F5 is the place to find out what's really going down in the 316, so be sure to show your support and spread the word. Drop me a line at awirtz@f5paper.com, and let's keep the conversation going.

# Confessions from the 47 percent

by Bill Jenkins  
bjenkins@f5paper.com

I admit it. I am one of the 47 percent of whom Mitt Romney spoke. I am a taker, a freeloader, a drag on the economy. I receive Social Security, a pension from the state of Kansas and I'm on Medicare. I got government help to get an education, to buy a house and probably for other things that don't spring immediately to mind.

You probably have figured out by now that I am old. Sixty-eight to be exact. I'm not a baby boomer; I'm a war baby. There are not as many of us, but the boomers are right behind us and have just barely started sucking from the public teat. When the Social Security Act was passed, there were about 16 people paying in for every one who was eligible to take out. Today that number is three and it's heading for two.

The cost of Social Security and Medicare is rising rapidly, partly due

to the increased numbers of recipients and partly due to the rise in the cost of health care. There is probably no way for the government to balance its budget (if, in fact, that is the goal of those lunatics in Washington) without making real, substantive changes to these so-called entitlements.

On the other hand, we old folks are a fearsome group, mostly because we vote. We vote on a regular basis and we vote our interests. Politicians mess with us at their peril. Some of us are Tea Party members. Others of us are sane. All of us understand that major changes in Medicare and Social Security will probably affect us. We don't like it.

Many young people (those under age 50) have given up on Social Security. They honestly believe that it won't be there for them. They are sure that we

will soak it up long before they get to use it.

This makes them more than willing to look for other solutions. What we need is a dialogue to search for solutions that can give the young hope without cutting the old off without a lifeline.

I'd like to make this a column which explains the programs that we old farts feel entitled to and what changes are needed to make them sustainable. Of course it will be a bit biased. Hopefully in a venue such as this, I can be forgiven for taking advantage of a younger readership to explain why we feel entitled as well as exploring possible solutions that might be acceptable to both age groups. Let's try to start a dialogue that approximates what Congress should be doing if they weren't so busy posturing and pouting.



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"Marlett" from page 2

ago, has followed his dream of making crazy donuts for a living. You may know his work from his super-fine coffee and donut shop, The Donut Whole.

Michael has a young son now, too, who has "added untold new dimensions of awesome" to Michael's life. The birth of his son inspired him to adopt a very physically healthy regime that would have been unidentifiable to his own self a decade ago. Who opens a donut shop and then loses 50 pounds?

Jedd Beaudoin, our musical encyclopedia, frantic wordsmith and managing editor while we were The Wichita City Paper has been the host of KMWU's "Strange Currency" for the entire time we've been away, six years now. You can catch it from 8-10 p.m. Monday through Saturday on 89.1-FM. He also has been the host of the local music TV show "Wichita Sessions," which has had a four-season run on KPTS, Ch. 8.

Our former intern, Kate Hutchens, will be back writing some stories — though she's Kate Clause now. After her time with F5 she went to intern for KMWU then moved to Portland, Ore., to become Oregon Public Broadcasting's radio operations coordinator. Earlier this year she and her husband moved back to Wichita so that she could take the spot as host of KMWU's Morning Edition.

Elizabeth Stevenson is in the running for the award for least-changed, and that's really just because of the lack of children, moving or donning a public persona other than the one she already had. She's still living in the Fisch Haus in the winters and summering in her native Canada, but she's putting her degree in architecture to use for employment now instead of just selling bottles of wine part time. But at least she still drinks wine.

Bill Jenkins has retired from full-time teaching (history and humanities) and has even moved almost a block away from his old house in College Hill. But he may actually be least changed in that he still mostly does what he used to do — pontificate and travel, plus going to Winfield and the Iron Horse in El Dorado — though less of it and slower, which is what happens to you if you're lucky.

Movie critic Jason Bailey won't be coming back to F5 this time. Not because he doesn't want to, but, you know, life. He left Wichita for New York almost seven years ago, and he wrote movie reviews for us from the Big Apple while he was studying cultural reporting and criticism at NYU. He now writes about film for *The Atlantic* and just took a full time job as Film Editor at Flavorpill; he also just finished writing his first book, "Pulp Fiction: The Complete Story of Quentin Tarantino's Masterpiece." He and his wife Rebekah are expecting their first child in August. He assures us that it will take after its father and be bald.

And, while not technically ever a staff writer for F5, we should also take a moment to note the passing of Hibbard Davis. Hibbard died in November of 2011. He was our perennial author of letters to the editor. He wrote one a week, origi-

nally typed out on a typewriter and hand delivered. Epic, legendary and Sisyphean letters. Once he got email, around the middle of 2005, he started writing two a week, and started using the pen name "Buster Deducere." After F5 closed, he kept sending me his letters to the editor for years. When he died, I compiled his letters to the editor for his family. Two things surprised me about that task: One, in my head, I used to think he wrote all of our letters to the editor. I was shocked to realize how very thick and diverse our letters to the editor section was, even in the era of blogs. Two, there were only nine issues of F5 that *didn't* have letters from Hibbard, and all of them were from the time before he got email and we probably just didn't have time to retype them.

Even our syndicated content creators — and there's really not many — have been through a lot of change.

Two that we won't be carrying are Chuck Shepherd's "News of the Weird" and Andy Borowitz's "Borowitz Report." Chuck had done "News of the Weird" for 25 years, but health problems have forced him to step back from the column. Andy Borowitz, on the other hand, was someone we syndicated early and directly through Andy. Not long after we started running his column, he was picked up by Creator's Syndicate, which was cool. But just a few months ago his column was bought up outright by *The New Yorker*, and the acquisition more than doubled the New Yorker's traffic. Well, we were there first, but it's not available to syndicate anymore.

Matt Gaffney — creator of the Jonesin' Crossword — has been making many, many crosswords without us. He's been carried in the New York Times, the Washington Post, Wall Street Journal and Slate, to name a few. He was also just awarded the "Constructor of the Year" at the 2012 Orcas. (It's like an Academy Award for crossword makers.)

Gustavo Arellano, author of "¡Ask A Mexican!" — while still writing Ask A Mexican and penning several books — is now the editor in chief of the OC Weekly, an alternative newspaper in Orange County, Calif. (It has a circulation about the same size as the Eagle.) Gustavo has also wracked up numerous national awards his column since it appeared in the Wichita City Paper six years ago, he has also appeared on TV shows such as The Today Show, Nightline and The Colbert Report.

And, of course, we have scads of friends who have been integral to our work over the years — too many to name them all with any sort of depth. My wife, for instance, will point out that she was our news reporter, and I've hardly mentioned her. It's not because I don't love her, I assure you. I'm just running out of space.

We will have scads more people join us in this new adventure. Writers, photographers, artists, copy editors, sales people — all of them working because of the love of this paper, the culture it celebrates and the people that it reaches.



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**SO MUCH ROCK IT BARELY FITS:** Seattle's The Redwood Plan learned that tearing down the fourth wall at Kirby's puts you in the laundromat.

PHOTO BY RYAN HENDRIX

**Japanese Game Show and the Redwood Plan fill Kirby's with rock.**

## Brunch drunk lust

by Jedd Beaudoin  
jbeaudoin@f5paper.com

Seattle's The Redwood Plan marched into Kirby's Beer Store on Saturday night and wasted no time in launching into a set that brimmed with energy and motion. Vocalist Lesli Wood barely took time to breathe during the band's fast-paced set. The quartet worked its way, run and gun style, through a series of tunes that leaned heavily on its current release *Green Light Go*, slamming the crowd's collective face full force into good

vibes and rock 'n' roll electricity.

Wood bounced around the room, tore down the fourth wall and spit shards of it into the night air while drummer Betty ST, bassist Larry Brady and guitarist Sydney Stolfus held down the stage. It may have been a little jarring for some to watch the band play a room as small as Kirby's in the dying days of winter. This is music that belongs in the open air, meant to be heard on hot afternoons when one can dance freely without fear of breaking too much of a sweat in one's parka.

There are some who complain that rock

bands lack in showmanship these days and while there's some merit to that claim let it be known that The Redwood Plan is an act bent on entertaining. With showmanship, catchy pop/dance tunes galore, and an infectious positive spirit all on its side this collective promises to at the very least leave you eager for more.

Closing out the night was Wichita's own Japanese Game Show. Bassist/keyboardist/vocalist Caleb Drummond, drummer Eric Price

see "Game Show" page 7

## Featured artists series offers fans choice

by Jedd Beaudoin  
jbeaudoin@f5paper.com

If you walked through The Vagabond, 614 W. Douglas, last month you might have seen an unusual sight, maybe even quaint by standards of the Digital Age. A listening station.

It was all the doing of local musician Jeff Corbett, who launched his Featured Artist of the Month series at the stalwart Delano business last month.

The idea, he explained, was born of a kind of necessity — his good friends from the Dallas band Somebody's Darling had a gig scheduled at John Barleycorn's, 608 E. Douglas, for late in the month. Thinking that it might be great

if people could *hear* the music before the show rather than simply glance a poster or fold up a flyer and stick it in their back pocket, Corbett took action.

The results?

"The room was packed," he said. Those who arrived early to the venue on the night were treated to free CDs — something, Corbett added, they can listen to between now and the next time Somebody's Darling comes this way.

And, he said, the physical presence of the listening station probably also made a bit of a difference. Rather than expecting people to listen online on their own, the station was an easy place to visit

see "Listening" page 7



**OLD SCHOOL WITH RESULTS:** Musician Jeff Corbett set up a "featured artist" listening booth to help introduce otherwise unknown acts to a local audience.

PHOTO BY DOUGLAS HAHN

**A music advocate tries to get people to listen to music while it's in front of them.**



★★★★★

**Songs For Slim  
The Replacements**

New West, 2013

by Jedd Beaudoin

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*Songs For Slim* — first real new release from The Replacements since 1990 — is cause for celebration even if it was inspired by dire circumstances.

Former Mats guitarist Slim Dunlap suffered a major stroke early last year which left him partially paralyzed and in need of round-the-clock care for the rest of his life. By autumn the band's ex-manager Peter Jespersen had hatched a plot for the Songs For Slim series. Dunlap's friends and fans — Steve Earle and Lucinda Williams among them — would cover some of his tunes and the New West label would issue them in small (autographed) quantities via auction ahead of digital and mass releases.

Who better to kick off this series than Dunlap's former bandmates Paul Westerberg and Tommy Stinson? The two gathered in a Minneapolis studio last fall to record Slim's "Busted Up" and knocked out a few more, including "Lost Highway," "I'm Not Sayin'," and "Everything's Coming Up Roses" (yes, from *Gypsy*).

The quartet — rounded out here by guitarist Kevin Bowe and drummer Peter Anderson — tackles the material with particular zeal. "Busted Up" was never far from being a Replacements track in the first place and "I'm Not Sayin'" (written by Gordon Lightfoot, covered by Nico) lacks none of the energy from the group's classic era.

It's been a while since Westerberg sounded as assured and focused as he does here and the positive vibe is refreshing and, in its way, reminiscent of early Replacements releases such as *Stink* and *Hootenanny*. Former drummer Chris Mars didn't join Westerberg and Stinson on these sessions but offers up not only artwork for the entire series but, here, a solo rendition of Dunlap's "Radio Word Hook Hit" that is equal to its peers.

This probably isn't the full-on return of The Replacements — Westerberg was initially enthusiastic about that prospect late last year, then retreated once more from the spotlight. But that doesn't

matter. What we have is a fine recording, a fine way to celebrate one of America's great bands, and a testament to the power of enduring friendships.



★★★★★

**The Next Day  
David Bowie**

ISO/Columbia, 2013

by Jedd Beaudoin

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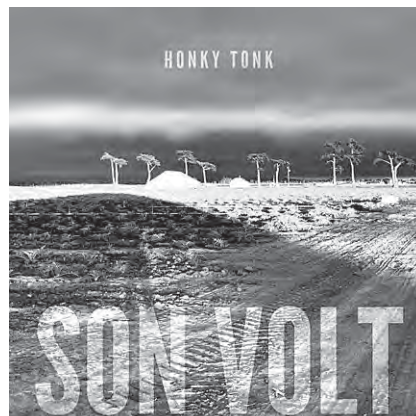
By now you already know the story behind *The Next Day*: It's the first album in a decade from Bowie, recorded in fits and starts under a shroud of secrecy over two years, and unveiled — without warning — on Bowie's 66th birthday in January. More than a few were shocked by the first single, "Where Are We Now?" It was more than a little mellow. Some might have even said tepid. His ex-wife said it demonstrated that he was clearly in a state of decline; some of the musicians who played on the record claimed that they were surprised that it was the lead single. The tracks they'd played on, they said, were real rockers.

Turns out they were right and she was wrong.

From the first cut to the last — if you skip over "Where Are We Now?" — rock is the whole of the law. "Love Is Lost" — probably the record's best cut — is among several here that are more than just a little weighty, sometimes recalling his work with Tin Machine or elements of *Hours* and *Scary Monsters*. "If You Can See Me" wouldn't be out of place on the drum and bass inspired *Earthling* record; "I'd Rather Be High" lands somewhere between that and his '70s Berlin trilogy (see also: "Dancing Out in Space").

This is neither a break with Bowie's past nor is he revisiting it. Instead, it's a continuation. There's new blood among the session players used but some familiar names as well — producer Tony Visconti has worked with Bowie off and on since 1969 and guitarist Earl Slick's relationship with the singer reaches back 40 years. But maybe none of that really matters. Maybe what does is whether Bowie has made a record worthy of his reputation and one we can claim was worth the wait.

It is. And it was.



★★★★★

**Honky Tonk  
Son Volt**

Rounder, 2013

by Jedd Beaudoin

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Taking its cues from the classic Bakersfield sound, *Honky Tonk* is probably the best Son Volt album to date and easily one of the best that band leader Jay Farrar has delivered in his nearly 25 year career — including his work with the late, great Uncle Tupelo. As with SV's last album, 2009's *American Central Dust*, Farrar's lyrics

are sparser, more refined, earthier. He's admitted that in the past he'd especially avoided words such as "love" and "heart," but both are in strong supply here and rarely have they been as welcome.

If in the past you found Farrar's voice stern and distant, you should know that here it is warm and personable, even gentle. He sounds relaxed and each of his vocal performances — their beauty often highlighted by gorgeous fiddle and/or steel guitar lines — effortless. Much of the album seems designed for the dance floor — one that's filled with hay, cowboy boots, and men sipping on longneck beers, from the opening "Hearts and Minds" to the penultimate "Barricades."

There are some things you've come to expect from Farrar as a lyricist and they're all here — late nights, light, darkness, rivers, highways and the tug of war between the past and present. But Farrar has never used them as convincingly as he does on "Tears of Change," "Wild Side" and "Brick Walls."

As you might expect from a man who fused Americana heart and soul with punk energy all those years ago, this record isn't bound to tradition — you'll hear touches of the contemporary throughout, though never in a subversive or ironic way; there are even hints of the psychedelic on the sagelike closer, "Shine On."

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**HE'S SUCH A TEASE:** Japanese Game Show's bassist, keyboardist and vocalist Caleb Drummond knows a roomful of people intoxicated on midmorning foodstuffs when he sees one.

PHOTO BY  
RYAN HENDRIX

**"Game Show" from page 5**

and guitarist/keyboardist/vocalist Jesse Yaeger locked in early with the righteous "Roy Orbison" and ended somewhere around an hour later when Yaeger ripped the strings off his guitar, signaling that there would be no encore.

Didn't matter. The enthusiastic crowd could go home happy, having been in the presence of the sound lords.

What's remarkable about this trio is not only the level of musicianship — scary high, by the way — but also how it moves seamlessly, effortlessly from style to style, sometimes in a matter of measures. The band might move from New Wave-y goodness set to a disco-esque beat to a Nirvana-style freak out with little or no warning. Sometimes Price will unleash a Keith Moon-ish bout of fury from behind the drums, sending

a song to its seeming breaking point before reigning the whole damn thing back in. He and Drummond create a fine rhythm section while Yaeger whips out consistently interesting guitar parts that are as integral to the songs as anything his mates deliver.

And maybe that's Japanese Game Show's greatest trick — and maybe the trick of the whole night: as much as you want to single out one player for high achievement you find yourself realizing and believing in the full power of the whole ensemble. Drummond, Yaeger and Price didn't bring fan kicks to the stage nor did they twirl around happily, endlessly upon the stage like children in field of kittens and poppies, but they did entertain — in particular Drummond's teasing that the audience was brunch drunk — and provide a fine reminder of the power of rock 'n' roll.

**"Listening" from page 5**

when making one's way back from the bathroom or while taking a break from studying or conversation.

Corbett's friend Traci Stephens added, "It's a way to make people feel like they're involved." Stephens, who has known Corbett since they were both teens and who has been booking gigs in Wichita for a decade now, is optimistic about the endeavor.

"Jeff did this for a show at Barleycorn's," she said, "but why not do it at as many venues as possible? It doesn't have to be at the same place all the time."

She added that the potential exists to improve the sense of community among bands and venue owners with this promotional tool.

"I think sometimes people feel as though they can't get something started here," she said. The listening booth might

encourage people to attend shows at venues they might otherwise overlook: "The more people who do this," she said, "the better. If we just had one aircraft company in Wichita we wouldn't be the Air Capital of the World."

Corbett added that the Somebody's Darling show took place on a Thursday, a night when he was fairly certain there would not be competing shows and he would like to continue the pattern of having gigs related to his selected artists on the final Thursday of the month.

Plans are already underway for a show with the White Stripes tribute band Seven Nation Army (featuring Stephens as Meg White) and Crush at the Revolution Rock Bar, 233 N. Mosley, in late March and an Ol' Musky gig at The Shamrock, 1724 W. Douglas, in April.

And, both Stephens and Corbett said, we can probably expect to see music from Crush at a listening station soon.

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## > GET LISTED

To get on this page, submit your info to [news@f5paper.com](mailto:news@f5paper.com).

### Thursday, March 7

**Robin Roberts and Billie Preston**  
7 p.m. @Oeno Wine Bar, 330 N Mead Suit #100.  
**Cowboy Indian Bear, Good Field, I Heard a Lion**  
9 p.m. Cowboy Indian Bear, Lawrence. Good Field, Austin. I Heard a Lion, McPherson. Must be 21. \$5 @ John Barleycorn's, 608 E. Douglas.

**Mine Enemies Fall, Bodybag Fit For a King**  
10 p.m. Metal. Must be 21. @RT's Alibi, 1552 S. Broadway.

### Friday, March 8

**Bart Walker**  
7 p.m. Bad Bean Productions and Wichita Blues Society bring the CD release party for Bart's RUF Records debut, "Waiting on Daylight." Walker took second place at Memphis's annual International Blues Challenge in 2012 and was awarded the "Gibson Guitar Player of the Year Award." Must be 21. \$15 cash cover @Soggy Bottom Too, 779 N. West St.

**Untapped Market, Odds Against, Your Young, and American Standards**  
7 p.m. Metal and punk. All ages. \$5. @Below the Mainstream, 2142 N. Broadway.

**Stoney LaRue**  
8 p.m. Country. All ages. \$15 advanced, \$18 day of show @The Cotillion, 11120 W. Kellogg.

**Grace Point**  
8 p.m. @The Donut Whole, 1720 E. Douglas.

**Mind's Eye**  
8 p.m. All ages. @R Coffeehouse, 1144 N. Bitting.

**The Giving Tree Band with Clay Hughes**  
9 p.m. The Giving Tree from Yorkville, Ill. Must be 21. \$5 The Giving Tree Band @John Barleycorn's, 608 E. Douglas.

**The Rackatees, Ghost Town Strays, and The Terminals**  
9 p.m. Must be 21. \$5 @Lizard's Lounge, 300 S. Greenwich.

**Naughty Astronauts**  
9 p.m. Must be 21. @Loft 150, 150 1/2 N. Mosley.

**Raging Sea**  
9:30 p.m. Must be 21. @Public at Brickyard, 129 N. Rock Island.

**The Gabriel Project**  
10 p.m. Free. @Seneca Street Bar & Grill, 3837 S. Seneca.

**Schwervon, Bergeron, and Money Badger**  
10 p.m. Kansas City's Schwervon returns to Wichita on their way to play SXSW. Must be 21. Free @Kirby's Beer Store, 3227 E. 17th.

### Saturday, March 9

**Conflicts, Damp, Perdition, Arrowmont, Call Your Own, and At First Glance**  
6 p.m. Metal. All ages. \$5. @Below the Mainstream, 2142 N. Broadway.

**Robin Roberts and Billie Preston**  
7 p.m. @The Kiln, 110 S. Hillside.

**Jonathan Fleig**  
8 p.m. @The Donut Whole, 1720 E. Douglas.

**Jordan Minnis**  
8 p.m. All ages. @R Coffeehouse, 1144 N. Bitting.

**Jenny Wood and The Watchers**  
8:30 p.m. All ages. @Bite Me BBQ, 132 N. St. Francis.

**Tornado Rose**  
9 p.m. Must be 21. Free. @Jon's Ale House, 917 E. Douglas.

**Trashcan Bandits, Jonathan Warren and the Billy Goats, and Raging Sea**  
9 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

**Naughty Astronauts**  
9 p.m. Must be 21. @Loft 150, 150 1/2 N. Mosley.

**Fallen Amish**  
9:30 p.m. Acoustic country, folk, rock duo. Must be 21. Free. @Snug Harbor, 845 S. Christine.

**Metalneck and Bottom feeder**  
9:30 p.m. Must be 21. \$5 @Lizard's Lounge, 300 S. Greenwich.

**The Trigger Effect and BledBoneDry**  
10 p.m. Must be 21. Free. @RT's Alibi, 1552 S. Broadway.

**BLOODbirds, Joom, Francis Moss**  
10 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

### Sunday, March 10

**Sunday Jam/Songwriters Circle**  
2 p.m. Hosted by Father Tom. Must be 21. Free. @ Snug Harbor, 845 S. Christine.

**Shawn James**  
7 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.  
**Carrie Nation and the Speakeasy with Everymen and Honey Suckle**  
9:30 p.m. Must be 21. \$6 @Rock Island Live, 101 N. Rock Island.

### Monday, March 11

**Open Jazz Jam**  
7 p.m. Open jazz session. @R Coffeehouse, 1144 N. Bitting.

**The Noise FM, The Photo Atlas, Quiet Corral, and Antennas Up**  
8 p.m. Must be 21. \$5 @John Barleycorn's, 608 E. Douglas.

**Jenny Wood Band, Kink Adore**  
10 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

### Tuesday, March 12

**Fisch Haus Tuesday Night Jazz Series: Helicopter as Metaphor**  
8 p.m. Geoff Deibel on sax and turntables, Mark Foley on bass, computer and possibly keys. Beat-based. Improvisation. All ages. Free. (Donations accepted.) @Fisch Haus Studios, 524 S. Commerce.

**Rumpke Mountain Boys**  
8 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

**Linnaberry Wine**  
9 p.m. Must be 21. Free @Magoo's Bar & Grill, 2304 S. Oliver.

**Torn ACLs, The Travel Guide, and Vehicles**  
9 p.m. Must be 21. \$5 @John Barleycorn's, 608 E. Douglas.

### Wednesday, March 13

**A Sight To See, Apparation, Tides of War, Athena's Grace, and The Bloody Wayside**  
6 p.m. All ages. \$5 @Below the Mainstream, 2142 N. Broadway.

**Jazz Night with Tim Orindgreff**  
8 p.m. Former Black Eyed Peas saxophonist Tim Orindgreff will take the stage during Jazz Night in the Casado Campus Center. Also performing will be the Friends University's Jazz Combos. Open to the public. All ages. Free. @Friends University, 2100 W. University.

**Carlos Wheelhouses and His Flying Guitar**  
8 p.m. Classic, flamenco guitar @R Coffeehouse, 1144 N. Bitting.

**Don't Stop Please, Aaron Newton, Tigre De Amor**  
9 p.m. Must be 21. \$5 @John Barleycorn's, 608 E. Douglas.

### Thursday, March 14

**Lucrezio, Faux Reality, The Fever Trend and Foxy Cloxx**  
6 p.m. All ages. \$5 @Below the Mainstream, 2142 N. Broadway.

**Kentucky's Gentleman, New Event, Old Warhorse**  
8 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

### Friday, March 15

**Scott Allan Knost**  
9 p.m. @Mort's Cigar Bar, 923 E. First.

**80 Proof Engine and Cowgirls Train Set**  
9:30 p.m. Bluegrass/folk @Snug Harbor, 845 S. Christine.

**The New Imperialism and Japanese Game Show**  
10 p.m. Must be 21. \$5 @Lucky's Everyday, 1217 E. Douglas.

# Tim Izo Orindgreff gets back to his roots

by Jedd Beaudoin  
[jbeaudoin@f5paper.com](mailto:jbeaudoin@f5paper.com)

Former Black Eyed Peas saxophonist Tim Izo Orindgreff will performing at the Friends University Casado Campus Center on Wednesday, March 13 as part of Jazz Night. Orindgreff's relationship with the Black Eyed Peas dates back to 1997 when he first connected with the band at an underground hip-hop show. He became a regular member of the band in 2002. In addition to BEPs, Orindgreff has played with Dr. Dre, Macy Gray, Mariah Carey and Nikka Costa.

"I'm excited to come back to home

and do this week the Friends University jazz program to both learn and inspire," he wrote in an email on Wednesday. "Or maybe learn and be inspired."

He added that he took some early inspiration from Friends University assistant professor of music, Lisa Hittle. Just before the young saxophonist left for studies at Berklee College of Music in 1991, Hittle wrote a note to him in a book. It read, "Always remember your musical roots. Why you play music is because you enjoy it. There will always be someone better, but you can always be better too."

Wednesday's concert is free and open to the public.

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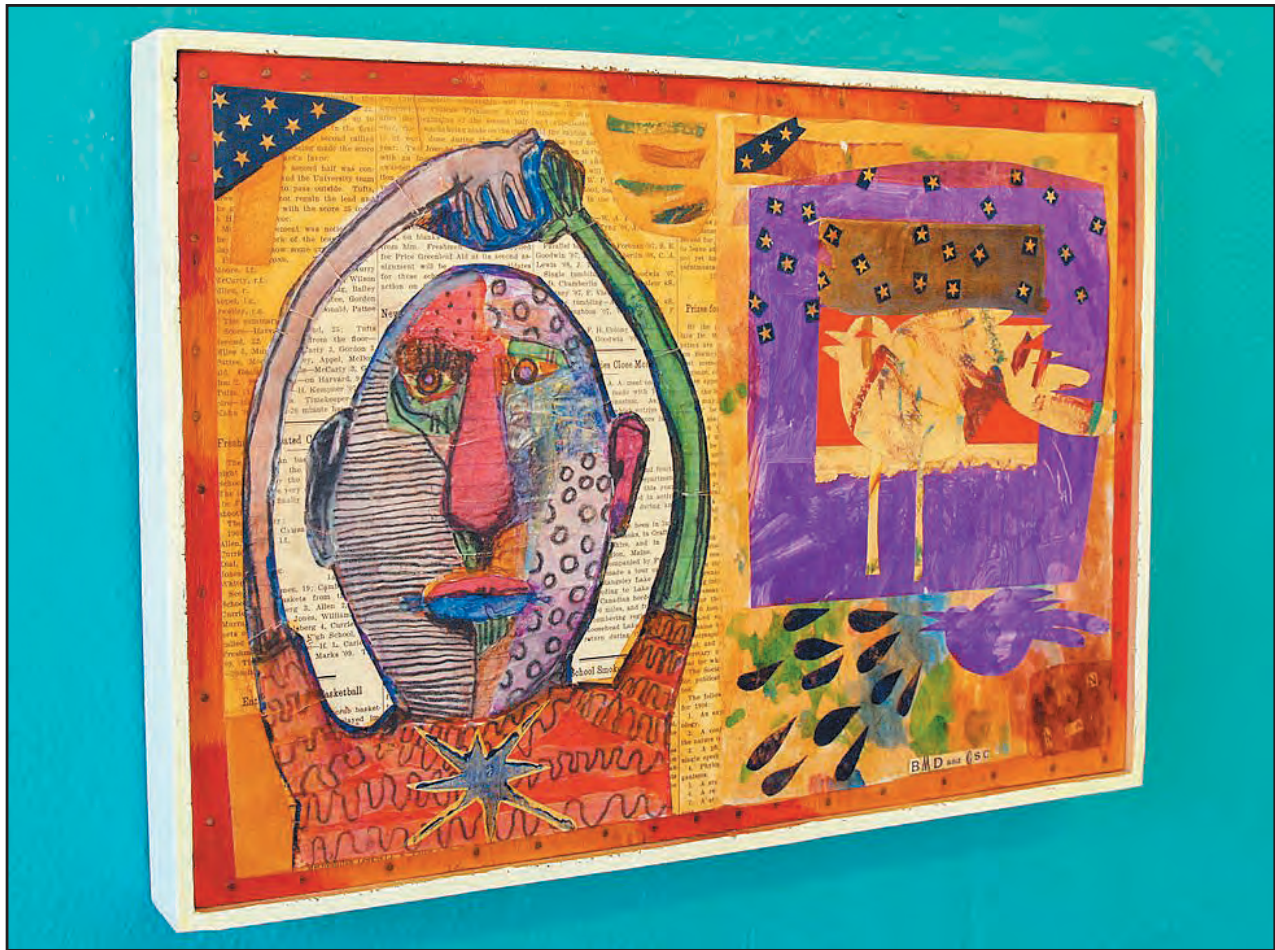
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## Clonts is happy, free and telling all



**PLAYS WELL WITH OTHERS:** This piece is a collaboration between Clonts and his 3-year-old granddaughter, Bela Mae Davidson. The show will be on display through March 31.

PHOTO BY MIKE BRILEY

### >SEE IT

**What:** Curt Clonts: "This Asshole"

**When:** Now through March 31

**Where:** Bluebird Arthouse, 924 W. Douglas

by Mike Marlett  
mmarlett@f5paper.com

Curt Clonts has been in a happy place for about five years. You can tell, he says, because when he's happy he draws birds.

"Birds signify freedom in my work," he said. "I think they are the freest thing on the planet. That's why they appear. Same with the leaves," he said. "I hate straight, sharp lines. So everything is curved and kinda round — for the most part."

But don't take it as a sign that this artist turned Marine turned artist has lost his edge.

When pondering what to call his latest, modest show at Bluebird Arthouse, 924 W. Douglas, Clonts said that owner Emily Brookover told him, "Somebody is going to come in and say, 'This asshole is showing here.'" Clonts said, "I said, 'That's it! That's the show!' So it stuck."

At the Saturday evening opening reception for "This Asshole," Clonts introduced his artwork with an in-depth and frank autobiography that really didn't have much to do directly with the individual pieces on the wall in front of the standing-room-only crowd.

"I thought that it would be fun to give people a voyeuristic look in to the nightmare that is me."

With his 73-year-old mother sitting in the middle



PHOTO BY MIKE BRILEY

**YOU CAN ALSO CALL HIM "BEEFCAKE":** Curt Clonts reflects on the color of his life as translated to color on the canvas.

see "Clonts" page 20

## >SEE IT

**What:** *Jack the Giant Slayer*

**Rating:** F2

**Short review:**

Heavy handed and filled with silly anachronisms, it pulls off some mild entertainment but largely it's just unsettling.

**Showing at:**

13th Ave Warren, 21st St Warren, Derby Plaza Theatres, Movie Machine, Warren Oldtown



**SO REAL, IT COULD BE AN OIL PAINTING:** The completely animated villains of *Jack the Giant Slayer* are far more disturbing for their non-real imagery than for their non-human behavior.

## Giants invade the uncanny valley

by Mike Marlett

[mmarlett@f5paper.com](mailto:mmarlett@f5paper.com)

There are several things that will bug you if you decide to go catch last week's No. 1 movie, *Jack the Giant Slayer*. It's not the worst movie ever made. But it's nowhere near the best.

The first thing that will bug you will be the computer generated imagery. It will actually bug you twice. First it will bug you because it looks like maybe it's supposed to be a cartoon — no, wait, it's supposed to be a video game from 2003. Clearly animated, awkward, but that's OK because we're just telling a back story and it's supposed to look olde tyme-y. Except that it's CGI olde tyme-y. OK, screw it, you're over it. Fine. It didn't last too long.

Fast forward through some girl-meets-boy, prince(ss) and the pauper stuff sewn on to a different seriously old fairy tale, and then we have the "real" giants.

The "real" giants live in a place that a robotics professor in 1970 named "the uncanny valley." It is a magical place where human-looking things look human except for something subtle that inspires revulsion deep within us humans.

I suppose that one could argue that the giants — the villains — are supposed to inspire revulsion. Sure. If they earn it. But that's not what happens here.

They are odd and unsettling, sure, but director Bryan Singer has chosen inexplicably to play them for laughs at every turn. When a giant is about to roast our heroes for dinner,



**DON'T WORRY, SHE DOESN'T HAVE TO FIGHT:** Oh, you know who is going to get the girl despite the odds. Don't pretend like you even thought that Ewan had a shot.

he's going to stop and violate every health code in the nation by picking his nose, eating his boogers and sniffing his armpit. None of this does anything to raise the dramatic tension. The comic relief only works when there is something to relieve.

Undoubtedly, this film has some serious actors. There are two — count them: two —

Ewans (well, technically a Ewan and a Ewen), both of whom made you reconsider something about the world in *Trainspotting*.

Ewan McGregor plays the princess's guard. (Did I mention the princess? You don't remember the princess from the fairy tale?

see "Giants" page 13

# F5

## MOVIE RATINGS GUIDE

- F5** • Awe-Inspiring
- F4** • Batten Down the Trailer!
- F3** • Blew Off A Few Shingles
- F2** • Slightly Sucks
- F1** • Just Blows

## >NEW THIS WEEK

- *Oz the Great and Powerful*
- *Dead Man Down*

**Showtimes are from Friday, March 8 to Thursday, March 14**



**OPENING THIS WEEK:** *Oz the Great and Powerful* stars James Franco as Oz, a small-time circus magician with dubious ethics who is hurled away from dusty Kansas to the vibrant Land of Oz. At first he thinks fame and fortune are his for the taking, until he meets three witches who are not convinced he is the great wizard everyone's been expecting. It is playing in IMAX, 3D and 2D in theaters all everywhere.

### **21 and Over (R)**

Starring Miles Teller, Justin Chon, Jonathan Keltz. Directed by Jon Lucas, Scott Moore.  
**Plot:** The night before a straight-A college student's big medical school exam, he celebrates his 21st birthday with a night of humiliation, over indulgence and utter debauchery.  
**Genre:** Comedy  
**13th Ave Warren:** 2, 4:30, 7:10, 9:40; **21st St Warren:** 12:40, 3:45, 6:40, 9:25; **Warren Oldtown:** 7:30, 10 daily with 4:30 Fri-Sun and Wed, and 1:15, 10 Sat-Sun

### **A Good Day to Die Hard (R)**

Starring Bruce Willis, Jai Courtney, Sebastian Koch. Directed by John Moore.  
**Plot:** John McClane travels to Russia to help out his seemingly wayward son, Jack, only to discover that Jack is a CIA operative working to prevent a nuclear-weapons heist, causing the father and son to team up against underworld forces.  
**Genre:** Action, Crime, Thriller  
**Rating:** F1  
**Short review:** Someone is certainly insisting on dying hard. And while Willis could probably do a great job of convincing Congress that the AARP means business, this 25-year-old movie franchise has failed to age gracefully. Ironically, this was all based on an 1979 Robert Thorp novel called "Nothing Lasts Forever." Apparently Thorp couldn't see far enough into the future to sit through this cliched, uninspired conclusion to what was initially one of the best action movies ever made.  
**13th Ave Warren:** 1:15, 4:15, 7:20, 10:15; **21st St Warren:** 1:20, 4:15, 6:50, 9:30

### **A Haunted House (R)**

Starring Marlon Wayans, Essence Atkins, Marlene Forte. Directed by Michael Tiddes.  
**Plot:** Malcolm and Kisha move into their dream home, but soon learn a demon also resides there. When Kisha becomes possessed, Malcolm — determined to keep his sex life on track — turns to a priest, a psychic, and a team of ghost-busters for help.  
**Genre:** Comedy, Horror  
**Palace West:** 4:50, 7:10, 9:20 with 11:20 Fri-Sat only

### **Dark Skies (PG-13)**

Starring Keri Russell, Jake Brennan, Josh Hamilton. Directed by Scott Stewart.  
**Plot:** As the Barret family's peaceful suburban life is rocked by an escalating series of disturbing events,

they come to learn that a terrifying and deadly force is after them.

**Genre:** Horror, Sci-Fi, Thriller

**Rating:** F3

**Short review:** Dark Skies takes a proven but creaky subgenre of the past, infuses it with good casting and some requisite good scares, and the result is a scary movie lucky enough to get out of the gate with more positives than negatives.

**13th Ave Warren:** 1:45, 4:30, 7:20, 9:45; **21st St Warren:** 1:45, 4:30, 7:15, 9:40

## NEW THIS WEEK

### **Dead Man Down (R)**

Starring Colin Farrell, Nomi Rapace, Dominic Cooper. Directed by Niels Arden Oplev.  
**Plot:** A rising gangland player has infiltrated the crime empire run by ruthless kingpin to make him pay for destroying his once happy life. On his path for vengeance he finds a woman who has her own campaign of retribution.  
**Genre:** Action, Crime, Drama, Thriller  
**13th Ave Warren:** 1:10, 4:10, 7:15, 10:10; **21st St Warren:** 1:25, 4:20, 7:15, 10:10; **Warren Oldtown:** 6:30, 9:40, 10:10 daily with 3:30 Fri-Sun and Wed, and 12:30, 12:45 Sat-Sun

### **Escape from Planet Earth (PG)**

Starring Brendan Fraser, Sarah Jessica Parker, Jessica Alba. Directed by Cal Brunker.  
**Plot:** Astronaut Scorch Supernova finds himself caught in a trap when he responds to an SOS from a notoriously dangerous alien planet.  
**Genre:** Animation, Adventure, Comedy, Family, Sci-Fi  
**13th Ave Warren:** 12:45, 3:45, 6:20, 9; **21st St Warren:** 1:45, 4:25, 6:55, 9:20; **Derby Plaza Theatres:** 1:30, 3:45, 7 with 9:15 Fri-Sat; **Movie Machine:** 2, 4:15, 6:30

### **Hansel and Gretel: Witch Hunters (R)**

Starring Jeremy Renner, Gemma Arterton, Peter Stormare. Directed by Tommy Wirkola.  
**Plot:** In this spin on the fairy tale, Hansel and Gretel are now bounty hunters who track and kill witches all over the world. As the fabled Blood Moon approaches, the siblings encounter a new form of evil that might hold a secret to their past.

**Genre:** Action, Fantasy, Horror

**21st St Warren:** 12:45, 3:30, 6:15, 9

### **Identity Thief (R)**

Starring Jason Bateman, Melissa McCarthy, John Cho. Directed by Seth Gordon.  
**Plot:** Mild-mannered businessman Sandy Patterson travels from Denver to Miami to confront the deceptively harmless-looking woman who has been living it up after stealing Sandy's identity.  
**Genre:** Comedy, Crime  
**13th Ave Warren:** 12:30, 3:15, 6:30, 9:30; **21st St Warren:** 1:10, 4:15, 7, 9:55; **Derby Plaza Theatres:** 1:30, 4, 7 with 9:30 Fri-Sat; **Warren Oldtown:** 6:45, 7, 10 daily with 4, 4:10 Fri-Sun and Wed, and 1 Sat-Sun

### **Jack Reacher (PG-13)**

Starring Tom Cruise, Rosamund Pike, Richard Jenkins. Directed by Christopher McQuarrie.  
**Plot:** A homicide investigator digs deeper into a case involving a trained military sniper who shot five random victims.  
**Genre:** Action, Crime, Thriller  
**Palace West:** 1:55, 4:35, 7:15 with 10 Fri-Sat only

### **Jack the Giant Slayer (PG-13)**

Starring Nicholas Hoult, Stanley Tucci, Ewan McGregor. Directed by Bryan Singer.  
**Plot:** The ancient war between humans and a race of giants is reignited when Jack, a young farmhand fighting for a kingdom and the love of a princess, opens a gateway between the two worlds.  
**Genre:** Adventure, Drama, Fantasy  
**Rating:** F2  
**Short review:** Disturbing monsters should be disturbing because they are scary, not because they are just really strangely rendered in CGI. If it could cut back on the comic relief it would be a far more solid action flick, but as it is it's only mildly entertaining.  
**13th Ave Warren:** (3D, no passes) 12:50, 4, 7, 10; (2D, no passes) 12:15, 3:30, 6:30, 9:30; **21st St Warren:** (3D, no passes) 12:30, 3:25, 6:20, 9:15; (2D, no passes) 1:05, 4, 6:55, 9:50; **Derby Plaza Theatres:** (3D) 4:15 with 9:45 Fri-Sat; (2D) 1:40, 7:10; **Movie Machine:** 1, 3:45, 6:35 with 9:20 Fri-Sat; **Warren Oldtown:** (3D, no passes) 9:40 daily with 3:40 Fri-Sun and Wed; (2D, no passes) 6:30 daily with 12:45 Sat-Sun

## "Movies" from page 12

**Lincoln** (PG-13)

Starring Daniel Day-Lewis, Sally Field, David Strathairn. Directed by Steven Spielberg.  
**Plot:** As the Civil War continues to rage, America's president struggles with continuing carnage on the battlefield and as he fights with many inside his own cabinet on the decision to emancipate the slaves.  
**Genre:** Biography, Drama, History, War  
**13th Ave Warren:** 12:40, 4:20, 7:30; **21st St Warren:** 1:20, 4:50, 8:20

## NEW THIS WEEK

**Oz the Great and Powerful** (PG)

Starring James Franco, Michelle Williams, Rachel Weisz. Directed by Sam Raimi.  
**Plot:** A small-time circus magician with dubious ethics is hurled away from dusty Kansas to the vibrant Land of Oz. At first he thinks fame and fortune are his for the taking, until he meets three witches who are not convinced he is the great wizard everyone's been expecting.  
**Genre:** Action, Adventure, Fantasy  
**13th Ave Warren:** (3D, no passes) 11:45 a.m., 3:05, 6:15, 8:30; (2D, no passes) 12:15, 1, 3:30, 4:45, 6:50, 10:10; **21st St Warren:** (3D, IMAX, no passes) 1, 4:05, 7:10, 10:15; (2D, no passes) 12:30, 3:35, 6:40, 9:45; **Derby Plaza Theatres:** (3D) 1:45, 4:20, 7:15 with 10 Fri-Sat; (2D) 1:25, 4:10, 7:05 with 9:50 Fri-Sat; **Movie Machine:** 1, 3:45, 6:30 with 8:40, 9:20 Fri-Sat; **Warren Oldtown:** (3D, no passes) 7, 10:20 daily; (2D, no passes) 3:50 Fri-Sun and Wed, and 12:30 Sat-Sun

**Parental Guidance** (PG)

Starring Billy Crystal, Bette Midler, Marisa Tomei. Directed by Andy Fickman.  
**Plot:** Artie and Diane agree to look after their three grandkids when their type-A helicopter parents need to leave town for work. Problems arise when the kids' 21st-century behavior collides with Artie and Diane's old-school methods.  
**Genre:** Comedy  
**Palace West:** 2, 4:30, 7, 9:30 with 11:45 Fri-Sat only

**Quartet** (PG-13)

Starring Maggie Smith, Michael Gambon, Billy Connolly. Directed by Dustin Hoffman.  
**Plot:** At a home for retired musicians, the annual concert to celebrate Verdi's birthday is disrupted by the arrival of Jean, an eternal diva and the former wife of one of the residents.  
**Genre:** Comedy, Drama  
**13th Ave Warren:** 2:30, 5, 8

## "Giants" from page 11

Don't worry about it. Everything has been re-written for modern conceits, so fret not — there are also Gatling-gun-style crossbows. And the princess only wants to get married for love. And peasant families can read and have books.) Ah, yes, Ewan. He puts on his best Errol Flynn, but he's not the leading man. He's the guy who does a little sword fighting and has some awkward sexual tension with the princess that can be read as, "Well, I'd like to have you, but I can see that you don't care that I'm royal or that you're betrothed to someone else, so I'll totally stand aside for this peasant guy that you just met and has somehow made it all the way up here to the top of this crazy giant land in the sky." All that in just a look. No doubt, he's a good actor. But holy shit does this plot stink.

The (other) Ewen is Ewen Bremner who plays a complete cartoon of a man the moment we lay 3D eyes on him. His lines are so goofy and his performance so ham fisted that it really does take a second to realize that he's not bad CGI, too.

Our leading man, portrayed by Nicholas Hoult, is thoroughly forgettable.

**Rise of the Guardians** (PG)

Starring Hugh Jackman, Alec Baldwin, Isla Fisher. Directed by Peter Ramsey.  
**Plot:** When the evil spirit Pitch launches an assault on Earth, the Immortal Guardians team up to protect the innocence of children all around the world.  
**Genre:** Animation, Adventure, Family, Fantasy  
**Palace West:** 1:45, 4:25, 6:55, 9:10 with 11:25 Fri-Sat only

**Safe Haven** (PG-13)

Starring Julianne Hough, Josh Duhamel, Cobie Smulders. Directed by Lasse Hallström.  
**Plot:** A young woman with a mysterious past lands in Southport, North Carolina where her bond with a widower forces her to confront the dark secret that haunts her.  
**Genre:** Drama, Mystery, Romance, Thriller  
**13th Ave Warren:** 1, 4, 7:15, 10:15; **21st St Warren:** 1:15, 4:10, 7:05, 10; **Derby Plaza Theatres:** 1:45, 4:10, 7:15 with 9:50 Fri-Sat

**Side Effects** (R)

Starring Rooney Mara, Channing Tatum, Jude Law, Catherine Zeta Jones. Directed by Steven Soderbergh.  
**Plot:** A young woman's world unravels when a drug prescribed by her psychiatrist causes her to kill her husband.  
**Genre:** Crime, Drama, Thriller  
**13th Ave Warren:** 12:40, 3:40, 6:45, 9:45; **21st St Warren:** 12:55, 3:50, 6:45, 9:30

**Silver Linings Playbook** (R)

Starring Bradley Cooper, Jennifer Lawrence, Robert De Niro. Directed by David O. Russell.  
**Plot:** After a stint in a mental institution, former teacher Pat Solitano moves back in with his parents and tries to reconcile with his ex-wife. Things get more challenging when Pat meets Tiffany, a mysterious girl with problems of her own.  
**Genre:** Comedy, Drama, Romance  
**13th Ave Warren:** 1:10, 4:10, 7:10, 9:50; **21st St Warren:** 2, 5, 8:10

**Snitch** (PG-13)

Starring Dwayne Johnson, Susan Sarandon, Jon Bernthal. Directed by Ric Roman Waugh.  
**Plot:** A father goes undercover for the DEA in order to free his son who was imprisoned after being set up in drug deal.  
**Genre:** Action, Drama, Thriller  
**13th Ave Warren:** 12:45, 3:50, 7, 10; **21st St Warren:** 1:10, 4:10, 7, 10:10; **Movie Machine:** 1:30, 4, 6:45 with 9:15 Fri-Sat; **Warren Oldtown:** 7:30, 10:20 daily, with 4:20 Fri-Sun and Wed and 1:15 Sat-Sun

**The Guilt Trip** (PG-13)

Starring Barbra Streisand, Seth Rogen, Julene Renee-Preciado. Directed by Anne Fletcher.  
**Plot:** As inventor Andy Brewster is about to embark on the road trip of a lifetime, a quick stop at his mom's house turns into an unexpected cross-country voyage with her along for the ride.  
**Genre:** Comedy  
**Palace West:** 2:10, 4:35, 6:50, 9:25 with 11:35 Fri-Sat only

**The Hobbit: An Unexpected Journey** (PG-13)

Starring Martin Freeman, Ian McKellen, Richard Armitage. Directed by Peter Jackson.  
**Plot:** A younger and more reluctant Hobbit, Bilbo Baggins, sets out on an "unexpected journey" to the Lonely Mountain with a spirited group of Dwarves to reclaim their stolen mountain home from a dragon named Smaug.  
**Genre:** Adventure, Fantasy  
**Rating:** F3  
**Short review:** This Lord of the Rings prequel is a fun ride and a big, epic movie. But we could have done without the John Woo-style fight choreography and the non-Tolkien turns in the dialog. Sure, witty banter is all the rage in action films, but you've already got the comic relief of dancing, singing dwarves. And in a strange reversal of the usual Hollywood method, this book adaptation seems to have more than the original ever did.  
**Palace West:** 1:25, 5, 8:30

**The Last Exorcism Part II** (PG-13)

Starring Ashley Bell, Julia Garner, Spencer Treat Clark. Directed by Ed Gass-Donnelly.  
**Plot:** As Nell Sweetzer tries to build a new life after the events of the first movie, the evil force that once possessed her returns with an even more horrific plan.  
**Genre:** Horror, Thriller  
**13th Ave Warren:** 12:50, 3:50, 6:50, 9:50; **21st St Warren:** 12:45, 3:45, 6:45, 9:40; **Derby Plaza Theatres:** 1:35, 3:45, 7:05 with 9:15 Fri-Sat; **Movie Machine:** 1:45, 4:20, 7 with 9:25 Fri-Sat

**The Last Stand** (R)

Starring Arnold Schwarzenegger, Forest Whitaker, Johnny Knoxville. Directed by Jee-woon Kim.  
**Plot:** The leader of a drug cartel busts out of a courthouse and speeds to the Mexican border, where the only thing in his path is a sheriff and his inexperienced staff.  
**Genre:** Action, Crime, Thriller

**The Master** (R)

Starring Philip Seymour Hoffman, Joaquin Phoenix, Amy Adams. Directed by Paul Thomas Anderson.  
**Plot:** A Naval veteran arrives home from war suffering a series of PTSD-driven breakdowns — until he is seduced by a cult called "The Cause" and its charismatic leader.  
**Genre:** Drama  
**Palace West:** 1:50

**The Twilight Saga: Breaking Dawn - Part 2** (PG-13)

Starring Kristen Stewart, Robert Pattinson, Taylor Lautner. Directed by Bill Condon.  
**Plot:** After the birth of Renesmee, the Cullens gather other vampire clans in order to protect the child from a false allegation that puts the family in front of the Volturi.  
**Genre:** Adventure, Drama, Fantasy, Romance  
**Rating:** F3  
**Short review:** While this is the most entertaining installment of the Twilight Saga, it still requires that you watch the rest of the franchise to get to it.  
**Palace West:** 1:15, 3:50 (no Sat), 6:35 (no Sat), 9:15 with 11:40 Fri-Sat only

**Warm Bodies** (PG-13)

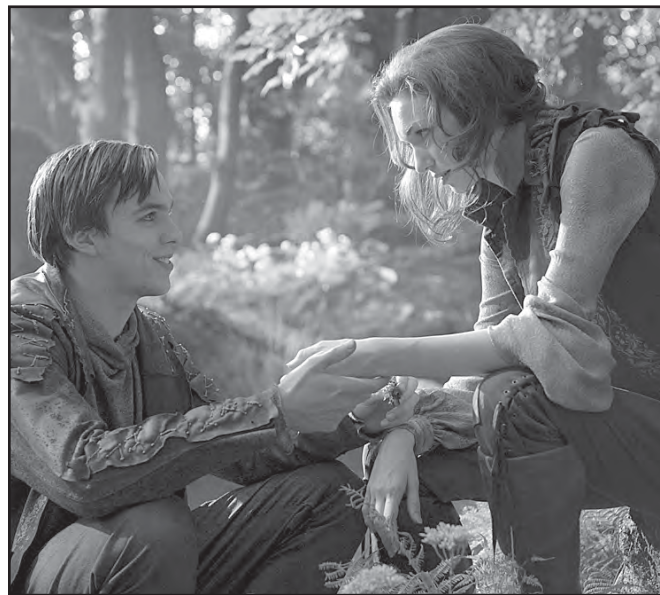
Starring Nicholas Hoult, Teresa Palmer, John Malkovich. Directed by Jonathan Levine.  
**Plot:** After R (a highly unusual zombie) saves Julie from an attack, the two form a relationship that sets in motion a sequence of events that might transform the entire lifeless world.  
**Genre:** Comedy, Horror, Romance  
**13th Ave Warren:** 1:30, 4:15, 6:45, 9:20; **21st St Warren:** 1:15, 4:30, 7:20, 10

**Wreck-It Ralph** (PG)

Starring John C. Reilly, Jack McBrayer, Jane Lynch. Directed by Rich Moore.  
**Plot:** A video game villain wants to be a hero and sets out to fulfill his dream, but his quest brings havoc to the whole arcade where he lives.  
**Genre:** Animation, Adventure, Comedy, Family  
**Palace West:** 1:30, 4, 6:30, 9 with 11:15 Fri-Sat only

**Zero Dark Thirty** (R)

Starring Jessica Chastain, Joel Edgerton, Chris Pratt. Directed by Kathryn Bigelow.  
**Plot:** A chronicle of the decade-long hunt for al-Qaeda terrorist leader Osama bin Laden after the September 2001 attacks, and his death at the hands of the Navy S.E.A.L. Team 6 in May 2011.  
**Genre:** Drama, History, Thriller  
**13th Ave Warren:** 12:20, 3:45, 7:45



As in, I cannot now tell you a single line he delivered except in the most general terms. He could not hide in front of us better if he was working for the CIA.

The princess — "Please, call me 'Isabelle'" (said no princess ever) — was portrayed by Eleanor Tomlinson. Oh,

she's so sassy and independent. But she still needs a bunch of men to come and save her — because she's a princess! But don't stand on ceremony just for her. But isn't she pretty?

If anyone was completely under-used or misused in this film, it was King

**FEE, FI, FO ... EH, FU: Nicholas Hoult's turn as Jack leaves the watcher wondering who, if anyone, he just saw on the screen.**

Brahmwell — Ian McShane. McShane is renowned for his roles in *Sexy Beast* and HBO's *Deadwood*, where he lays down in no uncertain terms that he's on top even when he's on bottom. He's less well known to American audiences for his droll comedic first claim to fame as the lead in the BBC's *Lovejoy* series — think *Rockford Files* meets *Antiques Roadshow*. But, again, director Singer can't decide if we're supposed to be serious or funny and tries to play it both ways. Ha, ha — he's a little man posing for a big portrait. Oh, no, he must decide to cut down the bean stalk with his daughter still up there. And McShane almost pulls it off anyway. Almost.

Now, maybe it was the two 22 oz Fat Tires that I had at the Warren Old Town Theatre while I was watching the film, but it was just a wee bit enjoyable, too. (I mean, if I don't drink on the job, when am I going to drink?) Perhaps it was a matter of letting go of the conventions of plot, artistry, acting, directing, raw physics and other such tiny matters, but it was just a bit fun. You just have to suspend your disbelief. And the disbelief would mostly come in the form of this: "This director was the same director who made *Usual Suspects*? Really?"

# Derivative *Dark Skies* is adequate but unambitious

by **Jeremy Webster**  
jwebster@f5paper.com

At first glance, *Dark Skies* looks to be a film flogging a conceptual dead horse. We're back to that old *Close Encounters of the Third Kind/The X-Files/Communion/The Fourth Kind/Fire In the Sky* etc. etc. "alien harassment and abduction school" as the film brings us the story of the Barret family's attempts to solve not only their domestic issues but also a series of increasingly bizarre and frightening situations that eventually suggest their family has become target of harassment by mysterious aliens known as — I think you can probably guess this one, but bear with me — "The Greys."

It all sounds so very 1993, doesn't it? And yet, despite the initially trite-seeming revisiting of a sci-fi/horror subgenre that was to the 1990s likely what zombies will be to the 2020s, there's still a bit of silver lining to be found in *Dark Skies*.

Early on, the film actually feels like a contemporary reworking of Tobe Hooper's now-seminal 1982 film *Poltergeist*. Whereas the Freelings of that film were presented as materialistic suburban middle class folks of their time, the Barret's of this film are just as much a representation of common current family issues.

Father Daniel (Josh Hamilton) has been laid off apparently quite a long, stressful time; Mother Lacy (Keri Russell) is a real estate agent who seems to have a little more honesty than she needs to get the job done; older son Jesse (Dakota Goyo) hangs out with a deadbeat older kid watching porn and listening to a lot of empty bragging about sexual conquests; and younger son Sam (Kaden Rockett) is, well, basically analogous to *Poltergeist's* Carrie Ann.

In fact, in an early manifestation of weirdness in the house — a complicated geometric stacking of various bottles and packages that, yes, was reminiscent of the "chairs on the table" bit from *Poltergeist* — Lacy crouches down and asks Sam who did it. Sam said, "the sandman," but somewhere a nostalgic whisper in the back of my head was muttering, "The TV people."

Also, like *Poltergeist* before it, the film is an essential encapsulation of a very common plot-type in film: the family must pull together as a unit in order to defeat the invading supernatural — or in this case extraterrestrial — threat. But whereas *Poltergeist* wasted very little time flinging the Freeling household into a complete state of chaos, *Dark Skies* seems intent on taking its own sweet time getting anywhere. The first hour of the film just feels too long, seeming to focus too much on the family's tenuous domestic situation. Also, as has become



**SOMETHING VAGUELY WICKED THIS WAY COMES:** Keri Russell stars as the mom of a household terrorized by nighttime visiting aliens.

a tired stereotype with this type of film, Mom's convinced of the truth far sooner than Dad, and before Dad can accept it he has to act out and be a jerk to everyone involved.

## >SEE IT

**What:** *Dark Skies*

**Rating:** F3

**Short review:** *Dark Skies* takes a proven but creaky subgenre of the past, infuses it with good casting and some requisite good scares.

There are a few good scares in that first hour, though, and, to the film's credit, not all of them are loud noise jump-scares.

The film has a far harder time establishing a forboding atmosphere, though, and simply feels too comfortable a great deal of the time, even when weird and frightening things are going on.

Eventually, the family turns to an "expert" for help, and instead of cute little Zelda Rubenstein, we get the excellent J. K. Simmons as Edwin Pollard, a victim (or subject?) of visits from The Greys himself. Simmons' understated performance finally gives the film a chance to open up the throttle in that Pollard's near fatalistic attitude despite some firm advice for dealing with the situation brings a note of ominous urgency that the film should have been trying harder to establish in its first two-thirds.

*Dark Skies* then transforms into a bit of a siege film as the family boards up the windows and awaits alien assault. But, wouldn't you know it, these people who were told to *stay together* have to split apart because of their own oblivious stupidity.

The film does make an attempt at tension throughout its climactic sequence and does a spotty job of pulling it off, but, to its credit, it's more "on" than "off."

It ends on a final moment I think H.P. Lovecraft — a forefather of modern science-fiction horror concepts — would have enjoyed tremendously.

*Dark Skies* is mostly all-around competent, if derivative and mostly unremarkable, with terrific performances from everyone in the cast. Joseph Bishara's ambient, almost-noises-instead-of-music



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score is the real standout, as it's a huge component in establishing atmosphere, particularly in environments that just aren't up to the task.

While Scott Stewart (of *Priest* and *Legion* fame) wrote and directed adequately, it didn't surprise me in the least to see that this film shared at least a producer and a couple of its creative-types with James Wan's 2010 hit *Insidious* given that the two films are extremely similar, sharing themes, elements, and what seems to be a dependence on much of the groundwork laid by *Poltergeist* back in 1982.

*Dark Skies* is a basic meat-and-potatoes horror film — it's taken a proven but creaky subgenre of the past, infuses it with good casting and some requisite good scares, and the result is a scary movie lucky enough to get out of the gate with more positives than negatives.

But it's no *Close Encounters of the Third Kind* or *Poltergeist*, for that matter. It's a decent time-waster while waiting for the next big thing to come down the pike.



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# Events:

## > GET LISTED

Don't see your event? Send an email to news@F5paper.com

### ARTS

#### Thursday, March 7

##### Wichita Women Artists Exhibit

Thu., March 7 to Sun., March 10  
@Lotus Leaf Cafe, 613 W Douglas Ave.

##### Artist Ed Davison and His Friends

Thu., March 7 to Sun., March 31  
Edmund L. Davidson was a nationally acclaimed artist from Wichita in the 1920s through '40s, whose largely self taught, post-impressionistic style was influenced by his friends B.J.O. Nordfeldt and Birger Sandzén. This exhibit focuses on he and his compatriots whom he supported by exchanging art and purchasing their work. @Wichita Art Museum, 1400 W. Museum Blvd.

#### Ongoing

##### "Howard Greer Designs for Hollywood and Wichita"

Tue., March 5 to Fri., Aug. 9  
This exhibit features 1950s women's clothing from the Wichita-Sedgwick County Historical Museum's collection. The designer Howard Greer's "ready to wear" pieces were sold from the Topaz Room of Wichita's Innes Department Store and are featured in this special exhibit. Museum hours are Tues.-Fri. 11 a.m. to 4 p.m. and Sat.-Sun. 1 p.m. to 5 p.m. \$4 adults, \$2 children @Wichita - Sedgwick County Historical Museum, 204 S. Main.

##### George Vollmer Collection

Sat., Nov. 3 to Sun., April 21  
George Vollmer has been an influential advocate of the Wichita Art Museum, acting as patron, director, adjunct curator and booster. This exhibition in the Vollmer Gallery features a selection of his donations of artwork. @Wichita Art Museum, 1400 W. Museum Blvd.

##### Occupancy Art: Protest and Empathy for the Worker

Sat., Dec. 8 to Sun., March 17  
Occupancy Art examines the significance artists have long held for picturing the 99 percent — or the common man. Works of art in this exhibition — spanning 150 years — reflect the ongoing empathy artists have had for the everyman and for populism. Drawn from the Wichita Art Museum collection, this exhibition is guest curated by Dr. Rachel Epp Buller, Assistant Professor of Art, Bethel College. @Wichita Art Museum, 1400 W. Museum Blvd.

##### Stacked: Contemporary Art from the Grocery Aisles

Sat., Jan. 19 to Sun., April 14  
Free. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

##### Bernice Abbott: Changing New York

Mon., Jan. 21 to Sun., April 21  
Collection of images by Bernice Abbott on the changes in New York City up to and the beyond the skyscraper boom of the 20th Century. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

##### Under Pressure: Contemporary prints from the collections of Jordan Schnitzer and his family foundation

Sat., Feb. 2 to Sun., May 19  
Bringing together 40 artists and more than 100 works from the past five decades, Under Pressure illustrates the infinite versatility and creative power of printmaking today. Charting artistic concerns from minimalism to pop and conceptual art as well as more recent art addressing race, gender and identity, the exhibition examines the primacy of printmaking in recent American art. @Wichita Art Museum, 1400 W. Museum Blvd.

##### Up Close and Personal

Fri., Feb. 22 to Tue., March 26  
New works by Shauna J. Shelton. @Gallery XII, 412 E. Douglas.

##### Bridging Art & Science

Sat., Feb. 23 to Sun., June 23

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INNES

In this linear exhibit space located on Exploration Place's indoor bridge, enjoy pieces by local artists that illustrate the intermingling of art and science. Exploration Place @Exploration Place, 300 N. McLean Blvd.

##### Curt Clonts: "This Asshole"

Sun., March 3 to Sun., March 31  
A selection of new works by Wichita native Curt Clonts. These mixed media pieces focus on happiness and freedom, represented by bright colors, birds and leaves. @Bluebird Arthouse, 924 W. Douglas.

## CLASSICAL MUSIC

#### Saturday, March 9

##### Wichita Symphony Orchestra: Mozart and Mahler

8 p.m. March brings the masterworks of Mozart and Mahler, two mighty composers meeting under the direction of Maestro Daniel Hege. Mahler's heavenly melodies will fill the concert hall in his Symphony No. 4, and principal oboist of the Wichita Symphony Andréa Banke takes center stage to perform Mozart's Oboe Concerto. \$17-\$49 @Century II, Concert Hall, 225 W. Douglas.

#### Sunday, March 10

##### Seth Girton

11 a.m. Live classical cellist, every Sunday brunch. @R Coffeehouse, 1144 N Biting Ave.

##### Wichita Symphony Orchestra: Mozart and Mahler, encore

3 p.m. March brings the masterworks of Mozart and Mahler, two mighty composers meeting under the direction of Maestro Daniel Hege. Mahler's heavenly melodies will fill the concert hall in his Symphony No. 4, and principal oboist of the Wichita Symphony Andréa Banke takes center stage to perform Mozart's Oboe Concerto. \$17-\$49 @Century II, Concert Hall, 225 W. Douglas.

**\$135 FOR A DRESS IN 1950?: The Wichita-Sedgwick County Historical Museum, 204 S. Main, has an exhibit of designer dresses sold in Wichita in the 1950s.**

## LECTURE

#### Monday, March 11

##### Science Cafe

7:30 p.m. "Charles Darwin: The Development of a Naturalist." Presentation by Dr. Alan Maccarone, Biology Professor from Friends University. All ages. Free @The Donut Whole, 1720 E Douglas.

## SPECIAL

#### Friday, March 8

##### F5 Launch Party

7 p.m. Pick up a copy of F5 on Thursday and then come help us celebrate Friday. Truck Stop Honeymoon will be gracing us with good music and there will be other goodies as well. We've been working like farmers, so come out and be rock stars. @Fisch Haus Studios, 524 S. Commerce.

#### Saturday, March 9

##### Loaf Off

11 a.m. The Anchor will host this meatloaf competition where the area's top cooks put their skills to the test by creating award-winning dishes. Proceeds will benefit your local Children's Miracle Network Hospital. Top Loaf and Best in Show will be judged by a panel including local "foodies" Joe Stumpe, Barbara Baan and Chef Don Lucero; and the general public will determine People's Choice. All ages. \$10 adult, \$5 youth, \$25 entry fee for contestants. @The Anchor, 1109 E. Douglas.

#### Wednesday, March 13

##### Tracy Morgan "Excuse My French"

7 p.m. Tracy Morgan of Saturday Night Live and 30 Rock fame brings his newest stand-up act "Excuse My French," to the Orpheum. Mature Audiences. \$59.50 orchestra rows A-K. \$49.50 orchestra rows L-W, \$39.50 Lower Balcony, \$29.50 upper balcony. @Orpheum Theatre, 200 N. Broadway.

#### Friday, March 22

##### Odell Beer Tasting

7 p.m. Sample six beers from the Odell line-up with brewery representative, Matt Shadid. Reservations with payment are required to Auburn Spirits and can be made by phone at 440-111 or in person at 13303 W. Maple. Must be 21. \$15, includes hors d'oeuvres. @Rolling Hills Country Club, 223 S Westlink St.

#### Wednesday, March 27

##### Shaken Not Stirred: A 007 Event

6:30 p.m. Tallgrass Film Association Presents- Shaken Not Stirred. The evening serves as a fundraiser for the TSA and will feature a martini competition between various Wichita bars, cigar tent, and live-action entertainment featuring Bond, with a twist. Tickets may be purchased online via the Tallgrass website or by phone at 303-9292. \$77, which includes a membership to the Tallgrass Film Association @ Abode Venue, 1330 E. Douglas.

## SPORTS

#### Friday, March 8

##### Hockey: Wichita Thunder vs. Denver

7 p.m. Doors open at 6 p.m. @Intrust Bank Arena, 500 E. Waterman.

#### Saturday, March 9

##### ICT Roller Girls vs. Northwest Arkansas

6 p.m. Roller Derby Double-Header: ICT Roller Girls vs. Northwest Arkansas All-Stars and Heartland Havoc vs. Natural Disasters. This is a charity bout for Positive Directions. After-party following the bout at The Monarch. All ages. \$11.50 advance tickets, \$13.50 at the doors, kids under 11 get in free with an adult. Positive Directions @The Cotillion, 11120 W. Kellogg.

## FILM

#### Thursday, March 7

##### IndieConnect

7 p.m. This is a platform for producers to get live suggestions or feedback on their work and meet other creatives in the industry. Free. Creative Rush @R Coffeehouse, 1144 N Biting Ave.

#### Saturday, March 9

##### Cigarettes and Coffee: The Films of Paul Thomas Anderson

2 p.m. TFA presents a free Tallgrass Filmmakers Lab examining the work of acclaimed director Paul Thomas Anderson (*Boogie Nights*, *Magnolia*, *There Will Be Blood*), lead by co-director of programming Nick Pope. The workshop is open to the public however space is limited. Advanced RSVP is required by emailing amber@tallgrassfilmfest.com or by calling 303-9292. Free. @ House of Schwan, 3636 Comotara.

#### Thursday, March 14

##### BURN: One Year on the Front Lines of the Battle To Save Detroit

7:30 p.m. This action-packed documentary captures a year in the lives of Detroit firefighters in charge of saving a city written off by many as already in ruins. The film goes inside the fires and into the hearts and minds of the men who fight them and explores courage and hope in the face of overwhelming odds. \$15 @Murdock Theater, 536 N. Broadway.

#### Thursday, March 21

##### From Here To Eternity

7 p.m. 60th anniversary screening. \$5 @Orpheum Theatre, 200 N. Broadway.

#### Friday, March 22

##### West of Memphis

8 p.m. Fri., March 22 to Sun., March 24

"Events" from page 15

## Saturday, March 9

**Hockey: Wichita Thunder vs. Tulsa**  
7 p.m. Doors open at 6 p.m. @Intrust Bank Arena, 500 E. Waterman.

## Friday, March 22

**Hockey: Wichita Thunder vs. Allen**  
7 p.m. Doors open at 6 p.m. @Intrust Bank Arena, 500 E. Waterman.

## Sunday, March 24

**Hockey: Wichita Thunder vs. Missouri**  
7 p.m. Doors open at 6 p.m. @Intrust Bank Arena, 500 E. Waterman.

(discounts available) @Wichita Community Theater, 258 N Fountain.

## Thursday, March 14

**Jake's Women**  
7:30 p.m. Thu., March 14 to Sat., March 16  
Neil Simon's semi-autobiographical play about Jake, a writer, and seven important women in his life. Jake faces many life issues and interacts through real and imaginary conversations with his current girlfriend, a wife from whom he is currently separated, his psychiatrist, his sister, his deceased first wife and his daughter at age 12 and at age 21. For ticket information, call the WSU College of Fine Arts Box Office at (316) 978-3233. \$10 GA @Wichita State University, 1845 Fairmount.



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## THEATER & DANCE

### Friday, March 8

**Sweet Charity: The Musical**  
Fri., March 8 to Sun., March 10  
At the Mary Jane Teall Theater. Showtimes are Friday and Saturday, 7:30 p.m. and Sunday 2:30 p.m. Tickets may be purchased at the doors one hour prior to curtain or online at [www.wichitatix.com](http://www.wichitatix.com). \$12 adults, \$10 students. @Century II, 225 W. Douglas.

### Saturday, March 9

**Out of My Range**  
Sat., March 9 to Sun., March 10  
The Heart of America Men's Chorus will perform the comedic "Out of My Range" about life in a men's chorus. 7 p.m. Saturday and 4:30 p.m. Sunday in DeMattias Performing Arts Center. All ages. \$15 adults, \$5 students @Newman University, 3100 McCormick.

### Saturday, March 9

**Dance Magic 2013**  
7 p.m. 38th Annual Amira Dance Production. Unique and colorful fun for the whole family. Troupes and guest will perform a variety of beautiful dances of different genres and regions. All ages. Adult \$15 advance, \$18 at the door; children under 10, \$5. The Orpheum Theater @Orpheum Theatre, 200 N. Broadway.

### Wednesday, March 13

**Doubt: A Parable by John Patrick Shanley**  
8 p.m. Chosen as the best play of the year by over 10 newspapers and magazines, "Doubt" is set in a Bronx Catholic school in 1964, where a strong-minded woman wrestles with conscience and uncertainty as she is faced with concerns about one of her male colleagues. "Doubt" dramatizes issues straight from today's headlines within a world re-created with knowing detail and a judicious eye. All ages. \$14


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**WELCOME HOME, DOUGHBOYS:** The Victory Arch was a large but not lasting tribute to welcome home the troops after World War I.

**Before urban renewal and downtown redevelopment, the hot trend in promoting your city was to put an arch on it.**

## Sprucing up the joint with arches

by Michael Carmody  
mcarmody@f5paper.com

**D**ouglas Avenue is the aorta to our fair city's heart, and as such, through boom and bust and boom again, has frequently been the focus of efforts among the city fathers (and mothers) to boost civic pride and patriotism.

Today we find it divided into historic districts primarily distinguished by different varieties of shopping opportunities; in the 1960s and '70s the watchword was "urban renewal" and a concerted effort was made to remove blighted blocks of buildings and clad remaining structures in modern facades (which ironically have aged much more tragically than the original architecture they obscure). But in the early part of the 20th century, nothing said "progress" like a gigantic arch straddling the city's widest street.

In August 1909 the city commission, at the behest of Mayor C.L. Davidson, ordered an electric sign to be fabricated and erected at the corner of Douglas & St. Francis, where it could be seen from the train tracks by incoming visitors. The sign was to have flashing letters three feet high spelling out WATCH WICHITA WIN, and would be illuminated each evening from dusk through midnight. A scant month later, on Sept. 18, the sign was installed and switched on, swelling the hearts of local tradesmen and no doubt impressing the hell out of rubes from smaller neighboring burghs.

At the time, Douglas and other downtown streets were cobbled with a nightmarish tangle of wooden poles, each spiderwebbed with wires variously dedicated to electrical current, telegraph and telephone signals and streetcar volt-



**HEY, RUBES!:** The electric lights of "Watch Wichita Win" lit up Douglas and welcomed new arrivals fresh off the train for just as long as the city and local business owners were willing to foot the bill for the juice.

age; in addition gas piping was abundant due to the preponderance of gaslights still in use from the pre-electric era. And so it came to pass in 1912 that the city took steps to clear this clutter away and update the streetscape to a more modern, clean "white way" system of electric streetlamps. The "Watch Wichita Win" sign was lowered from its antiquated wooden posts and raised again on new iron poles. The Wichita Business Association agreed to pay half the cost of this procedure.

Changing times bring changing attitudes, and within a year the city and the WBA mutually decided they were tired of paying the electric bill for the massive flashing sign, and it went dark. Soon after followed discussion of taking

the sign down altogether, though just a few months later, in spring of 1914, the business association asked the city to consider turning the lights back on again. It was not to be. On Aug. 25, 1914, after five years of service, the sign was unceremoniously taken down at one in the morning by a crew utilizing the fire department's "aerial motor truck."

But Wichita's flirtation with arch-ery was not yet finished. World War I broke out the next year and when the armistice came in November 1918, the city's civic leaders once again felt compelled to erect a span across Douglas, this time at its intersection with Lawrence Street (now known as Broadway). The Victory

see "Arches" page 20

## ASTROPOOP!

THE SKINNY ON YOUR WEEK  
by Diviner Mme Zanzibird

**Aries:** (March 21 — April 19)  
Week rating: F3  
A mysterious stranger holds the key to your heart — and your storage unit.  
This week: Bedazzle your way there.

**Taurus:** (April 20 — May 20)  
Week rating: F4  
Telling your boss “I thought we were sequestered!” will not get out of coming to work.  
This week: Spray paint your deepest fears in a public place.

**Gemini:** (May 21 — June 21)  
Week rating: F1  
You forgot one room when you did a spirit cleansing of your new home. That was a significant oversight.  
This week: Try not to get kicked out of Wasabi again.

**Cancer:** (June 22 — July 22)  
Week rating: F4  
If you don't want to live on Maggie's farm no more, don't.  
This week: Visit the Chisholm Trail Museum.

**Leo:** (July 23 — Aug. 22)  
Week rating: F5  
You never know who you'll meet at midnight in Old Town.  
This week: You'll look extra fab in plaid.

**Virgo:** (Aug. 23 — Sept. 22)  
Week rating: F2  
You'll be inspired to go into scientific research after learning of the Mississippi baby who overcame HIV.  
This week: Skip “free hummus Monday.”

**Libra:** (Sept. 23 — Oct. 23)  
Week rating: F1  
Don't advertise the fact that you participated in the Keeper of the Plains “Harlem Shake” video.  
This week: Wear a beret in Barnes & Noble.

**Scorpio:** (Oct. 24 — Nov. 21)  
Week rating: F4  
Fate will smile down on you this Wednesday at Sport Burger.  
This week: Kiss a Leo like you mean it.

**Sagittarius:** (Nov. 22 — Dec. 21)  
Week rating: F2  
You're a lot like Michael Scott in The Office: playful, hapless and secretly cool.  
This week: Rotate that frown 180 degrees clockwise.

**Capricorn:** (Dec. 22 — Jan. 19)  
Week rating: F1  
You'll meet an actuary with a mischievous grin on Thursday.  
This week: Put the “love” in Dr. Strangelove.

**Aquarius:** (Jan. 20 — Feb. 18)  
Week rating: F3  
I don't care if Mercury is in retrograde!  
Double-check your work and get shit done.  
This week: You're a vision in lavender.

**Pisces:** (Feb. 19 — March 20)  
Week rating: F5  
You'll put a flutter in a Gemini's heart.  
This week: Get lucky at Lucky's Everyday on Douglas.

## ¡Ask A Mexican!

by Gustavo Arellano  
themexican@f5paper.com

**D**ear Mexican: You mentioned in the past that your Dad is against illegal immigration, but that's a voice you never hear. Why aren't the legal immigrants and legal aliens “vocally outraged” about the illegals who drive down wages, drive up housing prices, use government services, give all immigrants a bad name and are on the verge of getting amnesty for cutting in line? The illegal immigrant has very little effect on my life, but seems to have a huge impact on the legal immigrant.  
**My Best Friend is Half-Mexican**

Dear Gabacho: You don't hear the voices of legal immigrants in the illegal-immigration debate? Republicans trot those tokens out all the time — look at Marco Rubio. Plus? I can disprove every single point of yours — just buy my book

for details! Finally? You say illegals “has very little effect” on your life, yet you took the time to rant, and used legal immigrants as your cover to do so. That's like saying you're concerned for the Mexican janitor when complaining to management about how smelly your coworker's *caca* stinks.

**I'm an American girl who works at a diner with a lot of very attractive young Mexican men. Most are from the countryside, and only two claim to have been to a large city before moving here. I was constantly cat-called, whistled, and winked at by everyone (including the boy whose attention I've been trying to get) until one of our cooks (and his friend) told everyone to stay off and that “Ella es MI novia.” He showers me with unwanted gifts and**

**continuously tries to walk me home from work even though he lives in the other direction. I've been firm but**

**he still won't back down. He tells me that he's the only man from Mexico that I'll meet that won't ever cheat on me or try to control me (I am very independent), that any other man from Mexico would not see a problem with sleeping around, and that it is romantic to continue to court and wait for a young woman even if she says no so I should stop trying to stop him. He also**

**sees no problem with our 11-year age gap.**

**My Spanish is quite good but my understanding of the culture is minimal at best. I understand that the culture is still very macho, especially**

see “Mexican” page 19



¡ASK A MEXICAN!

## Jonesin' Crosswords “Ob Course”— getting a new start.

by Matt Jones

### ACROSS

- 1 Liberty org.
- 5 Dave's bandleader
- 9 Used as source material
- 14 Each episode of “24”
- 15 “Major” constellation
- 16 Blah
- 17 Thieves who take X-rated DVDs?
- 20 Gorp piece
- 21 He killed Mufasa
- 22 Nebula animal
- 23 Really untrustworthy looking
- 25 As well
- 26 Tachometer stat
- 29 Roll call response
- 30 Company with orange-and-white trucks
- 33 Like some minimums
- 34 Fascination with Dre, Eve and Wiz Khalifa?
- 37 Get wind of
- 40 Fleur-de-
- 41 Start of a Danny Elfman band
- 42 Jamaica or Puerto Rico, if you're drawing a map?
- 45 Bert who played the Cowardly Lion
- 46 Change the clock
- 47 Icicle spot
- 51 “I'm \_\_\_ Boat” (“SNL” digital short)
- 52 \_\_\_ Lingus (Irish carrier)
- 53 What many gamblers claim to have
- 55 “Double Dare” host Summers
- 57 Cheese that melts well
- 59 Part of TNT
- 60 Debt to ducts?
- 64 Wilkes-\_\_\_, Penna.
- 65 Kings of \_\_\_
- 66 Duncan of the Obama Cabinet

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| 29 |    |    |    |    | 30 | 31 | 32 |    |    | 33 |    |    |
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| 37 | 38 | 39 |    |    |    | 40 |    |    | 41 |    |    |    |
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| 64 |    |    |    |    |    | 65 |    |    |    | 66 |    |    |
| 67 |    |    |    |    |    | 68 |    |    |    |    | 69 |    |

- 67 One-for-one trades
- 68 \_\_\_ Tomb (solitaire game)
- 69 Ray of light

### DOWN

- 1 Zooming noise
- 2 Like cookies made without ovens
- 3 Keaton of the Silent Era
- 4 Parabolic path
- 5 Add sparkle to
- 6 51, for one
- 7 Superpower that split up
- 8 Calif. newspaper
- 9 Spanish actress often seen on “The Love Boat”
- 10 Kansas county seat (hidden in VIOLATION)
- 11 Pinky's partner
- 12 It's north of Afr.
- 13 Dungeons & Dragons game runners, for short
- 18 Key at the top left
- 19 School, to Sarkozy
- 24 Feeling while watching slasher movies
- 25 Skirmish

### LAST WEEK'S ANSWER

(Well, March 27, 2007's answer. We know you've been waiting for it.)

|   |   |   |   |   |   |   |   |   |   |   |   |   |
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| B | E | C | K | E | T | W | E | E | N | O | E | R |

- 27 \_\_\_-rock
- 28 “Tell \_\_\_ secrets...”
- 31 Less like thou?
- 32 Seemingly endless pit
- 33 They usually weren't hits
- 35 \_\_\_ Taylor LOFT
- 36 Bobby, to Hank Hill
- 37 Track star Jones
- 38 Israeli statesman Abba
- 39 Moorish fortress in Spain
- 43 \_\_\_-Roman wrestling
- 44 Symbols called “snails” in some languages
- 48 Dress
- 49 Shakespearean title city
- 50 Feuder with Moby
- 52 City where Van Gogh painted
- 54 Positive vote
- 56 Gp. for Baby Boomers
- 57 Hot wings cheese
- 58 Out-of-control situation
- 60 Channel with the slogan “Very funny”
- 61 Labor org. based in Detroit
- 62 Sandwich that's now a potato chip flavor
- 63 It's settled when settling up

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# WAM has a new conversation piece

by **Lindsey Herkommer**  
lherkommer@f5paper.com

The Wichita Art Museum's five-month-old Wichita Art Chatter is off to a great start. This event brings together an interdisciplinary line-up of local creatives to present on a range of topics. Quickly,

Wichita Art Chatter follows the Pecha Kucha presentation format – 20 images for 20 seconds each. The slides move on a timer to ensure that presenters keep pace and eyes do not glaze over. If you are unfamiliar with presentation style, and even more unsure as to how to say it, here are the basics:

This 20-by-20 format was developed by two architects, Astrid Klein and Mark Dytham of the Tokyo-based firm Klein Dytham Architecture. Klein and Dytham not only devised a snappy method of presentation, but they put it toward creative ends.

They started "Pecha Kucha Night" in February 2003. These evening events gave young professionals a venue to share their work, enjoy a creative exchange of ideas, and network.

Since then, Pecha Kucha Nights have spread to over 440 cities worldwide – including Wichita.

The name Pecha Kucha is the Japanese word that describes the sound of conversation, similar to "chit-chat." Pecha Kucha is pronounced in a variety of ways, the most popular being something like [PEH-cha KOOT-cha]. However you

"Mexican" from page 18

**in the countryside, so I've tried to learn more about it. Everything I look up or hear is about how all Mexican men cheat even though I know this is not true. Could you please explain this gap between our culture? Is it truly acceptable to cheat on one's special other? Why is it romantic to drive a woman crazy?**

**Lost in the Gap**

Dear Gabacha: What your describing is the culture of *pretender*, the Mexican courtship ritual where the man is supposed to suffer at the cold shoulder (connected to the heaving bosoms) of his beloved, as best exemplified in the song "Tu Enamorado" or the Maria Félix-Pedro Armendariz classic *Enamorada*. Just roll with it! And be glad he hasn't brought back another Mexican courtship: ritual kidnapping.

Ask the Mexican at [themexican@f5paper.com](mailto:themexican@f5paper.com), be his fan on Facebook, follow him on Twitter @gustavoarellano or ask him a video question at [youtube.com/askamexicano](http://youtube.com/askamexicano)

navigate the pronunciation, the Wichita Art Museum takes social mercy on us by using "chatter."

This last Art Chatter took place on Friday, March 1, with an incredible round of presenters: Bluebird Arthouse owner Emily Brookover, Tallgrass Film Association executive director Lela Meadow-Conner, chef and creative philanthropist Surya Ramjali, artist Randy Regier, percussionist Gerald Scholl, dancer and choreographer

Sabrina Vasquez and graphic designer Jonathan Wood.

Brookover brought down the house with a hysterical, yet pragmatic lesson on how to draw a tiger and where to purchase the necessary supplies (Bluebird Arthouse, naturally).

Meadow-Conner wove a personal tale of international and intergenerational ties to Sweden – a heartfelt presentation that emphasized the closeness of personal relationships despite time and space.

Ramjali, known as the "One Night

Chef," described how he wove together his passions for cooking and charity for an entrepreneurial endeavor that is making the world a better place on meal at a time.

Reiger, artist and founder of the American Dream Technical Institute, shared the history of Wichitoy and other curiosities unearthed in his creative practice.

Scholl shared his inspirations, travels, and passion for hitting big drums with giant mallets.

Vasquez conveyed her choreographic process for her original work "The Dinner Party" while a dancer flanking the projection screen provided another layer visual illumination to her presentation.

Wood indulged audiences in what a freelance graphic designer does through the eyes of his friends, family, government, media and bartender for a light-hearted presentation of self-deprecating humor and honesty.

Art Chatter presentations are not just speedy, but prove to be intriguing, humorous, and sincere. The best part of the event is learning who the many cultural contributors of Wichita are and

what they do. Often, they are the roots of Wichita's grassroots creative scene. They are the forces behind major events, new businesses and creative happenings. They are not always so visible to the public and this is a bit of spotlight recognition for their work.

If you ever wanted to meet the creative professionals that play in your symphonies, grace your stages, design your graphics and give you something interesting to do on the weekend, this is the place to shake their hand and say "thanks." There is a cocktail hour with a cash bar before and after the presentations, making networking and causal introductions a breeze.

Wichita Art Museum is on to something great with innovative public programming, such as this.

The next Wichita Art Chatter at the Wichita Art Museum will be Friday, April 19. Cocktails with cash bar begins at 6 p.m. Save the date and show up early. Bring an open mind and open heart (a few business cards too), you will leave pleasantly fulfilled.

For more information on Wichita Art Chatter, visit [wichitaartmuseum.org](http://wichitaartmuseum.org)

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**POSITIVE DIRECTIONS**



**A MAN AND HIS HAPPY PAINTINGS:** Curt Clonts shares his life story with the dozens of people who came to hear his artist's talk on Saturday, March 2, at the Bluebird Arthouse.

PHOTO BY MIKE BRILEY

**"Clonts" from page 10**

of the crowd, he gave a semi-sweet, sometimes sentimental and sometimes unblinking look into the childhood that made him the artist he is today.

"All the artwork that I do comes from my love of music," Clonts said. "If it weren't for music, *nothing* would get done. Nothing."

He cited his College Hill neighborhood with large Catholic families and friends who had lots of older brothers "listening


to the coolest music when you're growing up." For Christmases and birthdays he was getting albums by Jimmi Hendrix and The Doors. "I don't know if my mom knew who these groups were, but I did."

The atmosphere that his mother fostered (and supplied the sound track for) "was always fun and cheerful — and colorful," he said.

But it was tempered with the realities of the outside world. He told about the influence of the Vietnam War on his childhood and smoking pot in the sixth

grade (and praying for forgiveness at Blessed Sacrament). He talked about learning painting techniques from his grandpa, forming glam garage bands, and "a few drug experiences — that weren't negative, if that's possible." The point was to show how it all culminated into the art that he does now.

And his mom, he said, "knew most of that stuff. Except the opium."

Curt Clonts' show, "This Asshole," will be on display at Bluebird Arthouse through the end of March. 


**"Arches" from page 17**

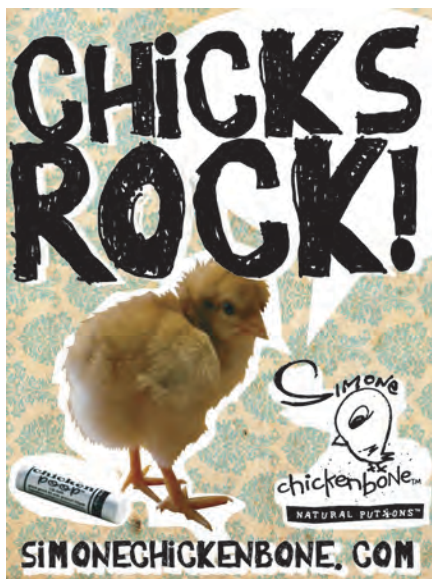
Arch was conceived as a welcome-home tribute to local troops returning from service in the ghastly Great War and when built dwarfed the spindly "Watch Wichita Win" sign.

Architect Don Buel Schuler, who had been Frank Lloyd Wright's site architect on the Allen-Lambe House project, designed the 40-foot-high Victory Arch; it was constructed of wood and finished in white stucco. Citizens donated \$6,400 of the \$8,200 budget for the arch, and the remaining \$1,800 was provided by civic booster Walter Vincent, who would go on to become a founding member of the Wichita Art Association the following year.

The arch, emblazoned with the slogan FOR THE LIBERTY OF THE WORLD, was finished just in time for a massive parade on May 9, 1919. A crowd of 105,000 spectators packed both sides of Douglas Avenue, cheering the returning troops.

The Victory Arch was never intended to be permanent, and a few months after the homecoming parade, area businessmen began to tire of the giant obstacle, which obscured visibility and snarled traffic at one of the city's busiest intersections. In January 1920 a petition was submitted to the city asking that the arch be dismantled. There was

talk of moving it to Riverside Park, but this was quickly deemed unfeasible. By March, it was decided that the memorial would be razed, according to the *Wichita Beacon*, "as soon as Walter Vincent, who promoted the building of the arch, is reimbursed \$1,800." In August 1920 the deed was done, and Douglas Avenue has ever since been archless. 



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