

FREE
LIKE SPEECH

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Issue 3, Vol. 1 • March 21, 2013

WEEKLY
EVERY THURSDAY

F5

*work like a farmer
party like a rock star*

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A powerful documentary about murder and injustice rolls into The Orpheum Theatre. p.11

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Consumers need to rise up to fight the eroding right to own their own digital media. p.16

Social Sec ... oh, shiny gun problem

by Bill Jenkins
bjenkins@f5paper.com

Last week, I explained why privatization of Social Security would not be good for those already on the program. I promised that this week, I'd explain why you younger folks would not do so well under privatization either.

It turns out that I am more like my basset hound (Miss Angela Basset) than I would care to admit. Just like she will lead me out on a walk and then get diverted by some random smell that she found interesting, I got sidetracked. Something shiny got my attention.

The gun folks are at it again. Now, the idea that students will be safer if teachers are armed is getting some support. Armed teachers will supposedly take out any intruder who threatens the lives of the students. I guess I can see their logic though I am not sure that I can buy it.

There is pressure from the gun lobby (The NRA) and its supporters to make

it possible to carry concealed weapons everywhere. In fact, some would go as far as to mandate gun ownership. The theory is that the possibility that anyone could be armed and lethal would be enough to deter potential bad guys. As Wayne LaPierre said, "The only thing that will stop bad guys with guns is good guys with guns."

I don't want to make this column about that today. I have mixed feelings about guns. I did not own a gun until my mom, cleaning out my dad's stuff after his death, found a small revolver. She handed it to me and told me to take it, that she didn't want it in the house. I still have it.

That being said, I'm not sure that my little pistol will stop any serious crime. We'll talk about that later. What I noticed this week is that the same folks who are calling for almost unlimited concealed carry "by responsible gun owners" don't always walk the walk.

One of the few public places where gun toting is forbidden is in the state legislature. What's that all about? Are they afraid of constituents taking issue with their speechifying? Or are they afraid of one another? Why would the rationale that armed people are safer people not apply in the legislature?

I have some thoughts on that, but too

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much sense to voice them now.

The other place where possession of a firearm is strictly forbidden is on airplanes. There is even an outcry that the TSA is proposing to allow small pocketknives. If we are all safer when good guys have guns (or even little knives, nail clippers, etc), why is this logic not good on planes? What self respecting terrorist would be so stupid as to start some shit on a plane loaded with good guys with guns? Is this a logic free zone?

Aristotle would pose this as a syllogism. We are all safer when good guys are armed. The place we need to be safe is on an airplane. Therefore good guys on planes should be able to fly armed.

Reduction ad absurdum anyone?
Back to Social Security next week. I promise.

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LEGAL MUMBO JUMBO

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ABOUT THE COVER



Pre-schism Jake in Prague, a watercolor by Richard Davies.



BILL
JENKINS

Corporate Farming 101: Follow the bills

Our governor is playing hide-the-pig with the people of Kansas.

by Jean Schodorf
ourkansasvoice.com

Something big is coming to Kansas, so big that Governor Sam Brownback is asking for \$10 million in tax breaks, but the Department of Agriculture and the Department of Commerce won't tell us what it is. They just say, "Pass the bills, and trust us."

The governor wants to repeal restrictions on corporate farming (known as confined animal feeding operations, or CAFOs), and expand right-to-farm laws that would make expansion of CAFOs easier and cap damage amounts from nuisance lawsuits. He wants to make establishing a site for a new facility easier and weaken environmental protection laws against CAFO lagoon pollution.

Monitoring and regulation will be reduced because of budget cuts.

Currently, Kansas limits corporate ownership to family-farm corporations, family partnerships or corporations with 15 or fewer stockholders who must be resident of Kansas and one partner or stockholder must live on the farm or be active in the operation of the farm.

Because of the drought, farmers have decreased the size of their cattle herds and herds are at an all-time low. Secretary of Agriculture Dale Rodman, a retired Cargill executive, is encouraging farmers to switch to other kinds of animals, including poultry, large dairy operations, goats and swine.

This series of bills, if passed, would allow large corporate farming outright into Kansas.

A recent *Topeka Capitol Journal* article reported that the governor wants to expand the corporate farming law to allow new facilities for raising dairy and poultry and also to attract large companies to invest in raising cattle, swine, poultry, sheep and goats for slaughter.

TAX EXEMPTIONS

The investment that the governor is asking for must be big because changes proposed in Senate Bill 202 would enable

the administration to grant a \$10 million sales tax exemption and corporate income tax credits for the first year and make it retroactive for 2012.

In addition, there would be a \$750,000 hit to the local county, wherever that may be, on the sales tax exemption. Then, there would be \$3.3 million in exemptions every year thereafter.

SB 202 seeks to change the High Performance Investment Program. This is a program used by the Commerce Department for businesses who have large investments and high paying jobs.

However, the governor is seeking to eliminate exemptions for over 700,000 taxpayers by eliminating the home mortgage interest and property tax deductions and wants to keep the penny sales tax rate. Also, the budget is in the red and budget cuts are expected, but yet, this governor wants to give a \$10 million deduction to an un-named business.

All we know about this business so far is that it's big and tax exemptions have been promised to it.

see "Farming" page 4

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SUNDAY: 12PM - 6PM



STRAIGHT FROM THE BROCHURE: The Canadian Grenadier Guards is a primary reserve infantry battalion. Located in the heart of Montreal, it is Canada's oldest militia unit.

Hey, nice hats; quickly now, let's join the Canadian Army

by **Elizabeth Stevenson**
estevenson@f5paper.com

I have a habit, a frequently unfortunate one, of making large, sweeping decisions without dwelling too long on the minutiae of what I perceive to be extraneous details or consequences.

It was through this laissez-faire (and now wholly repealed) mode of operation that I came to unintentionally join the Canadian Army.

Since Canada and the United States enjoy many common cultural norms and genealogical roots, the differences between our two countries are sometimes not as self-evident. A particularly obvious one, however, is the fact that Canada is a member of the British Commonwealth and the United States is not. This means that Canada shares many things with Britain, some of which are lovely — like endless cups of Earl Grey tea — and some of which are less so — like endless cups of Earl Grey tea. It really depends on whether or not you like Earl Grey tea. I do, so I have always been a happy, if not overly patriotic, member of this Commonwealth.

Canada and Britain also share a Queen, and the various traditions that are connected to that whole bizarre situation.

Exhibit A: Her Majesty must be guarded at all times, by very manly men in fetching red coats and huge fuzzy hats, who stand still all day long and never crack the merest hint of a smile, even when cute girls try to kiss their cheeks. These are the Queen's Foot

Guards, otherwise known as "Busbies," who wear black bearskin caps (from Canadian black bears) sometimes mistakenly called busbies, hence the name.

The bearskin caps were first worn by British, Spanish and French soldiers in the Eighteenth Century. These hats made the soldiers appear taller and scarier, and everyone believed that this fashion decision had contributed to their victories. And while impressive, they are terribly difficult to maintain on a muddy battlefield, so they quickly became part of everyone's ceremonial uniforms.

Our parliament building — or "The Hill" as it is affectionately (?) called — is the seat of all power in Canada, and must therefore be treated to the same level of protection as the Queen's residence itself. So, we employ a bunch of Ceremonial Guards — "ceremonial" is the operative word here — to "guard" The Hill and the Governor General's (the Queen's representative

in Canada) home in this manner. But we choose to solicit local talent instead of culling from the ranks in Britain. One of the regiments honored with this exalted task is located in Montreal and called the Canadian Grenadier Guards.

Near the end of my first year of architecture school, it struck me that I should start thinking about summer employment.

For those who have wisely declined the deadline and coffee-fueled hysteria of architecture school, I should probably explain that students in this particular faculty rarely are able to think too far in the future; anything beyond the current project's final critique is a lifetime away.

So, I was understandably in a bit of a rush to find a job once I realized that summer was quickly approaching and charm alone does not pay the bills.

Allowing myself a five minute break, I proceeded to the student employment office where I was confronted directly by a life-sized photo of one of these smartly-dressed Busby guards, instantly recognizable from Buckingham Palace fame.

There was a very generous sum printed below the guard's photo: this was more money than I could earn in an entire year of waitressing!

Not taking the time to inquire within, I quickly jotted down the number on the poster, confident that I could be relied upon to stand still for extended periods wearing a big black furry hat, especially if I was being remunerated for my efforts at that scale. Returning to the studio, I called the number, made an appointment to speak with a recruiting officer the following afternoon; and, satisfied that I had at least taken the first step in finding a summer job, turned my mind back to the fascinating study of concrete slump testing.

In my usual rush, I was a bit late to the appointment, and was, somewhat sternly I felt, hustled in to a small office with bare walls, containing a single desk and chair, enlivened only by the buzz and flicker of elderly fluorescent lights.

The gentleman I spoke to was wearing a nondescript but well-pressed uniform, and spoke in a rather unsettling staccato — not rude, but certainly not a tone that promotes conversational ease.

He briskly inquired after my fitness level, academic pursuits, mechanical competence, and asked if I would be

see "Army" page 20



ELIZABETH STEVENSON

*"Farming" from page 2***REMOVE THE LOCAL VOTE**

Meanwhile, another bill in the Senate — SB 191 — is trying to repeal the limited corporate farming restrictions and also repeal the right of a county vote on the presence of a corporate farm.

Currently, corporate farming companies such as Seaboard and Tyson are subject to many restrictions, but SB 191 would repeal all restrictions on corporate farming, thus allowing entities like Tyson or Seaboard to come to Kansas.

In current law, if a county wants to allow a CAFO in the county, they can pass a resolution or hold a public vote. There have been 20 public votes on swine facilities and none on dairies or other animals. The results in almost all elections were to deny a swine facility in their county. Greeley County had an election and voted to deny a swine facility, but later reversed its vote. Seaboard is finishing construction of a 100,000 swine facility.

So, here is our second hint about the identity of the intended beneficiaries of these new laws: swine. The administration wants to eliminate elections that have almost universally stopped corporate swine farming.

SHAME AND BEGGERS

A hearing for SB 191 was held recently. Farm Bureau, the Pork Association and the Kansas Livestock Association were in favor of the bill. The Kansas Farmers Union and the Kansas Rural Center were opposed. Kansas Farmers Union president Don Teske said he thinks that repealing the corporate farming law would threaten existing farmers and local control.

"I'm ashamed of the governor," Teske told the *Capitol Journal* in February.

Chad Bontraga, an economist with the Kansas Department of Agriculture, said the bill has the potential to expand beef and hog operations by 10 percent, produce 1,500 jobs and add \$183 million to the economy.

Tim Stroda, president and CEO of the Pork Association said that many corporations bypass Kansas because of the ability of the county commissions and voters to block large hog production facilities.

"These are large companies. These are professionals. They are not used to having to beg to do business when large corporations are told they need approval from local officials," Stroda told the *San Francisco Chronicle* earlier this month. "The meeting starts to go downhill in a heck of a hurry."

So, now we know that it is big, has been promised exemptions and doesn't want to have to go through the voters or county commission. It must be swine.

EXPANSION AND PROTECTION

SB 168 and House Bill 2293 would expand the right-to-farm laws and allow these rights to transfer when a farm is sold.

These bills would give a farmer the

My point has been to show you the extent that the Brownback administration has gone through in secret to change the laws and bring some unknown entity to Kansas without telling the legislature or the people.

right of reasonable expansion and puts a cap on damages in nuisance lawsuits. They also allow that right of reasonable expansion to be transferred if the farmer sells or inherits. SB 168 passed 39-0. It sounds fairly reasonable — alone.

Summing our hints up: it's big, getting exemptions, probably swine, and is big or will reasonably expand — and it doesn't want nuisance lawsuits.

LOCATION, LOCATION, LOCATION

Presently, a farmer or a rancher applies to Kansas Department of Health and Energy for a CAFO. The process takes about 12 to 18 months. There are distance requirements from structures and other things and during that time — a neighbor might put improvements on his or her property that could jeopardize the application. This bill would prohibit any improvements on the neighbors' farms from the date of the application for 18 months. And, additional 18 months could be approved, also. In other words, it could be three years before a neighbor could add or improve their own property while waiting to see if the application is approved next door. HB 2207 passed 119 to 0.

Summarizing: It's big, getting tax exemptions, probably swine, has rights for reasonable expansion, doesn't want a vote and will prevent a neighbor from improving their property for up to three years.

WASTEWATER DEREGULATION

HB 2501 has already limited transfer of water rights and makes clear that the state's Division of Water Resources has no authority over wastewater storage structures on a CAFO.

The first part of this bill allows transfer of water rights up to 4 million gallons in a single year. This probably applies to horizontal fracking used by the petroleum

industry, but maybe not.

The second part of the bill makes it clear that the Division of Water Resources has no authority over a wastewater storage structure for a confined feeding facility if it has been approved by KDHE and holds less than 150 acre feet. This passed the state house by a vote of 117 to two.

So, it's big, getting tax exemptions, probably swine, has rights for reasonable expansion, doesn't want a vote, will prevent neighboring property improvements for up to three years, and once approved won't have to worry about the Division of Water Resources looking at the wastewater storage structure.

DECLINING BUDGETS, DECLINING REGULATION

This is the last point: declining budgets and regulation.

Because of the recession, budgets were cut for many years. The Division of Environment includes the bureaus of Waste Management, Air, Water, Environmental Remediation and the Environmental Field Services. The number of employees has decreased

from 551 to 445 for 2014. For the CAFO department, there are only eight employees to monitor 1,500 state certified facilities and 450 federally certified facilities. The Water Plan has been cut, too and fewer and fewer water wells and septic systems are being tested because the governor vetoed \$750,000 in 2013.


Given the state's self-inflicted budget woes, the probability of more cuts is likely and that means fewer staff to monitor whether or not regulations are being followed in these facilities.

SUMMARY

If you have made it to the end, thank you for getting through this article. Whether you are in favor of corporate farms or not, my point has been to show you the extent that the Brownback administration has gone through in secret to change the laws and bring some unknown entity to Kansas without telling the legislature or the people.

It is organized and well-orchestrated and it will probably happen.

They strategically started some bills in the House and some in the Senate. They also had different committees to hear the bills, so it was difficult to track the changes to the law. And they want to take away the vote of the counties, silencing the voice of the people once again.

This is not the only example of things being done in secret or not communicating key information needed to make informed decisions by the legislature. 

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PHOTO BY RYAN HENDRIX

Rickett Pass and friends help pass the time

Hard-playing Michigan band makes a laid-back stop at Lizard Lounge.



SO EASY IT'S SPEAKEASY: Brody Wellman picks up a little spare bass for a quick, loose set with Rickett Pass.

by Jedd Beaudoin
jbeaudoin@f5paper.com

Not everything that has an acoustic guitar, a banjo, or a mandolin and is played at high speed is bluegrass. Sometimes it's just rock 'n' roll without — or with very little — amplification. Case in point, Rickett Pass, an outfit from the great state of Michigan that wandered to Lizards Lounge last Friday on a three way with Joey Henry's Dirty Sunshine Club and Slaughter Daughters.

The quartet — augmented on this night by Carrie Nation and The Speakeasy bassist Brody Wellman — took to the stage not long after midnight for a set that consisted of numbers fast and furious that were also tuneful and loaded with tales of roads traveled by all manner of vagrant, vagabonds and general ne'er-do-wells whose hearts might be a little stained but who are still ultimately good. Banjo man Mason Damn Tinsley took lead vocals on virtually all the tracks, belting 'em out in a rough-edged voice that was consistently tinged with a Midwestern affability. Rickett Pass isn't a group of guys who play tough and sing about hard living, it's a group of guys who play hard, live hard and, at the end of the



THAT MACHINE RUINED HIS LIFE: Mason Damn Tinsley sang lead, even when he was carrying the washboard player on his back.

see "Rickett" page 7



★★★★★

Meir
Kvelertak

Roadrunner, 2013

by **Jedd Beaudoin**
jbeaudoin@f5paper.com

Kvelertak — stranglehold in the band's native tongue, Norwegian — returns with a sophomore release that is ever as much promising its 2010 self-titled predecessor. Like the sextet's live shows this is a relentless ear bashing that jumps between the good time rock 'n' roll of AC/DC and Thin Lizzy ("Spring Fra Livet") to blackest Black Metal around (the opening strains of "Trepan," for one). No matter which idiom the band swings to, hooks abound. The triple guitar attack of Vidar Landa, Bjarte Lund Rolland and Maciek Ofstad makes sure those scorching guitar lines stay with you long after the final note of album closer "Kvelertak" has rung out.

And, provided you know Norwegian of course, you can sing along with the album's first single, "Bruane Brenn" as easily as you can with any standard pop radio fare. (The boys even put in a little Southern Rock boogie for right around the three-minute mark.) Stalwart bangers will rejoice in the presence of three epic tracks, including the nearly nine-minute "Tordenbrak," which covers just about every twist and turn Kvelertak is capable of in that space — and even capable of a little nod to space rock.

All this sub genre hopping is done as seamlessly as the wide-ranging musical moods heard on early Metallica albums. You'll be thoroughly engaged with most measures of these 11 tracks. Produced, once more, by Converge's Kurt Ballou, *Meir* suggests that Kvelertak can do no wrong.



★★★★★

Renacer
Senses Fail

Staple, 2013

by **Jedd Beaudoin**
jbeaudoin@f5paper.com

In Spanish "renacer" means "to be

reborn," and that title couldn't be more fitting for the fifth album from Senses Fail. The veteran New Jersey band has a new producer (Shaun Lopez), a new guitarist (Matt Smith, who joins Zack Roach), and a determination to usher in a heavier, wider-reaching sound. Buddy Nielsen and friends know this new heaviness comes not from overstuffing songs with "brutal" riffs alone but instead through contrasts of light and dark, spacious passages that give way to anthemic choruses, and a seamless fusing of aggression and melody.

"Mi Amor" alternates between melodic passages that almost call to mind '70s radio rock and the extremes of extreme metal. Those dynamics are in place throughout the record — including "The Path" (destined to follow "Mi Amor" as a single and destined to become a live favorite), "Ancient Tombs" and "Snake Bite." Although the template for the album is established in early moments of the opening titular cut there's no sense that the band is repeating itself throughout.

You won't soon forget the opening moment of "Closure/Rebirth," nor the guitar lines that Roach and Smith have found throughout, nor the punch of Dan Trapp's drums, nor Jason Black's bass work, nor the way that *Renacer* sounds at once of this moment and timeless.

Thirteen years into its career Senses Fail shows no sign of stagnating — and no sign of stopping.



★★★★★

Earth Rocker
Clutch

Weathermaker Music, 2013

by **Jedd Beaudoin**
jbeaudoin@f5paper.com

Clutch returns with its first album in four years and the results are predictably and refreshingly loud, skuzzy, and more fun than most rock albums that'll come down the line in the next half decade. The bitchin' boogie "Earth Rocker" doesn't so much start as it comes down from the heavens, lands on your turnta-

see "Albums" page 7

THEY SURE SEEM CONFIDENT: Slaughter Daughters — Cece Honey (guitar/vocals) and Ari Rose (banjo, vocals) — have made some marked improvements to their set.



PHOTO BY RYAN HENDRIX

“Rickett” from page 5

night, are out for the same good time as all of us.

Tinsley didn't shy away from making a little bit of show with diminutive wash-tub player Dallas Morgan who climbed aboard the bearded man's shoulders for a brief spell and later sat upon his knee for a good bit of merriment. Mandolin man Joe Vega was wide-eyed and wild for most of the night and guitarist Matt Hicks held down the strings and the mountain man beard end of the stage just fine. The songs? Stuff about the road, stuff about cocaine, and, at least according to the band's frontman, no songs about women. There was medley of popular bluegrass tunes at the end of the night and Carrie Nation's Rev. Aaron Morris and Jarrod Starling joined in the festivities momentarily on trumpet and vocals, respectively, adding a little bit of fun and flair to a decidedly laid back set.

Rickett Pass may not change your life but as a way to pass an evening, a way to get down for the night, or something to do while you down a few downtown, a Rickett Pass gig is a perfectly acceptable way to pass the time.

Everybody's sweetheart Joey Henry

“Albums” from page 6

ble and sucks you up, taking you to a far off galaxy where Neil Fallon and Co. host an endless party populated by robots, space babes and funny little cigarettes.

The group has lost none of its blues-tinged tendencies as evidenced by “D.C. Sound Attack!” and “Gone Cold,” nor has it lost touch with what made *RobotHive/Exodus* one of the must-have albums of 2005 (“The Face,” “Cyborg Bette”). Perhaps most importantly, Clutch's trademark humor remains in place, and it surfaces in many subtle and not-so-subtle ways throughout.

There are already those who are calling this Clutch's “return to form” album but Clutch never really lost its way. Instead this is just a reaffirmation of the Maryland outfit's rock 'n' roll supremacy.

opened the night with a series of songs (or stories) from the book of *The Dirty Sunshine Club*.

Most of the set was Henry and his voice and banjo as he played through a series of often pretty and almost always sad and heartfelt songs. He was joined here and there by Cecilia Raheb (Cece Honey of fellow openers Slaughter Daughters) and, for some real magic moments the aforementioned Rev. Aaron Morris.

Brody Wellman lent a hand — two, actually, and a bass, heh — to those Slaughter Daughters — Cece Honey (guitar/vocals) and Ari Rose (banjo, vocals). The duo has made some marked improvements in recent times — both women sing with more confidence and you get a sense that some time on the road has sharpened their performance skills. There's not a wide range of rhythmic variation within a SD set; the songs don't stand in as sharp relief to one another as they could; with a slightly more dynamic set the outfit might hook a few more ears, though no one in Friday's crowd seemed to mind.

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Thursday, March 21

Scott Allan Knost
5 p.m. @Smith's Market, 211 S. Main St, Hutchinson.

Friday, March 22

Lacey Cruse
8 p.m. All ages. Free. @The Donut Whole, 1720 E. Douglas.

Second Nature
8 p.m. Must be 21. @Jerry's Bar & Grill, 630 N. Robin.

Ricky Vannatta, John Woodson's Leg, Aces Load'd, HellBeast and Librium
8 p.m. Must be 21. @Lizard Lounge, 300 S. Greenwich.

Henry Walker and the Regents
8:30 p.m. @Candle Club, 6135 E. 13th.

Dirty Sunshine Club and Slaughter Daughters
9 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

Jenny Wood and The Watchers
9 p.m. Must be 21. \$5 @Loft 150, 150 1/2 N. Mosley.

Pistolas
9 p.m. @John Barleycorn's, 608 E. Douglas.

Lady and the Tramps
9:30 p.m. Must be 21. Free. @Betty's Runway Lounge, 4000 S. Broadway.

Haymakers
10 p.m. Must be 21. \$5. @Lucky's Everyday, 1217 E. Douglas.

Saturday, March 23

Shinedown and Three Days Grace
7 p.m. Special guests P.O.D. \$25-\$40.50 @Intrust Bank Arena, 500 E. Waterman.

Rusty Johnson
8 p.m. All ages. Free. @The Donut Whole, 1720 E. Douglas.

Second Nature
8 p.m. Must be 21. @Jerry's Bar & Grill, 630 N. Robin.

For the Birds
8 p.m. All ages. @R Coffeehouse, 1144 N. Bitting.

Kentucky Knife Fight
8:30 p.m. All ages. @Rock Island Live, 101 N. Rock Island.

Stimulus
8:30 p.m. @Candle Club, 6135 E. 13th.

Odds Against and The Evolution of Pain
9 p.m. Must be 21. Free. @RT's Alibi, 1552 S. Broadway.

Robert Barnardinello
9 p.m. Must be 21. Free. @Public at Brickyard, 129 N. Rock Island.

Meganaut, Kotori and Baron Von Swagger
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

The Gabriel Project
9 p.m. Must be 21. @Loft 150, 150 1/2 N. Mosley.

Poultry 'N Motion
9 p.m. Free. @Magoo's Bar & Grill, 2304 S. Oliver.

Apparition, The Trigger Effect, Without Sacrifice and Victims of Spotlight
9 p.m. Free. @Lizard Lounge, 300 S. Greenwich.

Tom Page Trio with Dustin Arbuckle
9 p.m. @No Fences, 111 E. Marshall, Potwin.

Sugarfinger, Prayer Bones and The Calm
9 p.m. \$5. @John Barleycorn's, 608 E. Douglas.

Sunday, March 24

PAT Bash 2013: Performers Assistance Trust Fundraiser In Celebration of Pat McJimsey
4 p.m. The Jamie Quick Band, The Watchers, Sleepy Truckers and Square One perform. The Flying Stove Food truck will also be on-site. \$10. @Abode Venue, 1330 E. Douglas.

Hopeless, Day Dreamer and Highlight the Streets
6 p.m. All ages. \$5. @Below the Mainstream, 2142 N. Broadway.

Sunday, March 24

Aaron Lee Martin and Vine Brothers
7 p.m. @Kirby's Beer Store, 3227 E. 17th.

The Pines and Troy Hutson
9 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

Monday, March 25

Friends University Jazz Jam
8 p.m. All ages. Free. @The Donut Whole, 1720 E. Douglas.

Aaron Lee Martin, Picardy III and John Davey
9 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

Kings Upon the Main
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

Tuesday, March 26

Reggie Littleton
7:30 p.m. Free. @Fisch Haus Studios, 524 S. Commerce.

Wednesday, March 27

Joe Stumpe
7 p.m. @Candle Club, 6135 E. 13th.

Carlos Wheelhouses
7 p.m. @R Coffeehouse, 1144 N. Bitting.

Wichita Blues Society Open Jam
8 p.m. @Shamrock Lounge, 1724 W. Douglas.

Bellafronte, Chauffeurs, Tartufi and Travel Guide
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

Thursday, March 28

Riot Nurse
6:30 p.m. All ages. \$5. @Below the Mainstream, 2142 N. Broadway.

Hamilton Loomis Band with Rachele Coba
7 p.m. "Get Your Blues On For the Cure!" A benefit concert for the Leukemia and Lymphoma Society. \$30. @Orpheum Theatre, 200 N. Broadway.

The Shoes
7 p.m. @Candle Club, 6135 E. 13th.

Crush
8 p.m. @Revolution Rock Bar, 233 N. Mosley.

Friday, March 29

Sunshine the Bunny
8 p.m. Album release party. @Candle Club, 6135 E. 13th.

J.B. and the Gunslingers
8 p.m. All ages. Free. @The Donut Whole, 1720 E. Douglas.

Saturday, March 30

5th Annual Halfgrass Bluegrass Festival
Two stages featuring live acoustic music, a film series from Tallgrass Film Festival, workshops sponsored by the Kansas Acoustic Arts Association, glass blowers, jam sessions and more. Noon-12:45, films/music workshops; 1-1:45, films/music workshops; 2-2:45 Tornado Rose; 3-3:45 Hipbilly; 4-4:45 Sawmill Joe; 5-5:45 EightyProof Engine; 6-6:45 Highwater String Band; 7-7:45 Andru Bemis; 8-8:45 Honky Suckle; 9-9:45 Tragic Prelude; 10-10:45 Tyler Gregory; 11-midnight Carrie Nation And The Speakeasy. All ages. \$15. \$10 students w/ID, children under 12 free. @Abode Venue, 1330 E. Douglas.



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WEEKLY SPECIALS

Monday

Owner's Choice!
This Monday it's
\$3 Thunderhead Brewing Cans
& \$6 Lucifer Cans

Tuesday

Free State & Tallgrass Brewing
\$3 pours and bottles
\$3.5 16oz cans

Wednesday

Boulevard Brewing
\$1 off Smokestack Bottles
\$3 pours

Thursday

New Belgium and Odell Brewing
\$3 flagship pours and bottles

Friday

All Green Flash bottles
and pours discounted!

Sunday

Don't forget our
DIY Bloody Mary Bar!
Owner's Choice in the Evening

TAP INVASIONS

**Deschutes
Hoppy Hour**

Hop Henge Imperial IPA
Red Chair NWPA
Nitro Jubelale!
March 22, Friday 3pm - 7pm

**Goose Island
Big Ass Stout Tap
Invasion!**

Big John
Night Stalker
Bourbon County Stout
March 26, Tuesday @ 7pm

Game of Thrones!

Tapped @ 3pm:
3 Philosophers, Art of Darkness
Scythe & Sickle and more...
Iron Throne tapped at 8pm
March 29, Friday

SUNDAY ONLY!

Bar & Grill Brunch!**DIY Bloody Mary Bar!**

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316.260.8989**

Cappuccinos have gone from elitist to the drink of choice for regular Joes

by Don Winsor
dwinsor@f5paper.com

There was a couch at one end of the cavernous living room, a podium in front of the window at the other. Our feet were on the coffee table, the only other piece of furniture. It was the early '90s, a time when people were generally hairier and spent less time online. It was a time when cappuccinos were considered an effete beverage sipped only by people who looked like the preppy villains in '80s teen comedies.

My friend Shawn and I had just heard of a cappuccino place opening in Wichita, and we found the concept patently elitist and ridiculous.

As we had no TV, we were amusing ourselves by pretending to be overprivileged yuppies in argyle sweater vests discussing cappuccino.

"Biff, how's about we nip over to the caf to nab a quick capp?"

"Yes, Tad, let's! Sounds delish!"

As the conversation continued, mocking all such people and what they stood for, we somehow left the apartment and actually went to this new coffee bar. Our intention was, I think, to mock the sort of ridiculous people who would actually go to a place like that by ... going there. We entered the place, which was decorated primarily in the colors of the Italian flag. We ordered cappuccinos, which cost a fortune in poor early '90s college student dollars — and went into the seating area. We moved to the back, ready to laugh at the clueless bourgeois patrons who knew nothing of the struggles of young artists and theater majors. We watched, and as no one else came in, we sipped our drinks.

Soon Shawn quietly, nasally confessed, "This is actually pretty good."

"Yeah," I agreed. "Damn it."

Fast forward to the present.

Cappuccinos are no longer considered to be quite so pretentious. People from all walks of life drink them every day. Today, for example, I overheard a guy in greasy coveralls and work boots drawl from beneath his not-for-irony's sake handlebar mustache, "This cappuccino tastes like shit."

This brings me to my point. With my "regular" job I've been able to travel and spend time all over the world. From Seattle where the mugs are absurdly huge to Italy where the cups are small and porcelain, I've had a lot of great cappuccino. As long as it's 1/3 espresso, 1/3 steamed milk, 1/3 foamed milk, the rest comes down to details.

Last week I told you I'd find the best cappuccino in Wichita, and I did. What's disturbing is just how bad some of the bad cappuccinos were. At a few of the places I tried, it was as if someone evil



PHOTO BY MIKE MARLETT

NO, REALLY, THE BEST ANYWHERE: The cappuccino at The Donut Whole is consistently one of the best cappuccinos on the planet.

had told the barista that a cappuccino is a cup of lukewarm milk that was once introduced to some coffee at party years ago. At first you might think they'd confused a cappuccino with a latte (or don't know the difference to begin with), but even a latte should have 1/3 of its volume made up of espresso. Here's a tip: If you're going to use a giant mug, you're going to have to use a proportionally giant amount of espresso. If I order a cappuccino, do not hand me a cup of warm milk, unless it's bedtime and you are going to read me a story.

Foaming milk is also, apparently, a lost art in some places. I was handed more than one drink in which I think the milk may have been foamed by someone blowing a few bubbles in it through a straw.

Moving on to the places that got it right. There are plenty of places to find good cappuccino (most notably The Vagabond, R Coffeehouse, Mead's Corner, and Java Villa) but it wasn't until I got to The Donut Whole that I had what I think it easily the best cappuccino in town.

Maybe it's the machine, maybe the baristas, maybe it's some sort of curse emanating from the souls of lost children in all of the Joyland artifacts around

the place, but The Donut Whole makes the best cappuccino I've had almost anywhere. The foam is perfect, the proportions are (usually) just right, and the coffee is great. If you're in need of a soy cappuccino, I'd say it's a toss-up: Either The Donut Whole, because it's got the only machine that seems to foam soy milk well (in the right hands, anyway), or Java Villa — if for no other reason than the owner makes his own very good soy milk and almond milk and doesn't charge for it.

I will be getting to the promised profiles of different coffeehouses soon, but in the meantime I am going to shift gears and will need your help.

At the suggestion of a reader, I want to find the best espresso martini in Wichita. I know of a few, but I'd like your nominations to expand the field. I will assemble an expert panel of heavy drinkers, take your nominations and do a great deal of field research before sharing the results with you next week.

Also, I've had come coffee-related questions via email in response to last week's column, and I'll answer some of those next time as well. So, if you have a nomination for the espresso martini or a coffee-related quandary, write me here at dwinsor@f5paper.com.

WELL, SURE, IT LOOKS SEXY ON HER: Are you ready for distracted people reading their Tweets while looking you in the eye and video recording every word they're not listening to the first time? Get ready for the future.

PHOTOS COURTESY GOOGLE



Google Glass poised to reshape our reality

by Aaron Wirtz
awirtz@f5paper.com

By the end of this year, early adopters will be wearing computers on their faces.

With a screen over the left eye, a camera that sees whatever you do, and speakers that conduct sound into your eardrums via bone conduction technology, augmented reality will be part of our lives in a matter of months whether you purchase this device or not.

Welcome to the world of Google Glass, the controversial glasses that promise to eliminate smart phone distraction by merging the screen with your field of vision. Need directions? The Maps app will overlay turn by turn instructions onto what you're actually seeing. Have trouble with names? Glass will be able to pick out the faces you know in a crowd. Want to record a video? Just say, "OK Glass, record video," and you can either take a 10 second video clip or stream what you're seeing to YouTube indefinitely. With the Hangout video chat feature, you'll be able to literally see through someone else's eyes. Have you always secretly wanted ESP? Here's the next best thing.

The commercial for Glass shows it being used in all sorts of fun situations — horseback riding, extreme parenting, figure skating — the kind of life-on-full-blast activities where few would object to the device.

What the commercial leaves out, of course, is what the jockey does while

wearing Glass at the bar, or what the parent has to do when she needs to take her child to the bathroom.

Are they supposed to leave it on ALL the time? Google doesn't say.

It goes without saying, however, that a wearer will need to think long and hard about where they should wear Glass.

One bar in Seattle has already banned the device, and I won't be surprised if more businesses follow suit.

Of all the features highlighted on the official Glass website, I find the claim

"answers without having to ask" the most compelling. They provide the example of flight times in an airport, which would be nice, but what else could that mean? What other sort of answers is Glass planning to provide? Who decides what the questions are?

Predictably, concerns over privacy have already prompted some heated discussion.

For example, Adrian Chen wrote in a Gizmodo article that "if you wear Google's new glasses, you are an asshole," referring to how frustrating it will be to try to hold a conversation with someone pretending not to scan their Twitter feed while looking right at you. And yes, the term "Glasshole" has already caught on.

Author Jeff Jarvis, on the other hand, argues that cell phone cameras didn't turn us into a society of voyeuristic perverts, and neither will Glass. Wait — someone actually argued for basic human decency? For shame.

Either way, the concept of "surveillance society" is getting a lot more real.

For years now, we've known that our images are captured multiple times per day everywhere we go, but were comforted with the knowledge that no one really had time to watch all that footage.

Google, however, doesn't need humans to interpret the images Glass collects. Their systems can now translate speech into text, recognize faces and geotag almost anything, making real life moments as indexable as a blog post in their search engine. Why does Google+ try so hard to get you to tag the pictures of your friends? To make them easier to find the next time around.

While it might be easier to beg for forgiveness than permission, Google rarely asks for either.

At first, many people complained about privacy violations by the Google car when it first started driving around, taking pictures of everything, but now I don't know anyone who doesn't enjoy the Street View feature of Google Maps.

There's something jarring about the way they introduce their products and services, which creates a maddening sort of ambivalence. (Yes, I like their super-fast search engine, but no, I don't like how they save all my search queries, etc.) At what point will our mistrust of Google override our need of their products? Will it ever?

It's hard to imagine a society of people talking to their glasses, but it's certainly not impossible. Are we tired enough of watching the world through our smart phone screens that we'll allow Google to share one of our senses? Google's betting that we are.

I'd love to hear what you think. Shoot me a message at awirtz@f5paper.com. ↗



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Newman University's Gerber Institute for Catholic Studies is pleased to welcome Dr. Christopher P. Long, Professor of Philosophy and Classics at The Pennsylvania State University, who has used digital media to enhance his teaching for more than 15 years. He will use Twitter to empower the active participation of the audience during this presentation.

**Tuesday
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7:00 pm**

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West of Memphis has no winners

by Cassie Lehnerr
cassie@f5paper.com

This weekend, Amy Berg's *West of Memphis* will play at Wichita's historic Orpheum Theatre. *West of Memphis* is the latest documentary on the infamous and controversial West Memphis Three case.

On May 6, 1993, the bodies of three 8-year-olds were found in the muddy ditch banks of West Memphis, Ark.'s Robin Hood Hills. The bodies were hog-tied, brutalized and severely mutilated. Law enforcement, quick to find the killers, automatically focused their attention to 18-year-old Damien Echols.

Authorities believed the murders were part of a Satanic cult ritual. Echols wore black, read Stephen King and Aleister Crowley, and listened to heavy metal music. Police also rounded up Echols' friend, 16-year-old Jason Baldwin, and an acquaintance, 17-year-old Jessie Misskelley Jr.

Despite the lack of physical evidence and the fact that all three had alibis, the three were arrested, tried and found guilty. Baldwin and Misskelley were sentenced to life in prison. Echols, the supposed cult-ringleader, was sentenced to death.

Filmmakers Joe Berlinger and Bruce Sinofsky had followed the case from the arrests and immediately invested themselves into it. With the help of privately funded investigators and attorneys, they filmed *Paradise Lost: The Child Murders at Robin Hood Hills*.

The film inspired a grassroots campaign "Free the West Memphis Three" and caused celebrities such as Henry Rollins, Johnny Depp, Eddie Vedder, Patti Smith and Peter Jackson to speak out and raise money in support of the convicted. Jackson and Fran



THIS IS NOT FICTION: Sentenced to die for a murder he didn't commit, Damien Echols spent 18 years in prison until Henry Rollins, Johnny Depp, Eddie Vedder and a bunch of other celebrities raised awareness —and money — to get him and his friends out.

Walsh of *Lord of the Rings* fame funded *West of Memphis*.

The film starts, fittingly, at the beginning of the saga — the day of the murders, through the eyes of the victim's families, the accused, the lawyers and the defense investigators who donated their efforts to bring this case to national attention.

As the film progresses, we see shocking and disturbing new evidence that strongly suggests that the three convicted were completely railroaded.

The two witnesses from the original trial

came forth and recanted their testimony statements claiming they were, like Misskelley, coerced by police and were promised immunity in their own individual and unrelated charges of theft.

Director Berg's vision also points to the many political and socio-economic factors in the case. In Echols's own words, he and the other two were, "poor, white-trash" who were easy targets, with police and the DA knowing they would not be able to afford their own

see "Memphis" page 13

>SEE IT

What: *West of Memphis*

Rating: F5

Short review:

Powerful doc about a the murder of three boys turned cause célèbre in an Arkansas town.

Where: Orpheum Theatre

When: Fri-Sun, March 22-24, 8 p.m.

>SEE IT

What: *The Incredible Burt Wonderstone*

Rating: F2

Short review:

Despite a lot of top talent and the inspired set pieces involving Jim Carrey, *The Incredible Burt Wonderstone* is mostly boring, poorly paced, formulaic drudgery.

Carrey the only thing incredible in *Wonderstone*

by Jeremy Webster
jwebster@f5paper.com

At first glance, the pedigree of talent that went into *The Incredible Burt Wonderstone* sounds as if it's a can't-lose hilarity fest. Steve Carrell! Steve Buscemi! Jim Carrey! Directed by Don Scardino who, among tons of other things in a long television career, helmed no less than 38 episodes of *30 Rock*!

Unfortunately, all of these really funny and talented people have somehow found themselves in a disinteresting, transparently formulaic comedy that is not only predictable but, at a running time of an hour and 40 minutes, has plenty of fat that could have been trimmed out as well.

Carrell and Buscemi — playing Burt Wonderstone and Anton

Marvelton, respectively — are two childhood friends who, after first meeting because of a shared passion for magic tricks, become partners and eventually work their way up to the headlining regular act at Bally's in Las Vegas. Big time success brings lots of money and groupies, of course, which Burt is more than happy to indulge in, while Anton seems the more sincere and hard-working of the duo.

After a decade of luxury Burt and Anton find themselves facing new, edgier competition via Steve Grey, played by Jim Carrey. Despite calling himself a street magician, Grey's real act is masochistic exhibitionism. Think of David Blaine with a healthy appetite for profiting by allowing



TWO STEVES AND NARRY A LAUGH BETWEEN 'EM: Steve Carrell and Steve Buscemi — playing Burt Wonderstone and Anton Marvelton — just phone it in.

see "Wonderstone" 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

Showtimes are from Friday, March 22 to Wednesday, March 27

>NEW THIS WEEK

- Admission
- The Croods
- Inappropriate Comedy
- Olympus Has Fallen
- Spring Breakers

>OPENING WEDNESDAY

- G.I. Joe: Retaliation

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
21st St Warren: 12:40, 3:45, 6:40, 9:25; **13th Ave Warren:** 4:15, 9:20

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
13th Ave Warren: 1:15, 7:20

Admission (PG-13)

Starring Tina Fey, Paul Rudd. Directed by Paul Weitz.
Plot: A Princeton admissions officer who is up for a major promotion takes a professional risk after she meets a college-bound alternative school kid who just might be the son she gave up years ago in a secret adoption.
Genre: Comedy
21st St Warren: 1:15, 4:10, 7, 9:50; **13th Ave Warren:** 12:50, 3:45, 6:50, 9:45; **Warren Oldtown:** 7, 10:10, with 4, 9:55 Fri-Sun and 12:45, 1 Sat-Sun

Beautiful Creatures (PG-13)

Starring Alice Englert, Viola Davis, Emma Thompson. Directed by Richard LaGravenese.
Plot: Ethan longs to escape his small Southern town. He meets a mysterious new girl, Lena. Together, they uncover dark secrets about their respective families, their history and their town.
Genre: Drama, Fantasy, Romance
Palace West: 1:25, 4:05, 6:45, 9:15 with 11:45 p.m. Fri-Sat only

Dead Man Down (R)

Starring Colin Farrell, Noomi 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: 4:10, 10:10

Django Unchained (R)

Starring Jamie Foxx, Christoph Waltz, Leonardo DiCaprio. Directed by Quentin Tarantino.
Plot: With the help of a German bounty hunter, a freed slave sets out to rescue his wife from a brutal Mississippi plantation owner.
Genre: Adventure, Drama, Western
Palace West: 1:15, 4:30, 7:55 with 11:05 p.m. Fri-Sat only

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
21st St Warren: 12:35; **13th Ave Warren:** 1:10

G.I. Joe: Retaliation (PG-13)

Starring Channing Tatum, Dwayne Johnson, Ray Park. Directed by Jon M. Chu.
Plot: Framed for crimes against the country, the G.I. Joe team is terminated by the President's order, and the surviving team members face off against Zartan, his accomplices, and the world leaders he has under his influence.
Genre: Action, Adventure, Sci-Fi, Thriller
21st St Warren: 7, 8:15 (IMAX, 3D), 9:45 Wed only and 12:40, 1:30 (IMAX, 3D), 3:20, 4:15 (IMAX, 3D), 6:10, 7 (IMAX, 3D), 9, 9:45 (IMAX, 3D) Thu only; **13th Ave Warren:** 7 (3D) Wed-Thru; **Warren Oldtown:** 7, 10 (3D) Wed-Thru; **Movie Machine:** 7 Wed-Thru; **Derby Plaza Theaters:** 7 Wed

Hansel and Gretel (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
Palace West: 2, 4:15, 7, 9:30 with 11:30 p.m. Fri-Sat only

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
21st St Warren: 1:10, 4:15, 7, 9:55; **13th Ave Warren:** 12:30, 3:20, 6:30, 9:30; **Warren Oldtown:** 6:30, 9:50 with 3:30 Fri-Sun and 12:30 Sat-Sun

InAPPROPRIATE Comedy (R)

Starring Adrien Brody, Lindsay Lohan, Michelle Rodriguez, Rob Schneider. Directed by Vince Offer.
Plot: In this comedy film, a computer tablet full of the world's most hilariously offensive apps breaks through the borders of political correctness, stirring up cultural anarchy.
Genre: Comedy
21st St Warren: 1:10, 4:15, 7, 9:55; **13th Ave Warren:** 2:20, 4:50, 7:30, 10:15

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: 6:35, 9:20

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: Heavy handed and filled with silly anachronisms, it pulls off some mild entertainment but largely it's just unsettling.
21st St Warren: 12:45, 3:50, 6:50 with 9:45 Fri-Tue and 10:15 Wed; **13th Ave Warren:** 2:15, 5, 7:45; **Movie Machine:** 4:05, 9:10

Les Misérables (PG-13)

Starring Hugh Jackman, Russell Crowe, Anne Hathaway. Directed by Tom Hooper.
Plot: In 19th-century France, Jean Valjean, who for decades has been hunted by the ruthless policeman Javert after he breaks parole, agrees to care for factory worker Fantine's daughter, Cosette. The fateful decision changes their lives forever.
Genre: Drama, Musical, Romance
Palace West: 2:50, 1:20, 4:35, 7:55 with 11:05 p.m. Fri-Sat only

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
Palace West: 1:40, 4:45, 7:50 with 11 p.m. Fri-Sat only

Olympus Has Fallen (R)

Starring Gerard Butler, Aaron Eckhart, Morgan Freeman. Directed by Antoine Fuqua.
Plot: Disgraced former Presidential guard Mike Banning finds himself trapped inside the White House in the wake of a terrorist attack; using his inside knowledge, Banning works with national security to rescue the President from his kidnappers.
Genre: Action, Thriller
21st St Warren: 12:45, 1:30, 3:35, 4:20, 6:20, 7:15, 9:10, 10:10; **13th Ave Warren:** 12:15, 1, 3:15, 4, 6:15, 7, 9:15, 10; **Warren Oldtown:** 6:30, 10 with 3:30, 3:45, 6:45 Fri-Sun 12:30 Sat-Sun; **Movie Machine:** 1:15, 4:10, 7, 9:25; **Derby Plaza Theaters:** 1:35, 4:15, 7:10, 9:50

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
21st St Warren: 12:30, 1 (IMAX 3D), 3:35, 4:05 (IMAX 3D), 6:40, 9:45 with 7:10 (IMAX 3D), 10:15 (IMAX 3D) Fri-Tue; **13th Ave Warren:** 11:45am (3D), 12:15, 3 (3D), 3:30, 6:20 (3D), 6:50, 9:30 (3D), 10:10; **Warren Oldtown:** 7, 9:45 (3D) with 3:45 Fri-Sun and 12:45 (3D) Sat-Sun; **Movie Machine:** 1, 3:45, 6:30, 9:20; **Derby Plaza Theaters:** 1:25, 1:45 (3D), 4:10, 4:20 (3D), 7:05, 7:15 (3D), 9:50, 10 (3D)

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: 4:35, 6:50

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

Safe Haven (PG-13)

Starring Julianne Hough, Josh Duhamel, Cobie Smulders. Directed by Lasse Hallström.
Plot: A young woman 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
21st St Warren: 1:15, 4:10, 7:05, 10; **13th Ave Warren:** 1:15, 6:40

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

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.
Genre: Comedy, Drama, Romance
21st St Warren: 3:15, 6:30, 9:30; **13th Ave Warren:** 4:10, 7:10, 9:50

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
21st St Warren: 3:45, 10; **13th Ave Warren:** 12:45, 3:50, 6:40, 9:20; **Movie Machine:** 1:30, 4 with 6:45 Fri-Tue and 9:15 Fri-Sat

Spring Breakers (R)

Starring Vanessa Hudgens, Selena Gomez, Ashley Benson, Rachel Korine, James Franco. Directed by Harmony Korine.
Plot: Four girls land in jail after robbing a restaurant in order to fund their spring break but find themselves bailed out by a drug and arms dealer who wants them to do some dirty work. It soon becomes unclear how far the girls are willing to go to experience a spring break they will never forget.
Genre: Comedy, Crime, Drama
21st St Warren: 12:55, 3:55, 6:55, 9:55; **13th Ave Warren:** 1:50, 4:30, 7:10, 9:40

"Movies" from page 12

Stoker (R)

Starring Mia Wasikowska, Nicole Kidman, Matthew Goode. Directed by Chan-wook Park.
Plot: India Stoker was not prepared to lose her father in a tragic auto accident. Her peace and solitude are suddenly upended by not only this mysterious accident, but by the sudden arrival of her Uncle Charlie, whom she never knew existed.
Genre: Drama, Mystery, Thriller
13th Ave Warren: 1:40, 4:30, 7:30, 10:15

The Call (R)

Starring Halle Berry, Evie Thompson, Abigail Breslin. Directed by Brad Anderson.
Plot: When veteran 911 operator Jordan Turner receives a call from a girl who has just been abducted, she soon realizes that she must confront a killer from her past in order to save the girl's life.
Genre: Thriller
21st St Warren: 1:45, 3:50, 4:35, 7:25, 10:05 with 9:10 Fri-Tue; **13th Ave Warren:** 12:30, 1:30, 3:15, 4:20, 6:20, 7, 9, 9:50; **Warren Oldtown:** 7:30, 10:20 with 4:15 Fri-Sun, 1:45 Sat and 1:15, 3:45, 6:15, 8:45 Sun; **Derby Plaza Theaters:** 1:40, 3:55, 7:10, 9:25

The Croods (PG)

Starring Nicolas Cage, Ryan Reynolds, Emma Stone. Directed by Kirk De Micco, Chris Sanders.
Plot: Follow the world's first family as they embark on a journey of a lifetime when the cave that has always shielded them from danger is destroyed.
Genre: Animation, Adventure, Comedy, Family
21st St Warren: 12:30, 1:10 (3D), 1:40, 3:20, 4 (3D), 4:30, 6 (3D), 6:45 (3D), 7:15, 8:50 (3D), 9:30 (3D), 10:10; **13th Ave Warren:** 12:10, 12:45 (3D), 1:10, 3, 3:30 (3D), 4, 6:15 (3D), 6:45, 7:15 (3D), 9 (3D), 9:40, 10 (3D); **Movie Machine:** 2, 4:20, 6:40, 9; **Derby Plaza Theaters:** 1:30 (3D), 1:45, 3:50 (3D), 4:05, 7 (3D), 7:15, 9:20 (3D), 9:35

The Hobbit (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

The Incredible Burt Wonderstone (PG-13)

Starring Steve Carell, Steve Buscemi, Jim Carrey. Directed by Don Scardino.
Plot: When a street magician's stunt begins to make their show look stale, superstar magicians Burt Wonderstone and Anton Marvelton look to salvage on their act by staging their own daring stunt.
Genre: Comedy
Rating: F2
21st St Warren: 12:50, 1:25, 4:20, 7:20, 10:05 with 6:30 Fri-Tue; **13th Ave Warren:** 12:50, 3:50, 6:45, 9:45; **Warren Oldtown:** 7:30, 10:10 with 4:30 Fri-Sun and 1:15 Sat-Sun; **Movie Machine:** 1:45, 6:50; **Derby Plaza Theaters:** 1:35, 3:55, 9:25 with 7:05 Fri-Tue

Warm Bodies (PG-13)

Starring Nicholas Hoult, Teresa Palmer, John Malkovich. Directed by Jonathan Levine.
Plot: After 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
21st St Warren: 12:50, 7:20

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

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
Palace West: 1:25, 9

"Memphis" from page 11

defense and would have to rely on public defense. It also isn't surprising that original prosecutor, Jon Fogleman has held many public offices and trial judge, David Burnett, (who denied several appeals for retrial and admission of new evidence) is now an Arkansas State Senator.

The film waivers a bit when focusing on Terry Hobbs, stepfather to one of the victims. The film's long segment on Hobbs could be viewed by some as a little reckless. While he did have a rather extensive rap sheet and was described by ex-in-laws as "creepy," it was more finger pointing, such as was done to another victim's stepfather in *Paradise Lost*.

However, Hobbs's DNA was found on a ligature found around one of the victims. And as the scenes progress, Hobbs is shown as cocky, cold and nonchalant about the questioning by private investigators. He turns uncooperative and angry and his recorded phone calls made me think, he actually is pretty damn creepy.

West of Memphis comes to a conclusion while depicting the days proceeding and following Echols, Baldwin and Misskelly's release. They had served 18 years and 78 days in prison. Echols spent 23 hours of each of those days locked-down on death row.

These final scenes provide the film's very few touching moments.

Lorri Davis, supporter-turned Mrs. Damien Echols, spearheaded much of the movements for the three and is shown as one of the key people in their quest for freedom. She and Damien mar-

"Wonderstone" from page 11

ried in 1999, after years of corresponding through prison mail and Davis left her job as a landscape architect to move to Arkansas to be closer to the new lawyers and Damien. She shares excerpts of the couples decades of letters, and how those letters were symbolically burned after Damien's release.

others to watch him do horrifically painful things to himself, and you've got the general idea.

You've seen this before. Increasing professional pressure strains our duo's relationship by putting their egos at war, they split up, the one we follow — Burt, naturally — has to take the hard, often humiliating spiral down to regular-ness, and, thus humbled, he meets an elderly mentor who serves as inspiration as he reveals the true meaning of whatever just in time to have a medical catastrophe. Burt learns there will be a Battle of the Bands — er, no! Wait! A Battle of the Acts — and thus he needs to reunite with Anton and do the awesome-est of awesome things, all while trying to romance former assistant Jane (Olivia Wilde) who now works for Grey. Seriously, there are recipe cards in your grandmother's collection that are less strictly formulaic.

Of course, formulaic or not, what matters is whether or not it's *actually funny*, and the answer to that is, no, not terribly often. There are humorous smiles and chuckle-worthy moments scattered sparsely throughout, but it's a sadly pedestrian and predictable affair.

Carrell does the rich, spoiled, arrogant celebrity bit extremely well, but it feels as if the movie expects us to laugh at this character not because he does anything particularly funny but simply because of

the absurdity of his existence.

Making matters worse is the dismal pacing. With a film this formulaic, you'd better have packed the thing with plenty of wackiness. Not only is it given to dry slogs with nothing particularly very funny going on, there's a peculiar amount of excess garbage that does little more than bloat the film's running time.

If there is a single bright spot to behold in this tedium it's Jim Carrey, who turns in a brilliant and bizarre performance and steals every single scene he's in.

He's basically the villain who takes it upon himself to focus on and ruin Burt and Anton, true, but we are teased with the knowledge of there being something more to the character and his philosophy of existence. Villain or not, Carrey's Grey is by far the most interesting character in the entire film, the only one we would really like to see more of — and, sadly, whenever his scenes are over and we're left with Burt, Jane, Anton, or any of the rest of the film's populace, we are left with the hollow realization of how weak the rest of the characters are in comparison.

Carrey may be great when he's on screen but, sadly, he's just not present enough to save this movie from its tedious grind. Despite a lot of top talent and the inspired set pieces involving Jim Carrey, *The Incredible Burt Wonderstone* is mostly boring, poorly paced, formulaic drudgery.



THIS WEEKEND! 3-DAY FILM SCREENING EVENT
WEST OF MEMPHIS
 AN EXAMINATION OF THE FAILURE OF JUSTICE IN THE CASE AGAINST THE WEST MEMPHIS 3
MARCH 22, 23, 24 • 8 P.M.



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Ulrich curator search narrowed to two

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

The Ulrich Museum of Art is down to two candidates for Curator of Modern and Contemporary Art. The remaining candidates are Jodi Throckmorton and Hyewon Yi. Each candidate gave a lecture at Wichita State University this past week as part of the final stages in the selection process.

Each candidate provided an overview of their previous exhibitions and illustrated their curatorial approach.

The first candidate to speak was Jodi Throckmorton. She holds a B.A. in art history and French from the University of Nebraska-Lincoln and a M.A. in museum studies from San Francisco State University. She currently serves as the associate curator at the San Jose Museum of Art in San Jose, Calif.

Throckmorton's lecture "Reaching Out: Examples of Community-Minded Art Exhibitions" focused on audience involvement and community collaboration. She began by discussing with her exhibition *Renegade Humor* from February 2012 — a thematic exhibition assembled from the SJMA's permanent collection. Exploring the transgressive yet poignant humor of Bay Area figuration from the 1960s and 1970s, Throckmorton followed this lineage to contemporary art works. In addition, she commissioned new work from Kathy Aoki and Imen Yeh for the occasion.

With these commissions, Throckmorton enlivened a permanent collection exhibition with lighthearted, topical installations that relied on audience participation. Should she be the next curator, Wichita audiences may expect similar tactics when the Ulrich reinstalls their permanent collection.

Throckmorton's also presented an exhibition scheduled for October in San Jose, *Around the Table: Food, Creativity, and Community*. This exhibition is an opportunity for a cross-disciplinary dialog about food as a means of nourishment, production and signifier of cultural identity. This exhibition will work collaboratively with San Jose-area farmers, community organizers and a host of artists, designers and architects.

In her lecture, Throckmorton offered her community-based curatorial practice as both a means of exhibition production and audience engagement. Whether working with a museum's permanent collection or creating a new exhibition, her localized practice hones in on the interests and activities of the community that have resonance beyond city boarders.

Working from the global stage, Korean-born Hyewon Yi has a B.F.A. in painting from Duk Sung Women's University in Seoul; an M.A. in art history from the University of Massachusetts, Amherst; and she will soon complete her



Jodi Throckmorton



Hyewon Yi

Ph.D. in art history from City University of New York. She currently serves as the director and curator of the Amelie A. Wallace Gallery at the SUNY College at Old Westbury.

Yi's lecture, "Global Art Becomes Local," presented a vast array of artistic practices. Yi works with an incredible selection of international artists and maintains a global presence herself. Yet, her practice is not guided by geography or ethnicities, but by the nature of the artwork.

Her 2010 exhibition, *Regarding Nature:*

thorns, twigs, buds, and branches, brought together Barbara Andrus, Cui Fei and John Day — three artists that each work with natural materials as their primary medium for installations. Guided by materials gathered from Maine, Long Island, upstate New York, and forested areas around SUNY campus, Yi invited each artist to install a site-specific work true to their visual vocabulary. Her curatorial aim to bridge the global and the local resulted in an exhibition with cross-cultural, contemplative beauty that won her a positive review in the *New York Times*.

Yi's co-curated endeavor *A.T.E. (Art Technology Experiment)* brought together four international new media artists: Cyril Lecomte-Languérand, France Languérand, Hye Rim Lee, and Bundith Phunsombatlert. This exhibition is historically rooted in the 1960s *Experiments in Art and Technology (E.A.T.)* in which artists and engineers explored the cultural possibilities of merging art and technology. Today, digital technology, video and the Internet dramatically expanded the field. Once again, Yi pulls together artists from around the globe to participate in an

interactive, medium-based exhibition.

Yi's strength is her ability to engage local audiences with the practices and concerns of international artists. Her exhibitions harmonize disparate artistic practices into exhibitions that simultaneously feel in-tune with the global as well as the local.

From the West coast, Throckmorton works from within local communities and branches outward for audience involvement and innovative collaborations.

From the East coast, Yi brings home international trends so her audiences do not miss an art world beat.

This is a tough choice that lands squarely on the shoulders of the Ulrich's selection committee. But, they want to hear feedback from the community. Email your thoughts, comments and questions to Ulrich@wichita.edu and put "Curator Search Feedback" in the subject heading.

Last fall, the Ulrich named a new director, Bob Workman; he took over at the end of January.

JOIN THE MOB

Saturday, March 23rd from 10 am until 5 pm

Cash Mob — Normandie Center: Central & Woodlawn

Spend a little money to support local
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ARTS

Thursday, March 21

Presence Program: The Gift of Art

2 p.m. Those with early to mid-stage Alzheimer's are invited to attend a free, interactive program with the museum docents aimed at encouraging art appreciation, personal expression and emotional well-being. Call 268-4929 for make a reservation. Free. @Wichita Art Museum, 1400 W. Museum Blvd.

New Art in Review

6 p.m. Carriage Factory Art Gallery's feature on their new 2013 contributing artists Kaye Abbott, Judy Brees, Marleta Forsberg, Jeff Heidel, Mary Lee-McDonald, Steven Palmer, Bonnie Pewterberg, MM Shane and Linda Shoults. @Carriage Factory Art Gallery, 128 E. Sixth, Newton.

Friday, March 22

Rebecca Hoyer, "Scenic Route"

5 p.m. Closing-night event. @The Gallery at ARTWORKS, 7724 E. Central.

Opening: Landon Schmidt Solo Exhibit

7 p.m. Paintings and prints. @Go Away Garage, 514 S. Commerce.

Saturday, March 23

Family Artventure: Paper Art

11 a.m. Learn about paper and explore papermaking at this free event. All ages. @Wichita Art Museum, 1400 W. Museum Blvd.

Tuesday, March 26

Buzz-Worthy Art Talk: Brian Ulrich: "Over 100 Years: Photographing Consumer Culture — Past, Present, and Future"

6 p.m. Brian Ulrich documents the landscape of American consumer culture. Free. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Friday, March 29

Palette to Palate Art Show

A preview of the art to be auctioned off at KETCH's "Palette to Palate" wine tasting and auction benefit. @Bob Schwan Studios, 111 S. Ellis Street.

Christopher Gulick: In the Studio, Solo Exhibit

Fri., March 29 to Fri., April 19
Exhibit to be built on-site with audience participation. Audience will help choose design's from Gulick's sketchbooks and idea pages. Patrons and students will determine Gulick's work-orders and Gulick will then construct as the first stage maquettes and a few finished sculptures. Begins on Final Friday, March 29. Artist lunch lecture April 2, noon to 1 p.m. @Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick Ave.

Jan Klassen and David Long, "Broad Horizons"

Fri., March 29 to Tue., April 23
New works by Klassen featuring pottery by Long. @Gallery XII, 412 E. Douglas.

Deb Drager and Rachel Downs

5:30 p.m. Featuring artists Rachel Downs and Deb Drager who've created custom art and special finishes on walls, floors and furniture pieces for WaterWalk's award-winning models. Purchase of artwork helps support "Caring with Colors." Hors d'oeuvres, prizes, and demonstrations. Entertainment by "On Tap." Free parking in the WaterWalk Place garage. Take the elevators to the 5th floor and follow the signs to Unit 502. @WaterWalk Place, 515 S. Main.

Wichita Pride Third Annual Art Show and Auction

6:30 p.m. @Riverside Hair Station, 816 W. 11th.

Landon Schmidt Solo Exhibit

7 p.m. Paintings and prints. @Go Away Garage, 514 S. Commerce.

Ongoing

George Vollmer Collection

Sat., Nov. 3, 2012 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.

Stocked: 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.

Christopher Gulick: 3D in 2D

Fri., Feb. 22 to Tue., March 26
Sketches for sculpture concepts, mixed media on heavy stock. The exhibit is about Gulick's sketches for sculpture standing alone in their own right as drawings. @Watermark Books & Cafe, 4701 E. Douglas.

Bridging Art & Science

Sat., Feb. 23 to Sun., June 23
5 p.m. 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, 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.

"Howard Greer Designs for Hollywood and Wichita"

Tue., March 5 to Fri., Aug. 9
\$4 adults, \$2 children @Wichita - Sedgwick County Historical Museum, 204 S. Main.

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 1920's through 1940s, 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.

CLASSICAL MUSIC

Sunday, March 24

Seth Girtan
11 a.m. @R Coffeehouse, 1144 N Bitting.

FILM

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

Fri., March 22 to Sun., March 24
8 p.m. An examination of a failure of justice in the case against the West Memphis Three. An official selection of the Toronto and Sundance Film Festivals. \$7 @Orpheum Theatre, 200 N. Broadway.

Friday, April 12

Tallgrass Filmmakers Lab: Project Nano Filmmaker Workshop with James Choi

5:30 p.m. Tallgrass alumni filmmaker James Choi will reprise his residency in Wichita for the fourth year in a row to lead Project Nano, the first of an intensive, hands-on, short filmmaking workshop. Class space is limited to 20. Online registration available at tallgrassfilmfest.com. All ages. \$175 GA; \$150 for students, seniors and TFA members. @CityArts, 334 N. Mead.

FOOD & DRINK

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.

Authentic Mexican Food for Lent

5 p.m. Every year during Lent, Our Lady of Perpetual Help sells authentic Mexican meatless dinners on Friday evenings. Reasonable prices. Cash only. @Our Lady of Perpetual Help, 2409 N. Market.

LECTURE

Wednesday, March 20

African American Contributions to Wichita's Music

1:30 p.m. Wichita's blues and jazz music was deeply influenced by African Americans. Pat O'Connor interviewed 19 African American musicians who played in the 1930s to 1960s. Hear their story. Come early to view the music exhibit. @Kansas African American Museum, 601 N. Water St.

Saturday, March 23

Engineering For You

10 a.m. Join WSU's Human Factors Engineering students to learn how human factors research affects your life and technology. See how the data can be used to create safer products. Find out what "user-friendly" really means! Included in general museum admission. Free for members. @Exploration Place, 300 N. McLean Blvd.

Start Your Business Workshops

1 p.m. Presented by SCORE, these programs are designed for those who want to start or are currently running a small business. Get practical advice from entrepreneurs with real-world experience. Registration is requested to ensure space availability; call 261-8500. @Wichita Public Library - Central Library, 223 S. Main.

Tuesday, March 26

Dr. Michael Hendry: The Brave New World of HIV/AIDS Prevention"

4 p.m. WSU's Fairmount College will host the Watkins Visiting Professorship Lecture Series, with Dr. Michael Hendry presenting "The Brave New World of HIV/AIDS Prevention." Presented in Hubbard Hall 218. Free. @Wichita State University, 1845 Fairmount.

LITERARY

Saturday, March 23

Dave Elliott: "A Pelican Alone"

2 p.m. Wichita native Dave Elliott discusses and signs his new book, "A Pelican Alone." @Watermark Books & Cafe, 4701 E. Douglas.

Tuesday, March 26

Chris Long

7 p.m. Christopher P. Long is Associate Dean for Undergraduate Studies, acting Head of Philosophy,

and professor of philosophy and classics in the College of the Liberal Arts at Pennsylvania State University. He is the author of "Aristotle on the Nature of Truth" and "The Ethics of Ontology: Rethinking an Aristotelian Legacy." He has a forthcoming book, "Socratic and Platonic Philosophy: Practicing the Politics of Reading" and is also the creator and host of "The Digital Dialogue." Free. @Newman University, 3100 McCormick Ave.

NATURE

Saturday, March 23

Tulips, Fairies, and Friends

10 a.m. Also on March 30th, April 6 and April 13. \$7 adults, \$5 kids 3-12, Members Free @Botanica, 701 Amidon.

Storm Fury on the Plains

10 a.m. Meet and talk with Cody Charvet, KCEM, Sedgwick County Emergency Management Training and Exercise Officer. Understand the basics of thunderstorm development, storm structure cloud identification and more. Learn the correct way to report storm information and to follow basic severe weather safety. Located in the Boeing Dome Theater and Planetarium. Program is free. Admission to film is \$5. @Exploration Place, 300 N. McLean Blvd.

SPECIAL

Saturday, March 23

The Friends of the Wichita Art Museum Used Book Sale

11 a.m. to 3 p.m.
@Wichita Art Museum, 1400 W. Museum Blvd.

Monday, March 25

Jim Gaffigan

7 p.m. Stand-up comedy. \$39.75-\$49.75 @The Cotillion, 11120 W. Kellogg.

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. Purchase tickets 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 22

Hockey: Wichita Thunder vs. Allen

7 p.m. Doors open at 6:05 p.m. @Intrust Bank Arena, 500 E. Waterman.

Sunday, March 24

Hockey: Wichita Thunder vs. Missouri

7 p.m. Doors open at 6:05 p.m. @Intrust Bank Arena, 500 E. Waterman.

THEATER & DANCE

Thursday, March 21

Hello, Dolly!

Thu., March 21 - 8 p.m. to Sun., April 7 - 2 p.m.
Dolly Levi is a matchmaker. Horace Vandergelder is her match. Come see Wichita's own Karla Burns as Dolly Levi in this spectacular musical classic. Presented in the Harmonia Gardens. Thursday-Saturday showtimes are at 8 p.m.; Sunday's will start at 2 p.m. \$23 Thursday and Sunday. \$25 Friday and Saturday. @The Forum Theatre, 147 S. Hillside.

Friday, March 29

Trey McIntyre Project

8 p.m. Trey McIntyre Project, one of the hottest dance companies in the nation, is a Boise-based non-profit arts organization founded to nurture, support and produce the artistic vision of native-Wichitan Trey McIntyre. \$55.50-\$25.50 @Orpheum Theatre, 200 N. Broadway.

DRM will make us all pirates

by Emon Gaines
egains@f5paper.com

The idea that people should pay for the same book again to view it on a different screen approaches absurdity.

Conversations about Digital Rights Management are often heated and increasingly, one-sided. It's difficult to champion a technology that is essentially one giant failure after another.

DRM — that awkward bit of digital mojo that is supposed to keep the bad guys from stealing yet let the paying public enjoy some content — hasn't kept media any safer nor saved anyone any money.

There is an increasing mountain of evidence that it can't even do what it claims to do (which is to manage who gets access to what material).

The question isn't so much why DRM exists, it's why do we as consumers continue to accept its existence — particularly in something as important and personally developing as access to books.

Most users' experiences with DRM come through media like music and video games, but as paper increasingly makes way for digital development, access control for books read, created and distributed online is considered inevitable.

"Intellectual Property" must be protected of course. It's as sensible as putting a lock on a bike, but there's never been this kind of lock on any book I've read.

The direct comparison of a digital item to its physical counterpart has been done to death, but we can do it once more for the sake of discussion.

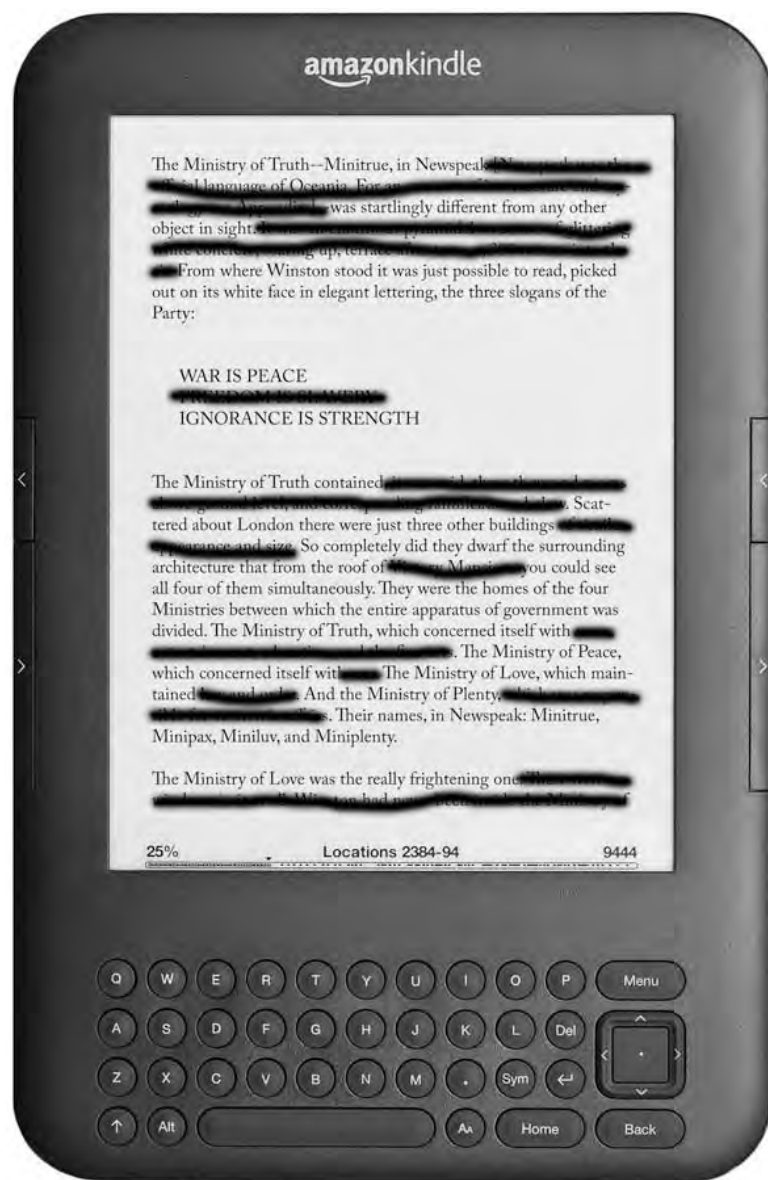
Provided that the physical book was paid for, the book belongs to me.

I can loan it out, write in it, use it to raise my plant a little higher or make it into confetti. It doesn't matter if I lose it in a closet or leave it at a friend's house. The book does not cease to belong to me because I let it out of my visual sight for a few seconds, or days or years. I don't have to buy a new, special copy to read in my bathtub, or take in a car.

The problem is that DRM seems to have a demonstratively different opinion of what the phrase "belongs to" means.

Renting is the more appropriate term for what readers are expected to do with digital books. DRM used with eBooks is often associated with incomplete,

see "DRM" page 19



Literary Weekend

by Jason Quinn Malott
jmalott@f5paper.com

The March 15 Ruth Ozeki event at Watermark Books was a sizable success. About 50 people attended, and Ozeki read a few passages from her new novel *A Tale for The Time Being* (Viking, \$28.95 ISBN 9780670026630). She took questions from the audience for about 20 minutes. Then she chatted briefly, one-on-one with everyone who wanted to have their books signed.

If you ever happen to read her Wikipedia page, you'll find that she once had a career

making low budget horror films, but unless you attended Friday's event, or you're an adept at Google, or a fan of '80s low budget horror movies, you might never know what they were, but, I'm going to tell you anyway: "Robot Holocaust," "Mutant Hunt" and "Necropolis" are a few. I plan on seeing if they're available on Netflix.

Saturday's Kansas Writers Association Scene Conference 2013 was a day-long endurance test. The attendees, for the most part, seemed eager to be there at 8 a.m. on and after some early technical difficulties with Stan Finger's presentation, the rest of the day went off without a hitch.

Each presenter's hour was given a theme. Stan Finger, a reporter for *Wichita Eagle* presented "The Heart of the Writer" while the poet Esper spoke on the topic "Vision of the Writer." Jenna Blum, the *New York Times* bestselling author of *Those Who Save Us* talked about the "Soul of the Writer," and was quite charming and honest about the struggles of the literary writer in today's bleak publishing world. Roy Wenzel, also of the *Eagle* was given the "Eyes of the Writer" and John Jenkinson, poet and professor of literature at Butler Community College,

see "Literary" page 19

A roundup of things to do with wordy people.

The Wichita Forum: Century I

by Michael Carmody
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Before we had the Intrust Bank Arena or Century II, we had the Forum.

Modern promoters looking to book a rock concert, lawn and garden show, bridal fair, agricultural exposition, music theater production, industrial convention, sporting event, automotive exhibition, lecture or other major attraction in Wichita have the luxury of choosing among any number of venues; Intrust Bank Arena, Century II, the Kansas Pavilions, the Cotillion Ballroom, Hartman Arena and other large-capacity halls are all in frequent use. But for over half the 20th century, the place to see all there was to see in Wichita was the Forum.

In the spring election of 1909, the citizens of Wichita approved a bond issue to pay for a public hall, and with surprising speed, the city government got the ball rolling. The storied architectural firm of Richards, McCarty and Bulford were called in from Columbus, Ohio to design the building (they had crafted the Beacon Building and would less than a decade later also draw up the plans for Wichita's Lassen Hotel) and by May 1910, Mayor C.L. Davidson — the man behind the "Watch Wichita Win" sign (see the March 7 issue of *F5*) — laid the cornerstone at 231 S. Water Street, in what was then known as Haymarket Square. (Incidentally, this spot was the site of the home of Wichita founding father William Greiffenstein, after whom William Street is named, apparently because "Greiffenstein" is too long for a street sign; the city moved his historic house to the intersection of Wichita and Third streets to make room for the new auditorium.) There was some argument over a name for the venue; suggestions included Hippodrome, Wigwam and Wichitorium. Eventually the simple moniker "Wichita Forum" won the day.

Less than two years after being approved by the public, the Forum opened its doors on Jan. 25, 1911. Five thousand people came to the dedication ceremony and were flabbergasted by the astonishing asbestos stage curtain, second largest in the nation at 63 feet wide by 37 feet tall and hand-painted with a scene depicting Ben Hur's chariot race, copied from a painting owned by plutocrat J.P. Morgan. The enter-



PHOTOS COURTESY WICHITA-SEDGWICK COUNTY HISTORICAL SOCIETY MUSEUM

ELVIS PLAYED THERE, TOO: A 1935 domestic arts convention; this appears to be a presentation on butchery ... note the skinned animal on stage in front of what appears to be an audience comprised chiefly of well-dressed women.



NONE OF THIS IS THERE NOW: An external view of the Forum looking southwest from Douglas in 1928 — there is nothing remaining that a modern Wichitan would recognize.

tainment for the evening was a performance of "The Children's Crusade" by the Cincinnati Symphony Orchestra, joined by a chorus of 400 local singers.

Over the years the Forum grew as additions were annexed onto the existing building, allowing

greater flexibility in the types of events that could be hosted there. A municipal swimming pool was planned an adjunct to the complex, but a shortage of labor and municipal funds due to World War I put the kibosh on that in 1918. Eventually a city

marketplace and an early local history museum became parts of the Forum's sprawl.

As the years passed, the facility regularly played host to all manner of world class entertainment, as well as events of local interest. Among the attractions: Classical pianist and former Polish Prime Minister Ignacy Paderewski, opera legend Madame Ernestine Schumann-Heink (on her 1928 farewell world tour), the International Wheat Show Wichita Fair and Exposition (which drew upward of 180,000 attendants at its peak), Elvis Presley, the Wichita Garden Club Flower Show, former President Theodore Roosevelt, ballet superstar Anna Pavlova, the 1936 Kansas Diamond Jubilee, numerous high school graduations, civic ceremonies and hundreds upon hundreds of other events, large and small.

By the early 1960s, the Forum was half a century old and starting to show its age. The "urban

see "Forum" page 20



MICHAEL CARMODY

ASTROPOOP!

THE SKINNY ON YOUR WEEK
by Diviner Mme Zanzibird

Aries: (March 21 — April 19)
Week rating: F3
Keep practicing and soon you'll master the art of spaghetti. This week: Buy yourself a coveted internship at an auction.

Taurus: (April 20 — May 20)
Week rating: F2
You'll receive some thanks from your usually thankless job. This week: Make "Swiffer it" your new motto.

Gemini: (May 21 — June 21)
Week rating: F1
Have some self-respect; don't tell people you drank green Budweiser last Sunday. This week: Learn to make elephant ears for breakfast.

Cancer: (June 22 — July 22)
Week rating: F3
An awkward meeting has you thinking about your future. This week: Pick up that shiny thing on the sidewalk.

Leo: (July 23 — Aug. 22)
Week rating: F4
Yes, your cabaret dancer name *should* be Lavender Lemonade. This week: Make extra money by selling your Lisa Frank calendars, pens and notebooks on Ebay.

Virgo: (Aug. 23 — Sept. 22)
Week rating: F3
Life isn't meant to be balanced; let it go. This week: Start stock-piling incandescent light bulbs.

Libra: (Sept. 23 — Oct. 23)
Week rating: F5
The stars have shifted; see Virgo. This week: Offer those nice Jehovah's Witnesses some peanut butter pie.

Scorpio: (Oct. 24 — Nov. 21)
Week rating: F4
You'll soon be well on your way to becoming a macroeconomist super hero. This week: Binge on roasted cauliflower.

Sagittarius: (Nov. 22 — Dec. 21)
Week rating: F2
If you cared about anything, you'd care about nihilism. This week: Fix it with pho.

Capricorn: (Dec. 22 — Jan. 19)
Week rating: F1
Your dreams will be filled with toddlers feeding blueberries to grizzly bears. This week: Get yourself some sweet ankle socks.

Aquarius: (Jan. 20 — Feb. 18)
Week rating: F5
You'll receive a letter from David Bowie in the mail. This week: Trust in the Lord, but lock your bike.

Pisces: (Feb. 19 — March 20)
Week rating: F3
A sighting in Mead's Corner confirms your suspicions; acid wash jeggings have finally reached the Midwest. This week: Find your inner Lon Chaney.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: I'm living in Mexico part of the year. I'm learning Spanish but can't say I understand or speak well. I read several books about the history of Mexico and think I'm reasonably well-informed. I'm curious about a phrase on a T-shirt in an expensive shop in Puerto Vallarta. It had interesting artwork on it and the phrase "Soy Como la Chingada. Loteria la Tiznada." I asked the storekeeper, a Mexican lady who spoke a little English, what it meant and she said, "Oh it's just a joke." Then a customer who also appeared to be Mexican said it means, "I am like the fucked one. It's a joke." I Googled the meaning and gather it means "motherfucker" but I don't get the lottery part. Does it mean, "I

am fucked because I lost the lottery of life"? Anyone who could afford to shop in that store is obviously not poor. Another site said the phrase goes back to the Revolution and refers to sons of raped mothers. I'm guessing this is some kind of ironic hipster statement but I don't get the joke.

Retiree Rhonda

Dear Gabacha: Since you didn't describe the artwork other than say it's "interesting," I'm assuming that the T-shirt was a pun involving *Lotería de los 100 Apodos de la Muerte* ("The Lotería of the 100 Nicknames of Death), a novelty take on the bingo-ish *lotería* game. One of the cards is titled "La Tiznada," which in the version I have is a *calavera* mockup of Frida Kahlo. But what exactly is a *tiznada*, and how does

it relate to *chingada* and raped mothers? *Tiznada* translate literally as "to be covered in soot," but is usually used to describe a woman whose reputation is besmirched. *Tiznada* is also a polite synonym for *chingada* — "fucked," in the feminine form. "Vete a la tiznada" means the same as "Vete a la chingada," which means "Fuck off" or — more accurately — "Go to hell."

Now the raped mother part. As the Mexican has explained before, *chingar* is derived from *cingarár* — "to fight" in Caló, the language of Spanish Gypsies that had a profound influence on Mexican-American slang — and has multiple meanings across Latin America: the Royal Academy of Spanish lists nine

see "Mexican" page 19



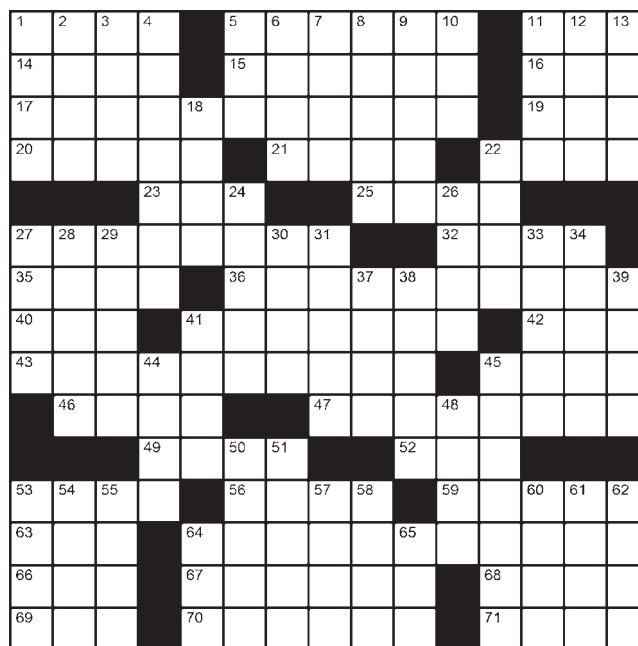
¡ASK A MEXICAN!

Jonesin' Crosswords "That's a Tough One" — actually, a tough two.

by Matt Jones

ACROSS

- 1 "Welcome Back, Kotter" star Kaplan
- 5 Unpleasant atmosphere
- 11 He hosted a reality show called "I Pity the Fool"
- 14 Vows sometimes rushed in comedies
- 15 "The Other ___ Girl" (2008 Natalie Portman movie)
- 16 "Star-Spangled Banner" contraction
- 17 Five on a dude's foot?
- 19 Clay, later
- 20 Passover dinner
- 21 "Put Your Head On My Shoulder" singer Paul
- 22 "Kilroy Was Here" band
- 23 Co-star of Morgan and Baldwin
- 25 Chunky milkshake ingredient
- 27 Words before "fire" or "emergency"
- 32 BFFs
- 35 "Are we there yet?" answer, maybe
- 36 Time off from the group?
- 40 Former NHL star Robitaille
- 41 Thorny trees
- 42 Co. whose mascot is Nipper
- 43 The right amount to be serendipitous?
- 45 "Win, Lose or Draw" host Convy
- 46 Herb that's also a name
- 47 Old-school fastener at the roller disco
- 49 Hit for ZZ Top
- 52 Bread for a reuben
- 53 Madcap
- 56 Sitcom starring a singer
- 59 Big name in handbags
- 63 Vexation
- 64 Ad line that caused a Muppet



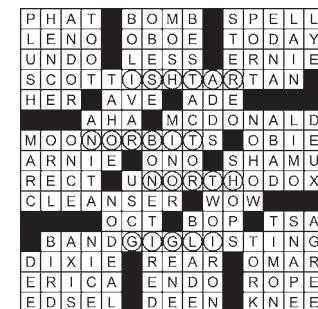
- to answer "You bet me do!"?
- 66 Turn Down
 - 67 More level
 - 68 "So Big" author Ferber
 - 69 Nyan ___ (internet meme)
 - 70 Nissan model
 - 71 Awestruck response

DOWN

- 1 Band events
- 2 "For two," on sheet music
- 3 Woody's last name on "Cheers"
- 4 Miami Sound Machine surname
- 5 Two-year degree type (hidden

- in REMEMBER)
- 6 New Rochelle, New York college
 - 7 Actor Tudyk of "Suburgatory"
 - 8 Timex competitor
 - 9 Birthday balloon material
 - 10 Ques. counterpart
 - 11 Drawbridge site
 - 12 Bank (on)
 - 13 Cereal that rarely got eaten by its mascot
 - 18 You can dig 'em
 - 22 Like some gummy candy
 - 24 "That smells horrible" reaction
 - 26 Recessions

LAST WEEK'S ANSWER



- 27 Spot in the water
- 28 Mad Libs category
- 29 Apres-ski drink
- 30 Spoken
- 31 Make it really clear?
- 33 Jeter at short
- 34 "___ bleu!"
- 37 Candle end
- 38 Senegal's capital
- 39 Singer Perry
- 41 "A Death in the Family" playwright James
- 44 Like some truth
- 45 Party item with a tap
- 48 What this glue has
- 50 Where oranges are grown
- 51 Movie with the line "What's in the box?"
- 53 Stuff in lozenges
- 54 Opera highlight
- 55 "Friday After ___"
- 57 Like paperclips
- 58 Rival of Dell
- 60 Opera set in Egypt
- 61 Reading rooms
- 62 Posthaste
- 64 Primus leader Claypool
- 65 "... ___ mouse?"

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Area man prefers used catheters

by Bucky Walters
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A Wichita man said yesterday he likes his used catheters much more than the new ones. Drippy Grimes, speaking by cell phone from his bathroom in Midtown. He told *F5*, "I'm just not very flexible, so why should my catheters be?"

Mr. Grimes, once a member of *The International Group Hoping To Fill Internal Troughs* (TIGHT FIT), said he became disillusioned with the group and dropped out.

"The meetings were never as much fun as I thought they would be. There were only a couple of us who ever demonstrated," he said. "They'd just sit around and discuss ways of getting new catheters cheaper. There just wasn't the camaraderie I had expected."

TIGHT FIT spokesman, Olover Payne said he was sorry if Mr. Grimes wasn't happy with the organization and that they voted to donate all their used catheters to him.

Grimes said he appreciated the gesture and with such an array of different shapes and sizes, he was looking forward to hours of enjoyment.

F5 contacted the American Medical Association to find out if one person could use so many different types of used catheters.

AMA spokesperson Dr. Karen Handson said, "It's possible. There are 44 openings in the human body and the medical profession has designed something to stick in every one of them."

Drippy Grimes said he was going to use and save all his used catheters till he has a display large enough to attract Larry Hatteberg.

"Mexican" from page 18

separate entries for the *verbo*, from "to fuck" to "annoy" to "unevenly hang" in Argentina and Uruguay to "cut the tail of an animal" for Central Americans. But *chingar* is most associated with Mexico, specifically in its incarnations as "to beat up" (*Te voy a chingar* — "I'm going to fuck you up") and especially with *hijo de la chingada* — "son of the fucked one," here specifically referring to Malintzin, Cortés' Indian mistress who brought doom and gloom to the Aztecs. Nobel Prize laureate Octavio Paz devoted a section of his magisterial *The Labyrinth of Solitude* to Mexico's peculiar obsession with *chingar* and its many conjugations, so I'll direct you to *el maestro*: "What is the Chingada?" The Chingada is the Mother forcibly opened, violated or deceived. The *hijo de la Chingada* is the offspring of violation, abduction or deceit. If we compare this expression with the Spanish *hijo de puta* (son of a whore), the difference is immediately obvious. To the Spaniard, dishonor consists in being the son of a woman who voluntarily surrenders herself: a prostitute. To the Mexican, it consists in being the fruit of a violation."

And people wonder why Mexicans are *chingados* ...

I need to know why Mexicans wipe their boogers on restroom walls.

The White Jesus

Dear Gabacho: Same reason we throw our used toilet paper in the trash — to remind them that even while taking a shit, *gabachos* can never escape the Reconquista.

Ask the Mexican at themexican@f5paper.com or follow him on Twitter @gustavoarellano.

"DRM" from page 14

mangled books that seriously take the enjoyment out of digital reading, and rightly so.

The various eBook platforms are quick to lock you into their device, prompting readers to pay for their personal library with each device change.

Publishers have increased dissatisfaction by forcing libraries to delete books that were legitimately purchased, deciding that books purchased after a credit card expires are apparently non-recoverable if lost and that reader accounts *and books* may be locked or deleted at their discretion.

Add to these trespasses recent accusations of price fixing and eBooks can feel like a scam.

Consider the consequences of their actions with the knowledge that a digital item can exist nearly to infinity.

There are no practical limits to how many times an item can be copied from one device to the next. If a file does eventually corrupt, it can simply be copied from another instance of the same file. Unlike paper books, which a flood or fire may destroy permanently, an electronic version has potential to always exist. Not only that, it can be a perfect copy of itself.

The idea that consumers should pay for the same book again, essentially to view it on a different screen when it requires no effort on the part of the distributor, approaches absurdity.

The question is, why on earth are publishers trying to persist in enforcing physical limits in a system where there are none?

This is particularly frustrating with books, as previous library collection limits have always been dictated not just by money but sheer size. That boundary has been shattered, but libraries are unable to take full advantage of it.

Sheepishly trying explain to a patron that they could not have a copy of an eBook or audiobook because all copies available to us were "checked out" when we both know we aren't talking about an actual copy of the item in question is something I can't say that I miss.

Coupled with this is that DRM is an insanely ineffective way to combat piracy. Anyone with 15 minutes and

"Literary" from page 14

presented on the "Voice of the Writer."

Finger and Wenzel, understandably, were focused on the books they co-authored (Finger helped write *Into the Deep: One Man's Story of How Tragedy Took His Family but Couldn't Take His Faith* with Robert Rogers, and Wenzel has the forthcoming *The Miracle of Father Kapaun*), while Blum and Jenkinson both drew on their teaching experience and made an effort to address their topics in ways that were useful and wise to earnest, struggling writers. Even I enjoyed their talks and gleaned some useful reminders. Namely, to be patient and generous with other writers whether they're naive or cynical.

The KWA serves a necessary function. The kind of literary apprenticeships that benefited people like Hemingway or Fitzgerald are as extinct as the dodo bird, and the Master of Fine Arts is slowly pricing itself out of reach for most non-trust fund kids, or those talented enough to land a spot in one of the few programs that offers full-ride teaching assistantships to all its candidates.

That means organizations like the KWA can fill the gap of educating the rest of the world's writers and offering them a community to which they can belong. The KWA is the way it is now because that is what its members want. If the membership base expands, perhaps its offerings will expand enough that I might consider joining, but right now, it's a bit remedial.

THINGS TO LOOK OUT FOR

• *The Unchangeable Spots of Leopards* by Christopher Jansma (Viking, \$26.95, ISBN 9780670026005, hard-

access to Google can "break" their own media.

It's not a secret that given enough time and access to the Internet any encryption can be broken. In this case it need only be broken by one person of average technical ability before both the media and the information about how to access it become available.

DRM is also an indiscriminate punishment, harming people who have no intention of breaking laws by assuming *everyone* will eventually exhibit illegal or unethical behavior. Legitimate buyers are more likely to get sidelined by software used to protect the data, as most "broken" files no longer have DRM to contend with in any context.

The most obvious motive is the desire for control. If where books go is controlled effectively, there is freedom to do things such as forced or undesirable "upgrades" in the name of planned obsolescence.

There is also something deeply troubling about personal reading habits being so easily communicated to a server by syncing, no matter how innocuous the reason. There is a reason subpoenas are required to get library records.

Even more unsettling is the idea that if a book can be deleted, it certainly can be *replaced* or *modified* without permission. This could potentially change the meaning, direction or tone of a work. Under what circumstances could a book be modified on readers after it is purchased? Would we know when that occurred? How long would it take us to notice? Does the fact one of the aforementioned disappearing books was actually George Orwell's *1984* bother anyone else?

What we need to do collectively as consumers is express that the liberties publishers and eBook companies are taking with the merchandise that we buy is not OK; that these books, once paid for, are our property, and we do not accept the notion of renting something paid for, or having it forcibly returned for us; that changing their mind about doing business with a customer does not mean they can bully the customer out of their belongings; that we are not all criminals by default and that we are aware Digital Rights Management does little else but protect their position as the middlemen, and if they are to survive they should deeply reconsider their business model.

cover). This book is getting a tremendous amount of prepublication attention (or course, it's from a Penguin imprint), and is due out March 21. I've been told several times I have to read it.

• *The Miracle of Father Kapaun* by *The Wichita Eagle's* Roy Wenzel with Travis Heying (St. Ignatius Press, \$19.95 ISBN 9781586177799, hardcover). The book is due out by the end of March and, of course, should be interest. Father Kapaun is currently being considered by the White House for a Congressional Medal of Honor for his actions during the Korean War, and he is also being considered by the Vatican for canonization as a saint.

UPCOMING EVENTS

• Wednesday, March 27, 6 p.m. — Alford Branch Library, 3447 S. Meridian. Let's Talk Mysteries: an hour long book chat about all types of mysteries, including advice, book talks and recommendations.

• Thursday, March 28, Noon — Wichita Public Library (Main branch). Brown Bag Books: Bring your lunch and talk to library staff to get ideas for your next book to read.

• Thursday, March 28, 6:15 p.m. — Westlink Branch Library, 8515 Bekemeyer. Helping Your Child Get Ready to Read: a class for parents and educators to learn way to help children develop important literacy skills before they start school. Registration is required call 337-9456 to register.

• Monday, April 1, 7 p.m. — Watermark Books, 4701 E. Douglas. Blaine Harden is the author of *Escape from Camp 14* (Penguin Books, \$15 ISBN 9780143122913) about Shin Dong-hyuk, the only person to escape from one of North Korea's political prison camps.

"Army" from page 3

willing to take some tests. I reluctantly agreed, not too keen on adding to an already heavy course-load, but money had to be made somehow and standing still without smiling seemed to best fit my current skill set.

I was surprised that such a straightforward job necessitated a working knowledge of how an automobile engine was put together and the ability to do 50 pushups, but was too frazzled by my quickly approaching final examinations to pursue this line of inquiry in much depth.

I returned a week later, to answer questions about compass reading and hydraulic systems, and lift a large heavy duffle bag — presumably filled with sand or failed applicants — onto my back.

The man in charge of the testing appeared completely unimpressed by my performance, and, adding a form to an already disconcertingly thick file folder with my name on it, he told me that they'd be in touch if they were interested.

Based on the poster's prominence at the employment office, the font size of the summer's wages and the simplicity of the job, I was quite sure that they would be swamped with applications.

I went home dejected, certain that lots of other people would be able to heft that bag with far more agility than I had.

Consequently, I was both astonished and elated to receive a message on my answering machine a few days later, informing me that I had made the first cut and that I was required to report back.

I arrived at the appointed hour, proud

"Forum" from page 17

renewal" trend was changing the faces of downtowns all over the country and Wichita was no exception. As part of the city's approaching centennial celebration, plans were hatched to demolish the Forum and a series of other dilapidated buildings along the east bank of the river and replace them with a new space-age civic center to be known as Century II.

The very last performance at the Forum took place on April 4, 1965; it was a touring performance of the Grand Ole Opry, and every seat was sold. It would be four years before Century II opened its doors and became the city's new hub for entertainment. Today the entire area between the river and Main Street on the east and west and between Douglas and Lewis on the north and south has changed so radically, it is difficult for modern Wichitans to imagine how this section of downtown looked for such a very long time. The old red brick buildings of "Tractor Row," from which generations of farmers purchased their equipment, are long gone, replaced by the expanded Century II complex, A. Price Woodard Park and the luxurious Hyatt Hotel with its slick "water wall." The Forum is gone, but the area is still capable of drawing huge crowds to events such as the Starbird-Devlin Car Show, Music Theater of Wichita performances and the Wichita River Festival.

to be only a few minutes late, and was again ushered unceremoniously into a similar box of a room and greeted by the expressionless face of yet another instantly forgettable uniform.

We ran through my educational curriculum and he begrudgingly congratulated me for advancing this far in the testing process; the subtextual "because you are a girl" sentiment was further highlighted by the next set of information he offered.

A comprehensive, and in his opinion, prohibitively rigorous, physical examination had been set up for me a week later, and I was warned that I would be expected to complete male-like Herculean feats of strength and endurance.

Not entirely sure how distinguishing oneself in the Standing-Still-and-Frowning competition could be this gender-biased, I nonetheless agreed to present myself at the specified address at the specified time.

In preparation, I only had time to swim a few extra laps throughout the succeeding week and try some pullups on my housemate's boyfriend's door-frame-mounted pullup bar.

I did pledge to run a couple miles; but, it being springtime in Montréal, there was still three feet of snow on the ground, so this element of my self-imposed training regime remained unfulfilled.

Thus, I arrived woefully unprepared at the gymnasium that Thursday afternoon. The paddy-whack machine of my youth was no preparation for what ensued.

Staggering home after what seemed like interminable physical and mental torture, tempered only by moments of deliberate insensibility, I finally collapsed onto my bed, genuinely thankful to have failed to find a summer job.

Or so I thought.



Lucky's

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WICHITA, KANSAS

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HAYMAKERS

★ FRIDAY, MARCH 29 ★
HONKY SUCKLE AND SAWMILL JOE

★ FRIDAY, APRIL 5 ★
PBR ART SHOW

★ SATURDAY, APRIL 6 ★
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