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Live music, P.18 | Events, P.14 | Movies, P.12  
Issue 7, Vol. 1 • April 18, 2013

**WEEKLY**  
EVERY THURSDAY

# F5

*work like a farmer  
party like a rock star*

## >The temperature of art

Newman University hosts the American debut of Italian painter Mario Bernardinello. *p.10*

## >Lexcorp moves to Kansas

Following Gov. Brownback's policy incentives, Lex Luthor moves his headquarters. *p.2*

## >Paraguayan cinema

Tallgrass brings *7 Cajas* and its director to the Orpheum Theatre for one night only. *p.13*

## >The first homes

Wichita's original builders put in homes at what seem now to be random places. *p.5*

## >Weissbier wisdom

You can learn a lot about wheat beer in a mean and disappointing German dance club. *p.8*

M. BERNARD.

# F5

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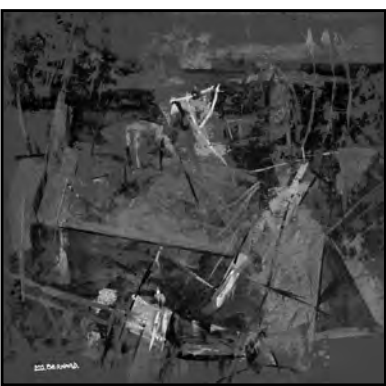
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## ABOUT THE COVER



A piece by Milan, Italy's Mario Bernardinello. For more on his work, see page 10.



**SEEMS DECENT ENOUGH:** Lex Luthor, shown here in a file photo from a mineral exploration trip to the North Pole, has announced he's relocating his company headquarters to Kansas for Gov. Sam Brownback's tax laws.

# Luthorcorp coming to Kansas

by Don Winsor  
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**DON WINSOR**

In an interview exclusive to F5, Luthorcorp announced Tuesday that effective immediately it would be relocating its corporate headquarters to Wichita from Metropolis. Citing an admiration for the current Kansas administration and "an ethical climate in line with [its] goals," chairman and founder Alexander Luthor purchased two city blocks in Wichita's downtown business district for the new Luthorcorp building. The company is expected to hire no new workers and receive a tax subsidy of \$1.5 billion per year.

"It was a difficult decision," Luthor said, "because Metropolis has been my home for a very long time. However, I have had my eye on Kansas since Governor Brownback eliminated your state arts agency a few years ago. When I watched him eviscerate funding for your public educational system while at the same time reducing income taxes for people

like me, I knew that we could do business."

Luthor is a well-known philanthropist and has contributed greatly to the life and culture of citizens in Metropolis. Two museums bear his name, he has been the chief patron of the city's ballet and opera companies, and his housing initiative all but eliminated Metropolis' homeless problem until it was destroyed by the Justice League.

When asked if he planned to continue his civic generosity in Kansas, he laughed.

"Why? I contribute in Metropolis because I have to worry about my public image. Here, thanks to Governor Brownback, people like me can come here and not have to worry about what the bottom feeders think," Luthor said. "I could shoot people in the street. I could literally take candy from babies — which I know is just a saying, but it is something I have always wanted to do."

"In Metropolis, my annual contributions to the

see "Luthorcorp" page 4

# Kim an unpredictable lil' twerp

by Bill Jenkins  
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**BILL JENKINS**

I am writing this on April 15. It was my dad's birthday. It is Income Tax Day. You'd think I'd be ruminating on the inequities of the tax system or looking back on my father's life. I'm not. I can't help but think about Kim Jung Un. Why? Because he is a noisy twerp with an atomic bomb, probably.

This week, a congressman revealed that in one national defense estimate, the North Koreans had the technology to miniaturize an atomic bomb so that it could ride on the tip of a missile. Not all our defense analysts agree, and the agency that made the assessment was the same one that said Saddam had weapons of mass destruction. Still ...

Whether or not they have it now,

they will have it soon. This is a potential danger to our allies in Japan and South Korea. It threatens our bases in Guam and Okinawa. It even makes the Russians and the Chinese nervous. No one can predict what that twerp will do.

He is new to his job and, by nearly all estimates totally unqualified to play brinkmanship with the big boys. He has hard-line followers in the military leadership and has eliminated the not-so-hard liners from top commands. He is touted as a god-like figure in the North Korean media. His people are hungry but willing to turn out for gigantic pageants dedicated to him.

What would make a poor nation like North Korea and its leadership want

## >GET HEARD

Send letters addressed "To the Editor"

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see "Kim" page 4

# Girl Guides didn't have a bivouac

by Elizabeth Stevenson  
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[Editor's note: Elizabeth Stevenson, architecture student, accidentally joined an elite corp in the Canadian Army in 1993. This is her ongoing tale.]

We were sorted, again by height, into sections, divisions, platoons, and all sorts of other military-sounding terms that meant nothing to me.

The infantry, we learned, was organized in a hierarchical system that I found initially to be both random and complex, and which continued to be so for a very long time.

Understanding the chain of command is imperative, and I still have rank and formation "family trees" tattooed on my brain — being able to recognize instantly who is the boss of whom is a skill that contributes a great deal to one's ability to remain invisible; a condition that one strives for, at all costs, in the army.

I ended up in the shortest section, which was surprising since I've always thought of myself as a tall person, but did not take this as a personal slight. At least not until it was made abundantly clear that my dark-haired neighbor and I were also the shortest troops in the shortest section, and would therefore be the butt of every joke and the scapegoat target of every soldier who outranked us, which, at this stage, was practically everyone.

My new buddy also seemed taken aback by this knowledge, and tried unsuccessfully to edge around me to the "taller" end of the line; an awkward *pas-de-deux* which did not bode well for our blossoming relationship.

My day of reckoning certainly had arrived: all my questions were unequivocally answered in the next few hours, beginning with The Mystery of the Tarpaulin and Trowel.

Recruit Freddo, as my buddy was identified a few minutes later, and I were ushered, along with the other (only very

slightly taller) members of our section to a large grassy area, where we were ordered to dump the contents of our rucksacks. We spread our piles of green equipment out in long rows, in a carefully choreographed pattern dictated by a man who barked out the name of each object and its use.

"TARPAULIN!: A bivouac during field maneuvers, and stretcher for fallen comrades! TROWEL!: To bury organic waste, in order to prevent infection and deter predators! PONCHO!: Worn as a rain screen or used to augment bivouac! SCOTCH GUARD!: Troops are responsible

for waterproofing their own equipment! BAYONET!: Affix to your weapon at close combat; can also be used to skin and butcher animals!" And so on, and so on.

I doubted that my years of Girl Guide camp had sufficiently prepared me for this experience. I had few fond memories of those endless, mosquito-infested, freezing cold summers, and did not recall ever earning a butchery badge.

Moving on to the uniforms, we were informed that not only were we expected to polish our combat boots to

see "Bivouac" page 6



ELIZABETH STEVENSON

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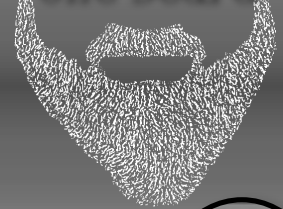


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## KANSAS VIEW



BY MIKE PIVONKA

## "Kim" from page 2

to spend such a large percentage of the nation's wealth on atomic bomb development and testing? The most common answer is, "He's bat-shit crazy!" Maybe not.

One long standing tradition among world leaders is that, when domestic problems look really bad, shift attention. Get folks so worried about foreign affairs that they forget that they are poorly served by their government. Point them at "bad guys" out there — someone to blame for causing trouble. It's like a magician directing your attention to one hand while the other hides the ball or coin. Elementary. Even Lil' Kim can master that one.

We didn't help much. We frequently offer badly needed food aid if only they will suspend their nuclear project. They frequently take it, lay back for a few months and then start up again. It does not take much to justify the restart. Something like a visit by a couple of B-2's that we conveniently provide.

Back in the Bush administration (W that is) the president announced that we faced an "axis of evil." It consisted of Iraq, Iran and North Korea.

Then we trumped up an excuse to attack Iraq, depose its leader and destabilize the country. Don't get me started on that.

What kind of signal did that send to the leadership of Iran and North Korea? Not a friendly one. Now both of them have embarked on crash programs to build nuclear armaments so that they could feel more secure. Are these the acts of crazy men or rational reaction to perceived threat?

No matter how much we rant against nuclear proliferation and condemn the Pakistani help that some nations got, the rest of the world can see that we didn't object to Israel's development of atomic weapons as a response to Arab threats. We may even have helped them. Was that the act of crazy Israeli leadership? Or a rational response to a perceived (and stated) threat? Or a double standard?

## "Luthorcorp" from page 2

city's schools cost me more than your governor wants to spend on your entire state educational system, and that is revolutionary. I have always said that educating the groundlings was against the better interests of the ruling class; your own governor said 'What I find is most people have a civics book understanding for how Congress works and how a bill moves,' and then he cut the funding that would've provided those books. Brilliant."

Luthor indicated that his move could be merely the beginning of a mass migration to Wichita.

"What your governor has done is to create an atmosphere so friendly to my type of business that I wouldn't be surprised if there are several companies in my line headed here," he said. "You've already got the Kochs."

Luthor went on to mention Oscorp, HYDRA, and even hinted that he has petitioned the Legion of Doom to relocate their headquarters from deep in the swamps of Louisiana.

Luthor, once prosecuted for attempting to sink half of California into the Pacific Ocean, expressed great admiration for our governor's policy of promoting freedoms outside our borders while limiting them in our state.

"This guy, he says 'We must take proactive steps to promote democracy and human rights abroad' and then when asked about marriage equality here insists that 'We need to rebuild our family structure, stay away from redefining marriage, and stand by marriage as a union between a man and a woman.' Now, I can't get behind that idea specifically, but that sort of disregard for the people beneath you is just unparalleled. Do you know him? I think we could be friends."

To celebrate the announcement of his corporate relocation, Luthor activated his new weather-controlling device near Wichita's Keeper of the Plains, turning a beautiful spring day back to winter within an hour, sparking severe weather and eventually an ice storm which blanketed the state by Wednesday morning.

As he pushed the giant red activator button, he announced, "The alien Superman was first seen in Kansas, near Smallville, and thanks to the Kryptonite-green grassroots immigration agenda of your governor, it will be very difficult for

him to return. That, and the hundreds of millions of dollars of tax incentives, is why Luthorcorp will make Kansas its home."

Luthorcorp employs over 25,000 worldwide, with the vast majority of those employees being held in the manufacturing facilities of the small Caribbean nation of Luthorstan. Luthor explicitly states he intends to bring none of those jobs to Kansas.

"I want to be clear on that; I'm not bringing in any jobs," Luthor said. "I'm not going to claim to bring jobs just to get some sort of state assistance and then back out after getting it. I'm evil, but I'm not Boeing."

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## Little (and big) houses on the prairie

by Michael Carmody  
mcarmody@f5paper.com

When driving along on the commercial streets of central Wichita, one occasionally notices a well-preserved vintage home or two wedged incongruously between, say, a Popeye's Chicken and a Sonic Drive-In. In the middle of mile after mile of business development, there remain like stubborn sentinels a number of residential dwellings that have stood since the early days of the city, when locales such as what is known today as Midtown were far-flung suburbs.

Back in 1870, when the city of Wichita was officially incorporated, there was not much at all in the way of infrastructure. In fact, most of what was to become the city proper existed only in the minds of visionary plainsmen like James R. Mead, William "Dutch Bill" Greiffenstein and D.S. Munger, all of whom claimed land in the area shortly before the city charter was signed.

Mead selected what would become prime territory, from present-day Washington to Broadway on the east and west and between Central and Douglas on the north and south. Greiffenstein snatched up land on the south side of Douglas east of the river and later became known as the "Father of Wichita" for giving away much of his territory to entrepreneurs who would develop it for commercial use.

But it was Munger who made the first real improvements, building his rustic house by hand from local materials all the way back in 1868. This house, which served as the town's first hotel, church and post office as well as Munger's own home, stood at Ninth & Waco — and still exists, thanks to a bizarre feat of preservation. The Munger House was purchased in the 1870s by Wichita's first banker, W.C. Woodman, who then actually built his beautiful Victorian house, Lakeside Mansion, around it. Decades later, the newer construction was razed, revealing the original cabin within. It can be seen today at Wichita's Old Cowtown Museum. (The administration building at Cowtown, by the way, is modeled after Lakeside Mansion.)

Mead was a man of considerable wealth, having established a lucrative trading business among the natives and early white settlers of the plains as far back as 1859. The house he erected at 307 E. Central (current site of the Cathedral of the Immaculate Conception) was a fine, large brick structure with a stylish mansard roof.

Wichita Board of Trade's first vice-president, J.C. Fraker, shortly thereafter built a lovely Second Empire home just across the street at 306 E. Central; this is believed to be the first house in Wichita designed by noted architect William Sternberg, who brought European aesthetic sensibilities back with him after visiting the 1855 World's Fair in Paris.



IMAGES COURTESY THE WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM  
**DOWNTOWN DEVELOPMENT FOR REAL:** When banker M.W. Levy built this house at First and Topeka streets, the area featured more residential than business development. This 1937 photo shows how much changed in 50 years.



**BET THEY DIDN'T SERVE PHO:** M.J. Oliver's beautiful Sternberg-designed house on North Broadway is now the site of the Saigon restaurant.



**WEE LITTLE WICHITA:** This 1873 "bird's eye view" map of Wichita shows just how little there was to the city at the time. The Occidental Hotel and the first homes of J.R. Mead & "Dutch Bill" Greiffenstein are represented here.

A city sprung up between and around some grand mansions.



**MICHAEL CARMODY**

see "Wichitarchaeology" page 6

## "Wichitar archaeology" from page 5

Greiffenstein's first home was, like Mead's, a proper grand manse befitting a city father. Located just south of Douglas on Water Street, the two-story house with full-width front porch supported by six stately columns stood from 1871 to 1910, when it was moved to make way for the construction of the Forum (see *March 21 issue of F5*).

All these houses, save Munger's, now enshrined in a museum, are long gone, consumed by the growing thrum of commerce in Wichita's heart. But others held on longer.

Maurice Levy was president of Wichita National Bank when he hired Sternberg to build his mansion at the northeast corner of First & Topeka in 1887. 50 years later, when the house was demolished, it was the last residential structure in the neighborhood, completely surrounded by commercial buildings. (Fittingly, by then it served as headquarters for the predecessor to the Chamber of Commerce.)

In the 1880s, Lawrence (Broadway) north of Murdock was known as "Lumberman's Row" for the series of houses built there by men who made their fortunes providing building materials for the young city. One such fellow was Mark J. Oliver, who had a Sternberg-designed house at 1105 N. Lawrence (Broadway) that survived for many decades before being razed; the lot was rezoned "light commercial" and today the Saigon restaurant stands in its spot.



**LOG CABIN START:** Wichita's oldest building of any kind, the Darius Munger house was saved by having a bigger house built around it.

J. Hudson McKnight owned most all the land bordered by Douglas, Kellogg, Hydraulic and Grove, and operated a farm on much of it well into the 20th century. He fought against the encroachment of city development and improvement all his life, refusing even to allow electrical service to run to his property. When he died in 1925, his idyllic mansion, Willowdale, was still lighted by gas. The house stood until 1969, when it was razed and replaced by a generic commercial building.

Wichita Eagle founder Marshall Murdock built his house in the boondocks on North St. Francis in 1874, where it stood until being moved to Cowtown in 1982. The cross street where the house stood still bears the name Murdock.

And then there are the survivors, now seemingly so out of place.

The Hypatia House at 1215 N.

Broadway is a gorgeous execution of the Dutch Colonial Revival style, built in 1906 for the manager of a local coal company. It was purchased by the Hypatia Club, a "women's self-improvement organization" in 1934 and is now protected under the auspices of the National Register of Historic Places. Its neighboring buildings include several fast-food restaurants and a brutally austere motel.

Likewise, the former home of Judge Sankey at Broadway and Elm now lives on as the 20th Century Club. Like the Hypatia House, this paragon of late 19th century elegance was saved by virtue of being purchased by a civic organization in 1923. The Sankey House was updated considerably in 1931 with the addition of the Louise Murdock Theater, added to the home's rear along its Elm Street frontage. It now shares the block with the Lord's Diner.

One cannot help but muse at what Mead, or Munger, or Greiffenstein might think of the ungainly, bloated sprawl of Wichita as it exists today. Greiffenstein's first trading post was miles from town, at the present site of Eberly Farms — which is now well within city limits. Considering that the original township of Wichita did not even cover what we think of as "downtown" today, it is perhaps fitting that these men all built their original domiciles on what were then the outskirts of town, just as the well-to-do continue to do in the modern day. How could they have known that those edges would so quickly become the center?

## "Bivouac" from page 3

a bright shine on a daily basis, but also required to perform a process called "spit shining" (spit is actually involved) on our parade boots, to a mirror-like degree that allowed the inspections officer to see what time it was by reflecting the image of his watch on the toes of these boots.

An ironing board and iron were lugged out by a pimply youth, trailing a long orange extension cord, and we were treated to a display of precision ironing, of both our dress uniforms, as well as our combat greens. (Perhaps sharp creases deflect bullets? Are infantry units assigned ironing boards in the field, and if so, who gets to haul it around? The least tall person, I suspected.)

The regulation number and width of sleeve rolls was demonstrated (three rolls, four fingers wide), should we ever overheat whilst wearing a long-sleeved uniform, and we were informed that we were not allowed to wear the same clothes for morning PT (physical training) that we had worn out to the bars the night before.

We were also advised that we would be throwing up a lot on our PT clothes, and it was recommended that a fresh set be always kept on standby.

Hygiene was next. The women were issued hairnets and an industrial-sized can of hairspray, and several female troops were paraded in front of us as examples of proper military bun structure.

If your hair was too short to go into a bun, it would be cut off. My despairing attempt ended up so thin and horizontally cantilevered, that it was suggested more than once I should dress as Olive Oyl for the regimental Halloween party. This did nothing for my ego, but did help me to avoid the barber's chair.

Blisters were a subject unto themselves. It was expressly forbidden to pop your own blisters, as the possibility of an improperly treated blister going septic was very high. If infection did occur, and it was proven that the troop had not sought official medical care, a night in jail would serve to drive home that lesson.

Two other jail-able offense were enumerated as being unable to fulfill one's duties due to a) fainting or b) uncontrollable digestive emissions, if it could be established that one had brought the ill effects upon oneself by binging on unhealthy snack foods or festive beverages.

The army was investing a lot of money in our training, and it would be our fault if they were unable to reap the benefits of their investment; therefore, it was our responsibility to visit the infirmary as soon as we felt any discomfort whatsoever.

At least, this was the theory.

I soon learned that weakness was frowned upon most sternly; and, furthermore, as a woman, I would need to be able to do everything at least twice as well as the men to be considered even half as able. This included silently enduring a lot of infected blisters and regurgitation

and light-headedness; which, celebrating the silver lining in that cloud, actually did prepare me for finding myself insuranceless in a country without universal health care many years later.

Our section's inventory complete, we were introduced to Master-Corporal McLean, an aggressively arrogant jarhead. He would be our best friend and worst enemy, breaking us down and building us up again: a man whom we would someday obey without hesitation and worship like the god that he evidently believed himself to be.

To his credit, he was the one who finally managed to cleanse me of the last remnants of blissful ignorance I had been clinging to so desperately for far too long: he explained very clearly and with much pride, exactly what I had gotten myself into.

The Grenadier Guards are a reserve infantry formation, whose primary role is the provision of combat-ready troops in support of regular command units. As we were responsible for protecting the Queen anytime she is on Canadian soil, our training would be both intense and comprehensive. Our ceremonial duties were secondary, and would require only a fraction of our time, once our summer tour was complete. Eventual deployment was possible, and in some cases, a certainty, depending on how the war in Bosnia went down.

Welcome to bootcamp, Recruit Stevenson.



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**THE SKINNY ON YOUR WEEK**  
by Diviner Diviner Mme Zanzibird

**Aries:** (March 21 — April 19)  
Week rating: F5  
You'll discover that the Internet is expanding at the same rate as the universe. This week: Ask Mary Karr to induct you into the Liar's Club.

**Taurus:** (April 20 — May 20)  
Week rating: F4  
You'll find something valuable stuck under a seat at the Orpheum. This week: Find a way to be 12 places at once.

**Gemini:** (May 21 — June 21)  
Week rating: F3  
The homeliest Virgo in the world will take a shine to you. This week: Say it with Meyer Lemon pie.

**Cancer:** (June 22 — July 22)  
Week rating: F1  
Your partner will come home with a new kitten on Friday. This week: Use "Rappaccini's Daughter" as inspiration for planning your garden this year.

**Leo:** (July 23 — Aug. 22)  
Week rating: F3  
Don't watch *The Great Gatsby*. It'll just make you angry. This week: Subsist on nothing but cantaloupe.

**Virgo:** (Aug. 23 — Sept. 22)  
Week rating: F5  
You'll make a significant discovery in your quest to create a Wikipedia app for the human brain. This week: The squeaky cheese gets the wheel.

**Libra:** (Sept. 23 — Oct. 23)  
Week rating: F2  
The future mother of your future child will be at the Rico's Tacos El Torito food truck Thursday. This week: You can't use emoticons IRL.

**Scorpio:** (Oct. 24 — Nov. 21)  
Week rating: F5  
If you run around saying "I am the Rain King" long enough, people will believe you. This week: Stick a fork in it.

**Sagittarius:** (Nov. 22 — Dec. 21)  
Week rating: F1  
Your new book idea is as fresh as Windows 8. This week: Burn an offering to the Flying Spaghetti Monster.

**Capricorn:** (Dec. 22 — Jan. 19)  
Week rating: F3  
You can't live on pork rinds and frozen peas forever. This week: You'll find a tuba player for your band in under 24 hours.

**Aquarius:** (Jan. 20 — Feb. 18)  
Week rating: F4  
The question is not, "Should you take a gun to the grocery store?" but "Do you have a permit to carry a gun to the grocery store?" This week: There will be Pop Rocks AND cotton candy at the next party you attend.

**Pisces:** (Feb. 19 — March 20)  
Week rating: F5  
How Espresso To Go Go can stay in one building yet also remain "to go" will puzzle your mother for months. This week: "If you take it, you can Tweet it."

## ¡Ask a Mexican!

by Gustavo Arellano  
themexican@f5paper.com

**D**ear Mexican: What do we need to do to make the güeros understand we come in peace as Mexicans, we are from this great American continent as well, but in the average close-minded English-speaking folks' definition of "American," it's amusing to see they don't understand what it really means, as in: unless you are from one of the few nature-communing groups of people now dubbed "Native Americans," then you cannot say you are American; being that either yourself, your parents, grandparents or great-grandparents (you get the point) came from the Old World and hence have been in this land "illegally" for much much longer than us bean lovers. So I repeat my question: how can we make these green-gos

understand we come in peace? That we are here to live a good life in peace and to take it or leave it: we are here TO STAY! Help me make these McDonalders understand already so we can all learn from each other and live in peace!

— El Frijolero

Dear Beaner: Gracias for showing Americans that Mexis can be as meandering as *gabachos*. As to your question: shit, we've tried everything to Hispander to *gabachos* over the years. We gave them half of Mexico, we called ourselves "Spanish," we considered ourselves white, we made amazing dishes that other *gabachos* turned into multi-million-dollar empires — and, still, they hate us. What to do? Not a single *pinche* thing: Mexicans in this country are no longer at a place

where we have to grovel to anyone. If *gabachos* don't want to accept that *aqui estamos* and we ain't *vamos*, then they deserve the beautiful brown grandkids that are coming their way.



¡ASK A MEXICAN!

I noticed that my favorite candies are primarily made out of chile and *tamarindo*. I understand that chile is indigenous to the Americas, but *tamarindo* is not. I found that *tamarindo* originates from the Middle East and Africa. And through the slave trade and the dreadful European expansion, *tamarindo* found its delicious way to the Americas. What I don't get is how and why *tamarindo* became so popular amongst *nuestra gente*? We consume

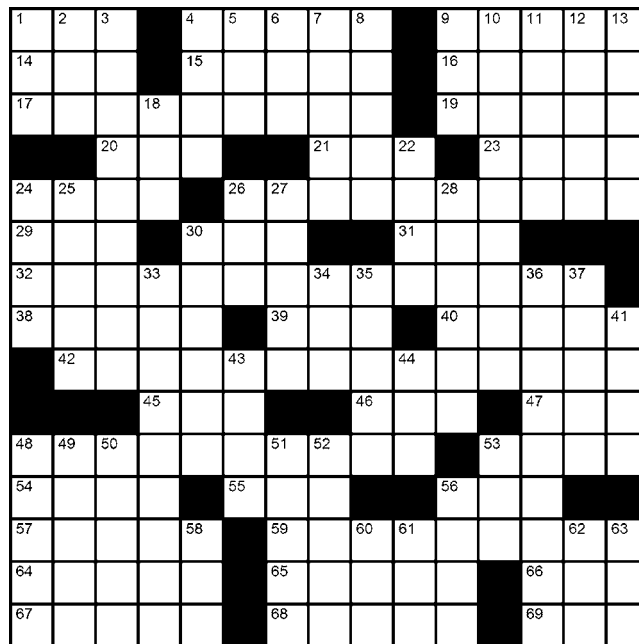
see "Mexican" page 9

## Jonesin' Crosswords "Line Interference" — movie quotes you've never heard.

by Matt Jones

### ACROSS

- 1 Open \_\_\_ Night
- 4 Rice side
- 9 Make fit
- 14 Smoker's leavings
- 15 Counting everything
- 16 Electrical inventor Nikola
- 17 Line from 1989's "Dead Pesto Society" about grabbing ten cents?
- 19 Get darker outside
- 20 "Absolutely"
- 21 Total jerk
- 23 Pain in the neck
- 24 In \_\_\_ (at heart)
- 26 With 32-across, line from 1983's "Carsface" about an early GPS system?
- 29 Detoxifying site
- 30 River biter
- 31 Very, to Valdez
- 32 See 26-across
- 38 "Love Story" author Segal
- 39 One URL ending
- 40 Impede, as with "the works"
- 42 Line from 1999's "The Sixth Sense" about visiting Miami?
- 45 Biochemistry abbr.
- 46 Diploma alternative
- 47 \_\_\_ Avivan
- 48 With 59-across, line from 1950's "Unsets Blvd." about a new marriage counselor?
- 53 David \_\_\_ Pierce
- 54 Naive utterances
- 55 "\_\_\_ Gang"
- 56 \_\_\_ Dark Materials (Philip Pullman trilogy)
- 57 Garden gate fastener
- 59 See 48-across
- 64 How actors can cry
- 65 Olympics prize



- 66 Eggs
- 67 Fill-in-the-blank survey option
- 68 California town that used to have a palindromic bakery
- 69 Animator Avery

### DOWN

- 1 It's not PC?
- 2 "Love \_\_\_ Battlefield" (Pat Benatar)
- 3 Pre-butterfly creature
- 4 Slapstick ammo
- 5 Neither Dem. nor Rep.
- 6 China's Chou En-\_\_\_
- 7 Lancome competitor
- 8 It may be peddled
- 9 Biggest city in Ga.
- 10 Two that are trouble
- 11 Houston player
- 12 Cloth fold
- 13 Dance like an Argentine
- 18 \_\_\_-wee Herman
- 22 Big rig
- 24 Mr. Hoggett's wife, in "Babe"
- 25 "Heidi" author Johanna
- 26 Fast plane, for short

### LAST WEEK'S ANSWER



- 27 Make \_\_\_ for mercy
- 28 Moved forward quickly
- 30 Goddess of wisdom
- 33 Arctic drama
- 34 Announcer Hall
- 35 Tierra del \_\_\_
- 36 Place to save game progress, on some cartridges
- 37 Had free reign of
- 41 Brazilian soccer legend
- 43 Woodworking groove
- 44 Apiece
- 48 Cold storage?
- 49 Signified
- 50 Dry heave
- 51 Delish
- 52 Fast food fixture
- 53 Style-conscious
- 56 Dance with a story
- 58 "Cover \_\_\_ Face" (P.D. James book)
- 60 B-F connectors
- 61 Mighty tree
- 62 The night before Christmas, say
- 63 Marching band instrument

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## Know your wheat beer

by Will Darrah  
wdarrah@f5paper.com

I could hardly contain my excitement. A large breasted, blond haired, ideal of any German bread-ing program asked me if I would like to join her at Club Rocket on Thursday night. I was going to dance the night away at what she explained was the best party in Berlin — and as date of said fraeulein, all things going well, I might advance my prospects with her.

I was, however, in error on three accounts.

I would not be going to Berlin's hottest new club, as "Club Rocket" was not a hot new club at all. It actually turned out to be the played out teen bop club, The Matrix, having a special dance night called "rock it." I would not be dancing. It seems "Rocket" was actually "rock it," an easy translation error when coming from the mouth of a native German speaker.

And by "rock it," it reminded me of a former coworker's self-description of his band: "You know Limp Biscuit? We're like them but a lot louder."

The error *de resistance* was that I was not the date but one of four dates. Now "Club Rock It" might be Jedd Beaudoin's and your party, but it is not mine.

Not giving up, I did my best to head-bang a bit, but I was well outclassed by bachelor No. 2. Fact is you just can't win an "I care less" contest against Marilyn Manson's illegitimate nihilist son, what with his wet long black hair, mascaraed

eyes and heroine-habit physique.

I decided to regroup and headed to the side line. There I struck up a conversation with bachelor No. 4, who seemed to be doing no better against Marilyn-kline than I was.

Damir, as he was called, was no help with my dance failings but was able to help with drink. He pointed out that I was drinking the wrong wheat beer for the occasion.

"You can't drink hefeweizen all night, you switch to a kristall!"

Mistaking the confused look on my face for a desire for clarity he further went on to elaborate that there are three types of weissbier (Pronounced "vice-beer" and translated as "wheat beer"): Hefe, Dunkel and Kristall.

The confused look was actually semipermanent at this phase of my life. I was living in a foreign country where I did not speak the language.

However, it seemed I had free time at hand, so I labored through the conversation. Here, translated to the best of my abilities, is what I learned:

Hefeweizen is the standard wheat beer. It is similar to what you get when you would order most micro brewed wheat beers in Kansas. However the American versions often use an American ale yeast to ferment and thus is missing some of the valuable fruit flavors found in traditional hefe style.

Dunkelweizen is a dark wheat brew.

see "Beer" page 9



**WILL DARRAH**

**Kristall, hefe and dunkel are your starting points.**

**It might be the only mantra coffee snobs can agree on.**



**DON WINSOR**

by Don Winsor  
dwinsor@f5paper.com

Attempt to do any research about coffee online and you will begin to believe that no one agrees about anything and that coffee snobs are generally unpleasant, condescending, and create new terms just to confuse neophytes.

Passionate debate about seemingly insignificant details in brewing methods will alienate a great many people who just want to know where to start.

Thankfully, there is at least some sort of consensus on the most basic things: that the two most important elements in making good brew at home are to use beans as freshly roasted as possible, and to grind them yourself as you use them.

A grinder is easy, you can find one nearly anywhere, but how are you supposed to find freshly roasted coffee in Kansas, where coffee plantations are somewhat less abundant than in Nicaragua?

You can find a great selection of nationally renowned

craft roasters at a few places in town, most notably The Fresh Market. There you'll find great beans from roasters like Intelligentsia, Airship, Fresh Market's own roasts, Raven's Brew (my personal favorite), and many others. All of these will have the dates they were roasted stamped onto their bag, so you can be sure you're getting something that hasn't been sitting on shelves for six months.

Those brands are all fine, but you can keep it local and do just as well.

There are local roasters where you can buy quality beans that have been roasted since the last time you washed your hands. Seriously, you should wash your hands more often. Thankfully, many of these artisan roasters will sell to you regardless of your hygiene.

For years, when I was passing through town I would notice a little white building just off of Douglas on Clifton. There were signs that made me believe it was either a biohazard, a coffee shop, or both but always seemed to be closed.

see "Coffee" page 9

## "Beer" from page 8

It is similar to the hefe except that there have been roasted grains added. These grains can, when used correctly, add very interesting sweetness and depth to the beer. Used incorrectly and they just add to your hangover.

Finally, the king of the wheats is kristall or as translated "crystal," as in crystal clear. This is also basically a hefeweizen, except that someone has gone to the trouble of filtering it.

And don't mistake it for an often-described filtered wheat. If you can't see through it, it needs more filtering. A properly filtered wheat beer should remind you of a pilsner in its clarity just with a bigger head and slight yeast trub at the bottom of the glass.

Oh, yeah, don't forget the trub! It is too often left behind in the bottle. Any serious pourologist will let beer flow with the bottle completely inverted raising it as it pours so the bottle top remains slightly above the level of beer in the glass. When finished with the initial flow they will roll the bottle to knock down the foam remaining the bottle and top of the glass. If this

## "Coffee" from page 8

I never looked closely enough to learn more until recently, when I had a bit more time in town to explore. That little white building, it turns out, is probably the best kept secret of coffee in Wichita — it's The Fresh Roast Coffee Company and it is only open for two hours a week. Two. Hours.

The gentleman who owns the place studied roasting with the now-famous coffee magnate Alfred Peet in the 1970s and now roasts a different batch of single-origin beans in his little shop every Friday, for sale on Saturday between 8 a.m. and 10 a.m.

He'll post info on his website about what beans he's chosen for the week, which he announces on his website — [www.freshroastcoffee.com](http://www.freshroastcoffee.com) —

## "Mexican" from page 7

**mega-tons of it! We drink it, we make candy out of it, I sometimes have dreams about it...¿que onda?**

— Pocho De Ocho

Dear Pocho: Actually, tamarind came to Mexico through the Manila galleons and has no Middle Eastern connection whatsoever — the Levantine's contribution to Mexico's fruit culture is *granada* (pomegranates) via the Spaniards via the Moors. But it was only by a brain *pedo* of God that tamarind isn't native to Mexico, as no other culture save certain Hindoos loves it the way we do. It's not much of a mystery: Mexicans love sweets with tropical verve and fleshiness, whether it's mamey, mangoes, papayas, guanábana, tunas (the prickly pear) or boring-ass pineapple. But tamarind is the king of the jungle, because — as you pointed out — we can turn it into so many things:

tactic seems to much just be sure when drinking any wheat that you roll the last ounce in the bottom of the bottle and then pour into your glass as a big part of the flavor is in that trub that is easily left behind.

While these three styles are the traditional wheat beers, there are some specialty wheats that don't fit under those headers but are noteworthy.

One is the Berliner weisse, which is a low alcohol half soured picnic beer. The story goes that Napoleon found it to be one of the few suitable drinks he came across while conquering Europe as it reminded him of Champagne. It is traditionally drank with an addition of a sweet syrup to balance the sour.

Gose is another sour lambic varietal that some over-passionate locals forced upon me once while on a trip to burn witches in the Harz Mountains. Spoiler, no witches were set ablaze, but it turned out to be a chance to discover a good beer. And one that almost fell victim to the previously discussed Reinheitsgebot.

As a final note often you will be served a slice of lemon on the edge of your wheat beer's glass. Oh wait, the

and which you can try a brewed sample of before you buy.

He'll also sell you a shot of espresso made with his beans that comes in a little souvenir coffee mug you can use the next time you want to pretend you're a giant.

He often sells out of his weekly roast well before 10, so get there early. This place has my highest recommendation, and you should try it.

If you'd like more to choose from, the obvious place to try next is The Spice Merchant.


It is a coffee paradise in the center of their shop, where they roast many different varieties of single-origin, blends, and even flavored coffees.

I'm not a big proponent of flavored roasts — it's better to buy good coffee and add flavor yourself afterward. However, you will not go wrong here

ice cream, fruit leather, salads, salsas, on chocolate, *paletas*, and so much more. And when we pair it with chile (which we always do), it's the greatest product of foreign-yet-similar cultures since the *leprecano*.

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glass. It is imperative that you should always drink your wheat beer from an hourglass shaped vessel when available. The reason for this is that the aforementioned trub quickly settles to the bottom of the glass and the tipping action in such a glass causes it to be restored with each sip.

But the lemon, dare I broach it? Here is an issue that beer enthusiasts battle over. In one camp you have those who equate it to putting A1 sauce on a top-cut ribeye. In the other camp you have the lemon is a nice compliments to the sweet flavor found in most wheats. Most beer advocates land in the no lemon camp. Most beer advocates however also suffer from I-know-more-about-beer-than-you snobbery.

I drink my wheats both ways. It just depends on my mood.

Bolstered by my "there's a time and place for every beer" motto, I would suggest that if anyone either tries to force a lemon on you or tries to tell that you are mistaken for requesting a lemon to go with your wheat beer, that you take said lemon and squeeze it in their eye and enjoy the beer however you see fit. Prost!

with many of their roasts including especially the Ethiopian Yirgacheffe or the Columbian.

Here you can also pick up an AeroPress, a grinder, and whatever other supplies you need to make coffee at home.

Venture outside the city limits and you'll find everything from the boutique roasters like Blacksmith Coffee out of Lindsborg to the nationally renowned PT Roasters in Topeka.

You have options, and it's easy to keep it local while you're getting your caffeine fix.

As always, drop me a line at [dwinsor@f5paper.com](mailto:dwinsor@f5paper.com) or follow me on twitter @F5coffee if you've got questions or feel I've made an unforgivable error and must be stopped.

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**PAINTING WITH GOLD:** Bernardinello's unique technique involves heating his specially prepared canvases to 150°-200°C (300°-400°F) to work the gold leaf and paint with his own special tools.

## >SEE IT

**What:** *Astratto Caldo (Hot Abstraction)*

**Who:** Mario Bernardinello

**When:** Final Friday, April 26, on display through May 7

**Where:** Steckline Gallery, Newman University

## Hot Abstraction

**Newman University to host U.S. debut of international artist Mario Bernardinello.**

by Lindsey Herkommer  
[lherkommer@f5paper.com](mailto:lherkommer@f5paper.com)

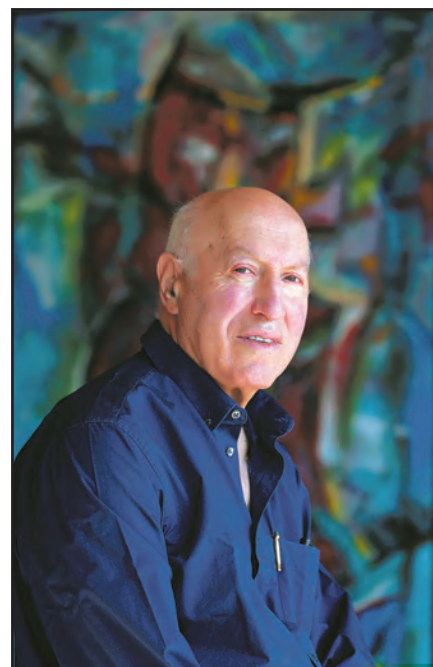
Italian painter Mario Bernardinello makes his American debut at Newman University's Steckline Gallery this Final Friday, April 26. Bernardinello's work has shown extensively in Italy as well as in Spain and Germany. His international career spans almost five decades, and his exhibition *Astratto Caldo* (Hot Abstraction) concludes Newman University's 2012-2013 art exhibition season with a bang.

His daughter-in-law Ze Bernardinello, also an instructor of photography at Newman, took the initiative to propose the show and the University had the vision to extend the invitation to Mario Bernardinello. Not only did he accept, but he is here to engage with the Wichita art's community. He taught a Master

Class last week and will be present at the opening. He also self-published a full color catalogue to accompany the exhibition in a gesture that is both generous and sincere.

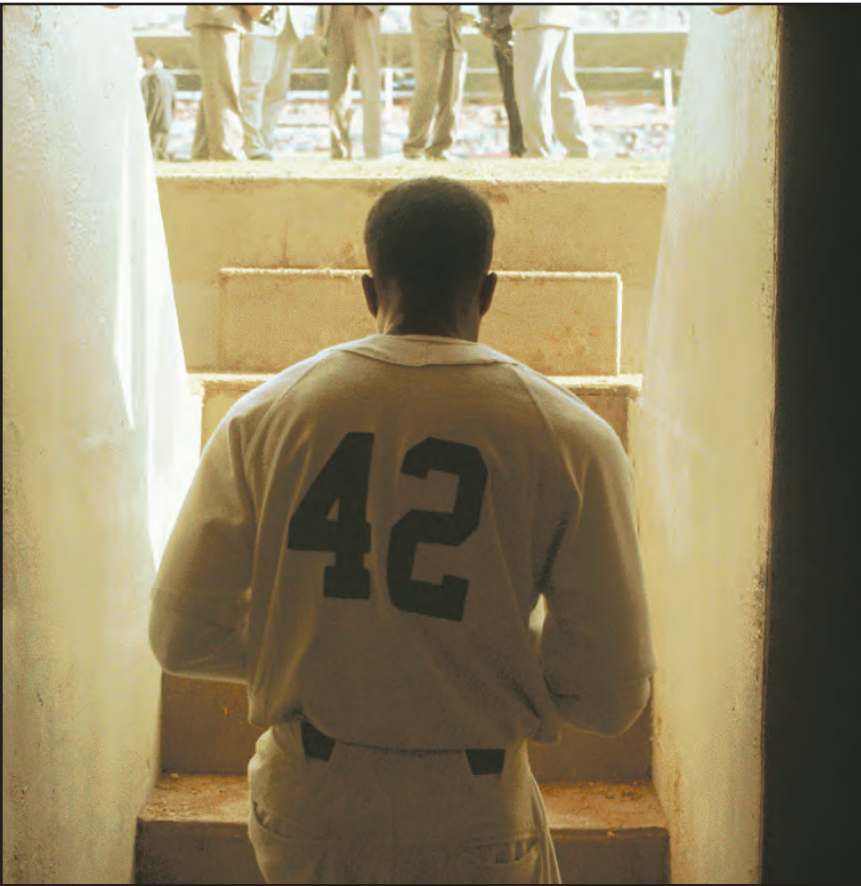
Additionally, Newman art students, among other visitors, will experience Bernardinello's work in the context of higher education, critical thinking and engagement. Steckline Gallery is an intimate space where the work feels approachable and visitors can spend more time with the art without feeling overwhelmed.

The exciting part about this exhibition is that Bernardinello will be displaying his newest body of work. His *Astratto Caldo* series began in 2008 and was created with a new technique that he developed. His technique applies gold leaf, and other col-



**STRAIGHT FROM MILAN:** Artist Mario Bernardinello.

see "Bernardinello" page 17



**NOT MANY SHADES OF GRAY:** While *42* is well done, it has only a singular story to tell and everything about everyone revolves around it without much depth.

## 42 an excellent, albeit old-fashioned, biopic

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

### >SEE IT

**What** *42*

**Rating** F4

**Short review:**

*42* is an old-fashioned, archetypal biopic concerned mostly with a single moral dichotomy — and, fortunately for it, is still involving and sincere.

**A**s I waited on my snacks at the 13th Street Warren last Friday afternoon, I mentally noted that the great number of people milling into the center auditorium where *42* was screening were... well, a bit longer in the tooth than myself. *42* is the new biopic of legendary major league baseball player Jackie Robinson from writer and director Brian Helgeland (*The Order, A Knight's Tale, Payback*).

The age of my fellow patrons, of course, made perfect sense given that Robinson's baseball career spanned ten seasons from 1947 to 1956, let alone the years afterward spent as a commentator and involved in other exploits.

It was strangely fitting in another way to have a theater nearly full of people well past my own age, for, while an excellent movie on its own merit, *42* is definitely a throwback to an older era of filmmaking.

*42* is a dramatization of how Jackie Robinson (Chadwick Boseman), at the behest of (and under the wing of) Brooklyn Dodgers executive Branch Rickey (Harrison Ford), is recruited out of the Negro League and works his way through the Montreal Royals to ultimately join the famed Dodgers, becoming the first African-American player in Major League Baseball despite the seemingly ever-present specter of racism that turned up along the way.

The film suffers from no

see "42" page 13



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# 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, April 19 to Thursday, April 25

## >NEW THIS WEEK

- Oblivion
- Home Run

### 42 (PG-13)

Starring Chadwick Boseman, T.R. Knight, Harrison Ford. Directed by Brian Helgeland.

**Plot:** The life story of Jackie Robinson and his history-making signing with the Brooklyn Dodgers under the guidance of team executive Branch Rickey.

**Genre:** Biography, Drama, Sport

**Rating:** F4

**Short review:** 42 is an old-fashioned, archetypal biopic concerned mostly with a single moral dichotomy — and, fortunately for it, is still involving and sincere.

**Warren Oldtown:** 6:30, 10 with 4:15 Fri-Sun and Wed and 12:30 Sat-Sun; **21st St Warren:** 1:15, 2:15, 4:10, 5:20, 7:05, 8:20, 10; **13th Ave Warren:** 12:45, 1:45, 3:50, 4:50, 6:50, 8, 9:50

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

Starring Bruce Willis, Jai Courtney, Sebastian Koch. Directed by John Moore.

**Plot:** John McClane travels to Russia to help out his seemingly wayward son, Jack, only to discover that Jack is a CIA operative working to prevent a nuclear-weapons heist, causing the father and son to team up against underworld forces.

**Genre:** Action, Crime, Thriller

**Rating:** F1

**Short review:** Someone is certainly insisting on dying hard. And while Willis could probably do a great job of convincing Congress that the AARP means business, this 25-year-old movie franchise has failed to age gracefully.

**Palace West:** 1:50, 4:20, 6:55, 9:10 with 11:25 Fri-Sat

### Admission (PG-13)

Starring Tina Fey, Paul Rudd, Nat Wolff. 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:** 1:40, 4:30, 7:15, 9:45

### Argo (R)

Starring Ben Affleck, Bryan Cranston, John Goodman. Directed by Ben Affleck.

**Plot:** In 1980, a joint CIA-Canadian secret operation was put into place to extract six fugitive American diplomatic personnel out of revolutionary Iran.

**Genre:** Drama, History, Thriller

**Palace West:** 4, 8:50 with 11:15 Fri-Sat

### Camp (PG-13)

Starring Michael Mattered, Miles Elliot, Asante Jones. Directed by Jacob Roebuck.

**Plot:** An abused and neglected boy, Eli, and a disinterested investment advisor, Ken, find themselves pared together at a reform camp. Determined to hate camp, Eli is way more than Ken can handle, but over the course of camp, Ken's heart is broken as he learns about Eli's dark past.

**Genre:** Drama

**21st St Warren:** 12:50, 3:55, 6:55, 9:40

### Evil Dead (R)

Starring Jane Levy, Shiloh Fernandez, Jessica Lucas. Directed by Fede Alvarez.

**Plot:** Five 20-something friends become holed up in a remote cabin. When they discover a Book of the Dead, they unwittingly summon up dormant demons living in the nearby woods, which possess the youngsters in succession until only one is left intact to fight for survival.

**Genre:** Horror

**Rating:** F2

**Short review:** This new Evil Dead may supply its pedigree's requirement of gore, but its poor script and decision to stick with an unlikely protagonist for too long swallows its soul, resulting in a remake that thuds to earth harder than a '73 Oldsmobile Delta 88 falling out of a time rip. The original's still the king, baby.

**Warren Oldtown:** 7:30, 9:45 with 3:45 Fri-Sun and Wed and 1:15 Sat-Sun; **21st St Warren:** 12:55, 3:50, 6:30, 9; **13th Ave Warren:** 1:45, 4:20, 7:15, 9:40

### 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

**Warren Oldtown:** 7, 10:10 with 4 Fri-Sun and Wed and 12:45 Sat-Sun; **Movie Machine:** 1:45, 4:15, 6:50 with 9:20 Fri-Sat; **21st St Warren:** 12:40, 3:20, 6:10, 9; **13th Ave Warren:** 1 (3D), 1:30, 3:45 (3D), 4:15, 6:30 (3D), 7, 9:15 (3D), 9:45

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

Starring Jeremy Renner, Gemma Arterton, Peter Stormare. Directed by Tommy Wirkola.

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

**Genre:** Action, Fantasy, Horror

**Palace West:** 2, 4:15, 7, 9:25 with 11:30 Fri-Sat

## New This Week

### Home Run (PG-13)

Starring Scott Elrod, Dorian Brown, Charles Henry Wyson. Directed by David Boyd.

**Plot:** Forced back to his small home town, an alcoholic baseball hotshot fakes recovery to regain his position on the roster, coaches a little league team to regain his popularity, pursues his old flame to regain a romance, all while finding redemption among a group of addicts.

**Genre:** Drama, Sport

**13th Ave Warren:** 1:40, 4:30, 7:20, 10:10

### 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

**Palace West:** 1:45, 4:10, 6:45, 9:05 with 11:25 Fri-Sat

### Jurassic Park (PG-13)

Starring Sam Neill, Laura Dern, Jeff Goldblum. Directed by Steven Spielberg.

**Plot:** Cloned dinosaurs escape from their pens and threaten the lives of a select group of visitors taking a preview tour of this cutting-edge theme park on a remote tropical island.

**Genre:** Adventure, Sci-Fi

**Rating:** F5

**Short review:** Jurassic Park 3D stands the test of time with an updated added dimension and all the best aspects of the original film.

**21st St Warren:** 1:10 (3D), 4:15 (3D), 7:15 (3D), 10:10 (3D); **13th Ave Warren:** 11:45 (3D), 3 (3D), 6:30 (3D), 9:40 (3D)

### Mama (PG-13)

Starring Jessica Chastain, Nikolaj Coster-Waldau, Megan Charpentier. Directed by Andrés Muschietti.

**Plot:** Annabel and Lucas are faced with the challenge of raising his young nieces that were left alone in the forest for five years. But how alone were they?

**Genre:** Horror

**Palace West:** 2:10, 4:30, 7:05, 9:20 with 11:35 Fri-Sat

## New This Week

### Oblivion (PG-13)

Starring Tom Cruise, Morgan Freeman, Olga Kurylenko. Directed by Joseph Kosinski.

**Plot:** A veteran assigned to extract Earth's remaining resources begins to question what he knows about his mission and himself.

**Genre:** Action, Adventure, Mystery, Sci-Fi

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

### 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

**Rating:** F4

**Short review:** Violent, funny and action-packed drama that will keep you on the edge of your seat.

**Warren Oldtown:** 7:30 with 4:30 Fri-Sun and Wed; **21st St Warren:** 12:45, 3:35, 6:20, 9:10; **13th Ave Warren:** 1, 4, 7:10, 10:15

### 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

**Rating:** F4

**Short review:** A well-crafted, fun time at the movies despite having a little trouble finding the balance between high fantasy and darker emotional overtones.

**Movie Machine:** 1, 3:45, 6:30 with 9:20 Fri-Sat; **21st St Warren:** 12:35, 3:40, 6:50, 10:05; **13th Ave Warren:** 1:50, 4:40, 7:30

### Pink Floyd: The Wall (R)

Starring Bob Geldof, Christine Hargreaves, James Laurenson. Directed by Alan Parker.

**Plot:** A troubled rock star descends into madness in the midst of his physical and social isolation from everyone.

**Genre:** Drama, Musical

**Palace West:** 9:30, 11:55 Fri-Sat only

### Safe Haven (PG-13)

Starring Julianne Hough, Josh Duhamel, Cobie Smulders. Directed by Lasse Hallström.

**Plot:** A young woman with a mysterious past lands in Southport, North Carolina where her bond with a widower forces her to confront the dark secret that haunts her.

**Genre:** Drama, Mystery, Romance, Thriller

**Palace West:** 1:25, 4:25, 7, 9:15 with 11:35 Fri-Sat

### Scary Movie 5 (PG-13)

Starring Simon Rex, Ashley Tisdale, Charlie Sheen. Directed by Malcolm D. Lee.

**Plot:** Dan and Jody begin to notice some bizarre activity once they bring their newborn baby home from the hospital. But when the chaos expands into Jody's job as a ballet dancer and Dan's career as an ape researcher, they realize their family is being stalked by a nefarious demon.

**Genre:** Comedy

**Warren Oldtown:** 10:20 with Sat-Sun 1:15; **Movie Machine:** 2:15, 4:30, 7 with 9:05 Fri-Sat; **21st St Warren:** 12:45, 3:15, 6:05, 6:50, 8:30, 9:30; **13th Ave Warren:** 2:15, 2:30, 4:50, 7:20, 7:30, 10

### 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, 4:35, 7:25, 10; **13th Ave Warren:** 4:45, 10:15

### The Croods (PG)

Starring Nicolas Cage, Ryan Reynolds, Emma Stone. Directed by Kirk De Micco, Chris Sanders.

**Plot:** In this animated prehistoric comedy adventure, we 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

**Rating:** F4

**Short review:** The Croods is an above average C.G.I.-animated family film with enough heart and visual artistry — particularly in regard to its onscreen world — to elevate it above many of its Dreamworks Animation Studio peers.

**Movie Machine:** 2, 4:20, 6:40 with 9 Fri-Sat; **21st St Warren:** 12:40 (3D), 1:40, 3:30 (3D), 4:30, 7:15, 9:50; **13th Ave Warren:** 12:45, 3:30 6:15 (3D), 9 (3D)

"Movies" from page 12

**The Host** (PG-13)

Starring Saoirse Ronan, Max Irons, Jake Abel. Directed by Andrew Niccol.  
**Plot:** An unseen enemy threatens mankind by taking over their bodies and erasing their memories.  
**Genre:** Action, Adventure, Romance, Sci-Fi, Thriller  
**21st St Warren:** 2, 5:15, 8:30; **13th Ave Warren:** 12:50, 4:20, 7:45

**The Impossible** (PG-13)

Starring Naomi Watts, Ewan McGregor, Tom Holland. Directed by Juan Antonio Bayona.  
**Plot:** An account of a family caught in the mayhem of one of the worst natural catastrophes of our time.  
**Genre:** Drama, History, Thriller  
**Palace West:** 1:15, 3:50, 6:15 with 8:45 Sun-Thu

**The Place Beyond the Pines** (R)

Starring Ryan Gosling, Bradley Cooper, Eva Mendes. Directed by Derek Cianfrance.  
**Plot:** A stunt rider turns to robbing banks as a way to provide for his lover and their child.  
**Genre:** Crime, Drama  
**21st St Warren:** 12:35, 3:45, 7, 10:10; **13th Ave Warren:** 11:50, 3:15, 6:45, 10

**Trance** (R)

Starring James McAvoy, Rosario Dawson, Vincent Cassel. Directed by Danny Boyle.  
**Plot:** An art auctioneer partners with a hypnotherapist in order to recover a lost painting.  
**Genre:** Crime, Drama, Thriller  
**13th Ave Warren:** 2:30, 5:15, 8

**Tyler Perry's Temptation** (PG-13)

Starring Jurnee Smollett-Bell, Vanessa Williams, Brandy Norwood. Directed by Tyler Perry.  
**Plot:** An ambitious married woman's temptation by a handsome billionaire leads to betrayal.  
**Genre:** Drama  
**21st St Warren:** 1:25, 4:20, 7:20, 10:05; **13th Ave Warren:** 12:50, 3:50, 6:50, 9:50

**Warm Bodies** (PG-13)

Starring Nicholas Hoult, Teresa Palmer, John Malkovich. Directed by Jonathan Levine.  
**Plot:** A highly unusual zombie saves Julie from an attack, and the two form a relationship that might transform the entire lifeless world.  
**Genre:** Comedy, Horror, Romance  
**Palace West:** 1:55, 4:35, 7:10, 9:35 with 11:45 Fri-Sat

**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.  
**Genre:** Animation, Adventure, Comedy, Family  
**Palace West:** 1:30, 6:30

"42" from page 11

particular weakness overall — it's well-cast; the writing's good; its pace, while leisurely, doesn't drag; and it's well-directed.

And yet, *42* is peculiarly free of grit, leaving one never quite feeling the film's as accurate a portrayal of Robinson — or of the events that occurred in his life throughout this era — as it could be. The film feels so old-fashioned — everyone and everything exists in it in relation to the central racism question, and there's very little gray shading to its style.

For example, early in the film Robinson marries his sweetheart Rachel (Nicole Beharie). Throughout the course of the film they're a close, loving, supporting couple, stoic in the face of the troubles that Jackie faces both on and off the field. They don't disagree, they don't fight, they don't seem to exist in a state other than a sort of supportive, determined bliss.

Now, that might be how these people really were in real life — I wouldn't know.

# 7 Cajas a memorable blend of genres

by Jedd Beaudoin  
 jbeaudoin@f5paper.com

**Y**oung Victor (Celso Franco) loves to daydream but like many daydreamers he doesn't have the means to fulfill those fantasies. So when the opportunity to earn extra money presents itself he can't resist this simple job — all he has to do is cart seven seemingly ordinary boxes to a mystery location and he'll have earned 100 American dollars. Of course what we know — and what he can't — is that this errand is far more dangerous and complicated than he could imagine.

Directors Juan Carlos Maneglia and Tana Schembori have delivered a suspenseful, funny, and even touching film that keeps viewers riveted for nearly two hours as they follow Victor and the many challenges he faces on this particularly sweltering day in the Paraguayan capital, Asuncion. Accompanied by his friend Liz (Lali Gonzalez) Victor has to maneuver the city's labyrinthine markets, dodging enemies eager to get their hands on the mysterious cargo. He remains undeterred, even when one of the boxes is stolen.

Franco and Gonzalez are fascinating to watch as they play two friends who not only learn about the nature of their relationship but about the nature of the world around them. They are highly believable as they move through their journey with equal parts bravery and naivete. The exchanges between these two young actors are as vibrant



and vital as anything in the film and watching their characters become more fully realized as the plot races along is one of the great joys this picture has to offer.

Maneglia's script is both vivid and imaginative, asking the viewer to become deeply involved in the story — not just in the lives of Victor but in the lives of those who surround him, including one of the men who pursues him and his cargo and also the man who has sent him on the errand in the first place. Their stories are fundamental to the tension we experience in this tightly wound plot — the kind that keeps you breathless as you wait to see what happens next.

Maneglia and Schembori capture the heat of the city and of the night rather well on the screen and make the viewer fully believe in the dilemmas their characters face. But more than that, we become so immersed in the story that we can almost smell the smells and feel the same textures as the characters; and in the final sweep of the plot we also begin to feel the exhaustion and sense of the surreal that Victor and the others must surely be facing as their night seems to go on and on with no end.

But there's a payoff for the viewer at the end of this film, a decidedly resonant ending that will have you talking for some time after you leave the theater. It would be a disservice to call *7 Cajas* an action film, a thriller, a coming of age story or a love story, because all of those would be accurate and all of those elements blend seamlessly and wonderfully in *7 Cajas*.

**>SEE IT**

**What** *7 Cajas* (*7 Boxes*)

**When** Saturday, April 20, 7 p.m.

**Where** Orpheum Theatre

**Rating** F4

**Short review** A suspenseful, funny, and even touching film that keeps viewers riveted as they follow Victor on this particularly sweltering day in the Paraguayan capital.

I certainly don't want them to have had troubles, mind you. But, throughout the course of the film, we're shown a continual series of extremely stressful situations.

At one point Robinson is nearly lynched while leaving a city. In another we're shown a number of file folders full of hateful death threats toward him, his wife, and his baby. How did this stress affect his marriage? How did it affect *him*? Robinson as presented in *42* is a heroic archetype, but never quite fully human.

Other characters aren't much characterized beyond the, if you'll forgive the pun, black-and-white moral dichotomy of racist/not racist, either. There are characters who are racist. There are characters who aren't racist. There are characters that seem racist but are good at heart and will be redeemed before the film's over. That's pretty much 95 percent of the film's supporting characters, and outside of that you're going to learn very, very little about any of them.

This film wants to be a sweeping epic that'll lift the spirit with a swelling orchestral sound track cue, charismatic

actors, and depictions of inspiring events. But gritty realism most definitely need not apply.

The only grit comes from an uncomfortable scene where Philadelphia Phillies manager Ben Chapman (Alan Tudyk) delivers an unceasing, amazingly grotesque tirade of racism from his team's dugout in order to rattle the then-batting Robinson. One feels awkward and ashamed hearing these insults, which tend to culminate in Chapman simply repeating the "N-word" over and over in a near-auctioneer-like cadence of hate. This is a powerful moment not just for the crushing illustration of the racism Robinson faced, but also for how we see Robinson react afterward, which gives us a peek of a very real frustration we haven't seen on display so effectively throughout the rest of the film. But, excellent though the scene is, its linchpin is still the racist/not racist dichotomy.

Still, while the film deliberately overlooks a lot of nooks and crannies it could delve into to flesh out its occupants into fully-rounded people, it's a deliberate

storytelling choice that, it's important to note, doesn't derail the proceedings, but gives them an air of the old-fashioned.

Harrison Ford's performance as Branch Rickey is of particular interest. For the first time in his later career he plays a character more in line with his own actual age (70 when this film's released; Rickey would have been 65 in '47) and, rather than being the tough, manly man we've all come to expect, he's really portraying an elderly, pot-bellied guy with a desk job and voice hoarse from age and ever-present cigars. His first appearance on screen in this persona is a shock strong enough to make one wonder if Ford's overplaying the part, but, as the film unspools we begin to realize that our initial reaction had more to do with our expectations of a Ford character than his actual performance in this film.

*42* is an old-fashioned, archetypal biopic concerned mostly with a single moral dichotomy — and, fortunately for it, is well-capable of illustrating that dichotomy in a dramatically involving, sincerely well-meaning light.

# Events::

## >GET LISTED

Don't see your event? Send an email to [events@F5paper.com](mailto:events@F5paper.com)

## ARTS

### Thursday, April 18

#### Music, Food, Art

5 p.m. Artist Marcia McCoy is showing her oil mono prints and discussing her new Studios and Center in Wichita, her Sacred Sites and Geometry Work and The Gordon Parks: Images From the Soul Project. @ Marcia McCoy Studios and Center, 5020 E. Central.

### Friday, April 19

#### "In the Studio... Live" Art Auction

10 a.m. All work built during Christopher Gulick's residency will be auctioned on a sealed bid silent auction, no reserve. Final big time is at 6:55 P.M. @ Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick.

#### Wichita Art Chatter

6 p.m. Wichita artists, musicians, designers and other creative types give illustrated talks about a wide range of subjects. Free admission with cash bar. @ Wichita Art Museum, 1400 W. Museum Blvd.

### Thursday, April 25

#### Curator Lecture: "Print Matters"

6 p.m. Mark Pascale will present an illustrated talk that addresses the concepts, contexts, and media of contemporary prints and the experimental spirit in printmaking today. Pascale is a noted curator and artist and the Curator of Prints and Drawings at The Art Institute of Chicago and Adjunct Professor of Printmedia, School of the Art Institute. Free. @ Wichita Art Museum, 1400 W. Museum Blvd.

### Friday, April 26

#### Mario Bernardinello: "Astratto Caldo"

Fri., April 26 to Tue., May 7  
5 p.m. Italian abstract artist, Mario Bernardinello (who uses the art name M. Bernard) will make his American debut on Final Friday and Newman's Steckline Gallery. Free. @Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick.

#### Pushing Up Daisies: Famous Dead Artists 20th Anniversary Exhibit

Fri., April 26 to Sat., May 25  
6 p.m. @CityArts, 334 N. Mead.

#### A Different Group Art Exhibition

6:30 p.m. This event features art by Victor Alonso, Jose Ceballos, Miles Foley, David Garcia, Russell Hicks, Jesus Jimenez, Bailey Martain, Marissa Miller, Heather Nutt, Marco Salerno, Davariss Simpson and Adonijah Wolf. @Go-Away Garage Gallery, 508 S. Commerce.

#### XX6

Fri., April 26 to Fri., May 31  
7 p.m. This biennial women's art exhibition has brought art and artists to Kansas from as far away as Iraq and South Africa. This event will also feature live music. @Fisch Haus Studios, 524 S. Commerce.

#### "Birds Nest: A Performance Installation" by Toby Dai

7 p.m. to 9 p.m.  
WSU Alternative Media Processes presents a short series of experimental, performance-based installation works. @Zeilman Lofts, 602 E. Douglas.

### 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.

#### 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 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. @Wichita Art Museum, 1400 W. Museum Blvd.

#### "Walk a Mile in Our Moccasins"

Fri., March 29 to Wed., May 15  
All ages. \$7 adults, \$5 for seniors, students, military and children 6-12. Children under 6 are FREE. @Mid-American All-Indian Center, 650 N. Seneca.

#### Christopher Gulick: In the Studio, Solo Exhibit

Fri., March 29 to Fri., April 19  
Exhibit to be built on-site with audience participation. The audience helped choose designs from Gulick's sketchbooks. @Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick.

#### 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.

#### Troy Becker and Rachelle Ablah Pulkila: "The Good Friday Show"

Fri., March 29 to Mon., April 22  
@Positive Directions, 414 S. Commerce.

#### Jeannette K. Seger and Curtis Newby

Fri., March 29 to Mon., April 22  
@Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

#### David Quick and Nathan Patrick

Fri., March 29 to Wed., April 24  
@The Donut Whole, 1720 E. Douglas.

#### Exhibition: "Print and Print Makers in Wichita, 1916-1946: C.A. Seward and Friends"

Sat., March 30 to Sun., Aug. 4  
More than 70 prints will be exhibited from important Kansas artists including Charles Capps, Leo Courtney, Clarence Hotved and founding father of the Wichita print-making community, C.A. Seward. @Wichita Art Museum, 1400 W. Museum Blvd.

#### Charlotte Martin: "Demons and Saints"

Fri., April 5 to Fri., April 26  
Showcasing just a taste of Charlotte Martin's latest body of paintings. @Bluebird Arthouse, 924 W. Douglas.

#### Wheatshocker Warhols

Sat., April 6 to Sun., Sept. 29  
This exhibition features works drawn from the museum's collection by WSU faculty, past and present. @Wichita Art Museum, 1400 W. Museum Blvd.

#### Friends University Annual Faculty and Student Art Exhibit

Mon., April 15 to Fri., May 10  
@Friends University Riney Fine Arts Gallery, 2100 W. University.

## CLASSICAL MUSIC

### Thursday, April 25

#### "Heroes and Villains"

Thu., April 25 - 7:30 p.m. to Sat., April 27 - 7:30 p.m.  
The Friends University Singing Quakers will perform their annual Symphony of Spring Concert. This year's production will feature works from a variety of Disney shows, old musicals and other Broadway productions. Tickets are available online at <http://www.friends.edu/finearts> or by calling 295-5677. \$16 for adults. \$13 for seniors and students. @Friends University, 2100 W. University.

### Sunday, April 28

#### "Heroes and Villains"

2 p.m. The Friends University Singing Quakers will perform their annual Symphony of Spring Concert. This year's production will feature works from a variety of Disney shows, old musicals and other Broadway productions. Tickets are available online at <http://www.friends.edu/finearts> or by calling 295-5677. \$16 for adults. \$13 for seniors and students. @ Friends University, 2100 W. University.

## FILM

### Thursday, April 18

#### The Sting 40th Anniversary Screening

7 p.m. When a mutual friend is killed by a mob boss, two con men, one experienced and one young, try to get even by pulling off the big con on the mob boss. The story unfolds with several twists and last minute alterations. \$5 for adults, \$4 for seniors, military and students. @Orpheum Theatre, 200 N. Broadway.

### Saturday, April 20

#### 7 Cajas (7 Boxes)

7:30 p.m. Tallgrass Film Association presents the award winning crime-thriller out of Paraguay. Co-director, Juan Carlos Manegila will attend the screening and participate in a Q&A session after the film. Drawing comparisons to "Slumdog Millionaire" with the vibe of "El Mariachi," "7 Cajas" played at the Toronto International Film Festival and won the audience award at the Miami Film Festival. \$10 General Admission. \$8 for students, teachers, military, seniors and TFA members. @Orpheum Theatre, 200 N. Broadway.

### Thursday, April 25

#### 5 Broken Cameras

7 p.m. This Oscar-nominated documentary is a first-hand account of non-violent resistance in Bil'in, a West Bank village threatened by encroaching Israeli settlements. Shot almost entirely by Palestinian farmer Emad Burnat, who bought his first camera in 2005 to record the birth of his youngest son, the footage was later turned into a galvanizing cinematic experience by Burnat and Israeli co-director Guy Davidi. Free. @St. Mary Orthodox Christian Church, 344 Martinson.

## FOOD & DRINK

### Saturday, April 20

#### 18th Annual Midwest Winefest Grand Tasting and Auction

6 p.m. @Century II, 225 W. Douglas.

### Sunday, April 21

#### "It's the Best" Wichita's Best Burger Cook-Off

11 a.m. This year's finalists include Taste and See II, Harvest Kitchen, Flying Stove, Whiskey Dick's Bar and Tucker's BBQ and catering. \$7.50 presale, \$10 at the event. @Taste and See, 3825 E. Harry.

### Thursday, April 25

#### Confection Martini Tasting

6:30 p.m. Featured martinis include Candy Apple, Key Lime, Chocolate Mousse and Birthday Cake. Must be 21. \$20. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

## LITERARY

### Friday, April 19

#### An Evening with David Sedaris

8 p.m. With sardonic wit and incisive social critiques, David Sedaris has become one of America's pre-eminent humor writers. The great skill with which he slices through cultural euphemisms and political correctness proves that Sedaris is a master of satire and one of the most observant writers addressing the human condition today. \$55-\$38. @Stiefel Theatre, 151 S Santa Fe Ave, Salina.

### Saturday, April 20

#### Philip Donlay

2 p.m. Author Philip Donlay will read from and sign copies of his new book "Zero Separation." @ Watermark Books & Cafe, 4701 E. Douglas.

#### Kate Atkinson

7 p.m. Kate Atkinson will be reading from and signing copies of her new book "Life After Life." \$30, includes hardcover book. @Watermark Books & Cafe, 4701 E. Douglas.

### Monday, April 22

#### Cheryl Strayed

6 p.m. Author Cheryl Strayed reads from and signs copies of her new book, "Wild." \$10. @Watermark Books & Cafe, 4701 E. Douglas.

#### How a Poet Works

6 p.m. "I loafe and invite my soul, / I lean and loafer at my ease observing a spear of summer grass": so Walt Whitman describes the work of a poet who activates the subtle machinations of the mind, heart, and soul. We may see the poet chewing grass, lost in a Kansas field, studying Lewis and Clark's impressions of the Missouri River, or addressing a legislative committee. Susan Rieke explores the notions of work, the relevance of poetry, the "busy" life of a person who appears "lazy," and the importance of art to the soul of a nation. Rieke is a professor of English at the University of St. Mary. @Wichita Public Library - Rockwell Branch, 5939 E. 9th.

### Tuesday, April 23

#### Marissa Meyer

7 p.m. Marissa Meyer will read from and sign copies of the latest installment of the Lunar Chronicles, "Scarlet." @Watermark Books & Cafe, 4701 E. Douglas.

## SPECIAL

### Saturday, April 20

#### Civil War Day

10 a.m. Civil War Day will give adults and children a glimpse into the daily lives of Union and Confederate soldiers and their families through a battle re-enactment between the North and South, displays of period weaponry and military drills. \$7.75 for adults. \$6.50 for Seniors, \$6 for Youth @Old Cowtown Museum, 1871 Sim Park Dr.

#### 10th Annual Spring Great Plains Renaissance Festival

10 a.m. All ages. \$8.50 for adults in advance, \$11 at the gate. Free kids tickets in advance, \$5 at the gate. @Sedgwick County Park, 6300 W. 13th.

#### Lucinda's Earth Day Birthday Bash

6 p.m. Join Lucinda's in celebration of Earth and their 12th birthday. Earthy door prizes from Lucinda's and Johnson's Garden Center, a Grand Prize drawing for a \$500 gift certificate, "Wise Owl Tales- Stories of a Shared Planet" book signing live music, food, wine and more. @Lucinda's, 329 N. Mead.

#### Blue Moon at the Museum

7 p.m. This ticketed fundraiser will transform the Museum into the original Wichita Blue Moon Nightclub of the 1940s. Enjoy dinner, dancing and live jazz from singer Donna Tucker. \$100. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

## THEATER & DANCE

### Saturday, April 20

#### Shock the Yard: Midwest Step Show

7 p.m. This event will take place at Century II's Concert Hall and is presented by WSU's Multicultural Greek Council. Tickets are available at [wchitaitax.com](http://wchitaitax.com) or at the Century II box office. \$10-\$15. @Century II, 225 W. Douglas.

### Monday, April 22

#### A Memory, A Monologue, A Rant and a Prayer

Mon., April 22 to Wed., April 24  
8 p.m. A groundbreaking collection of monologues by world-renowned authors and playwrights, edited by Eve Ensler and Mollie Doyle. These diverse voices rise up in a collective roar to break open, expose, and examine the insidiousness of violence at all levels: brutality, neglect, a punch, even a put-down. Proceeds will benefit Wichita Area Sexual Assault Center and the V-Day.org campaign. Play contains mature content. \$15. @Wichita Community Theatre, 258 N. Fountain.

### Thursday, April 25

#### The Full Monty

Thu., April 25 to Sun., May 19  
Show times are Thursday - Saturday, 8 p.m. ; Sunday 2 p.m. \$23 Thursday and Sunday. \$25 Friday and Saturday. @The Forum Theatre, 147 S. Hillside.



PHOTOS BY TORIN ANDERSEN

## Carrie Nation keeps rollin'

by Jedd Beaudoin  
jbeaudoin@f5paper.com

**Wichita's  
hardest  
work-  
ing band  
seems to  
get better,  
more finely  
tuned  
each time  
it plays.**

Carrie Nation and the Speakeasy spends more time on the road than a dead armadillo, but the crew never forgets to say hello and goodbye to its hometown. And thus the many gathered at Lucky's Everyday last Friday to send the boys off on another go down that rock 'n' roll road.

Never a band to deliver just another show, Jarrod Starling and company gave fans a special evening — two sets in all, one focused on material drawn from the first Carrie Nation album (that self-titled release that melted all the other records in your collection a few years back) and a second set comprised of the tunes from the group's upcoming album.

Hard-core fans probably know the songs forward and back but, just like a blues or jazz combo, the Wichita collective allows each song to take on a life of its own. "Mama's Little Baby," a speedy blast of attitudinal and acoustic driven rock 'n' roll, is rendered these days with a moody and prolonged introduction that draws listeners into the set gently before blasting their effing faces off when the track kicks in full force. (Longtime favorite "Saw Your Daughter" also gets a nice live reworking and "Stop Believin'," although not dissimilar to the recorded version, has new nuance as well.)



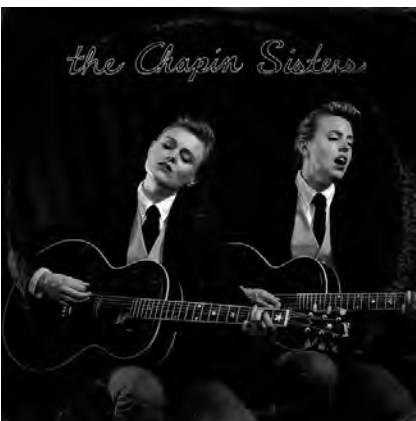
Starling offered introductions to each song not by naming them but by dropping clues about what each was about — a basement we might know, a fellow crowd member's relative, a train you take to cross the river Styx. All the old friends got paraded out one more time and played with the muscular madness you've come to expect from this outfit. Tyler Grubb blew the hell out of his trombone — its elephantine roar deepening the sound of swinging sinfulness; bassist Brody Wellman and percussionist Zach Starling form a mean rhythm section that propels the unit through the many terrains it visits in a single night — touches of gypsy jazz, aggressive rock, speed grass, parlor music (if your parlor is in a low rent flat), a dash o' hokum, you name it.

Trumpeter Rev. Aaron Morris sat out Friday

night's show but in his absence frequent guest Garrett Briggeman stepped in on the banjo, playing some fine fills and sounding real ace all night long. And therein lies the power of this band — it seems to get better, more finely tuned each time it plays and, with seemingly each gig, in greater danger of bursting into flame. (Former member Jason Starling stepped in for just a little while on mandolin, offering some genetic depth to the night.)

After a short break — featuring an equally short set from singer-songwriter Pete Stein — the audience was treated to that aforementioned second set which featured the material from CN's upcoming album. The material isn't some great stylistic departure, but it also isn't like you'll be getting "Mama's Little Baby II." "Looking For A Job" is the work of a more mature — and still-evolving — band while the moody Civil War number "Andersonville" serves as perhaps the most marked departure from previous songs — it's the quintessential deep cut that will probably sound freakin' amazing on the upcoming record.

The old adage/cliche that a rolling stone gathers no moss was certainly intended for bands like this, a band that's found its niche — thinking man's music that you can still shake your ass to — but isn't entirely content to stay there as it seeks out new ways to expand its sound and blow its audience's mind.



★★★★★

### A Date With The Everly Brothers The Chapin Sisters

Lake Bottom, 2013

by Jedd Beaudoin  
jbeaudoin@f5paper.com

Abigail and Lily Chapin — daughters of Tom, nieces of the late Harry — return with a gorgeous tribute to Don and Phil Everly. This is the second tribute to those storied brothers this year. Just a few months ago Dawn McCarthy and

Bonnie “Prince” Billy paid their respects with *What The Brothers Sang* which took up many of the more obscure entries in the Everly oeuvre. This collection features material that may be more immediately familiar to listeners but that familiarity does not make it any less welcome.

The Chapins smartly accentuate the country roots of their predecessors via “So Sad,” “Dream” and “Cathy’s Clown,” capturing the sweet sadness of the originals and reminding us of the inherent beauty of those songs. “Love Hurts” has been covered by any number of acts — Nazareth immediately comes to mind — but that doesn’t mean it’s not fresh sounding here.

Also notable are “Sleepless Nights,” “Brand New Heartache” and “Till I Kissed Ya,” but you’ll figure out your own favorites within the first listen — and you’re bound to have many. No doubt this record will introduce a new generation of listeners to these songs and perhaps to Don and Phil in turn.

*A Date With The Everly Brothers* is also a keen reminder of the remarkable talent these siblings carry with them as they continue to evolve and draw upon a seemingly ever-widening series of influences. A really lovely record that’s faithful to the spirit of the original recordings but novel enough to make a difference.



★★★★★

### Infestissumam Ghost B.C.

Universal Republic, 2013

by Jedd Beaudoin  
jbeaudoin@f5paper.com

This mysterious Swedish outfit returns not only with its second album but also with a suffix added to its name. *Infestissumam* consists of memorable and melodic metal that calls to mind Deep Purple and, more often, King Diamond/Mercyful Fate. The atmosphere is dark and brooding but not

overwhelming or cartoonish. By now most have probably heard the single “Secular Haze,” a pretty damn good track; it shares space with equally superior material such as “Jigolo Har Megiddo” and the seven-minute-plus “Ghuleh / Zombie Queen.” “Year Zero,” “Depth of Satan’s Eyes,” “Body and Blood” (the pick to hit) and “Monstrance Clock” expand on the musical and lyrical themes you’d expect from these spirits, ultimately making for a truly unified and always interesting record.

It’s hard to find reviews of this album that don’t mention something about the collective’s satanic shtick or the nameless/faceless nature of its members. One can get caught up on the theatrical elements and worry about whether Ghost B.C. will last longer than The Darkness or not quite as long as those Rolling Stones. That all does a great disservice to the music, which, if not entirely original, is remarkably well executed, unpretentious and refreshingly far, far away from being cripplingly self-conscious.

In the meantime, maybe it’s best to worry less about who the ghouls are and more on getting down to the business of enjoying this record. It may or may not be a half step down from Ghost’s 2010 debut but when it’s this good, those distinctions hardly matter.

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## XX6 FISCH HAUS WOMEN'S INVITATIONAL EXHIBITION

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★★★★★

## Jason Becker: Not Dead Yet (DVD)

Jason Becker

Kino Lorber, 2012

by Jedd Beaudoin  
jbeaudoin@f5paper.com

In 1989 guitarist Jason Becker was a 20-year-old with a promising career: He'd recorded two shred guitar masterpieces as a member of Cacophony, issued a now-classic solo album called *Perpetual Burn* and won the highly coveted slot as David Lee Roth's guitarist. While working on Roth's third solo album, *A Little Ain't Enough* Becker developed a limp that he couldn't explain. At first he thought he'd pinched a nerve. The truth was worse than he expected. He was diagnosed with ALS (Lou Gehrig's Disease) and given roughly five years to live.

Becker is alive more than two decades after his diagnosis and although he can no longer speak and is paralyzed he is still making music, thanks to a special system developed by his father. Becker communicates through a series of eye movements that allow his unique compositional vision and sense of humor to shine through. *Not Dead Yet* captures his triumphant spirit while also being painfully honest about the daily struggles he, his friends and his family face. (One expert says that many ALS patients would prefer brain cancer, dementia and Alzheimer's disease to their own diagnosis.)

Becker's parents, uncle, brother and friends — including Marty Friedman (Cacophony, Megadeth), Steve Vai and Joe Satriani — help tell this poignant story with classic footage from his days with Cacophony, family movies and photos and, of course, the music that made him one of the most respected musicians of his generation.

Extras included extended interviews with Friedman, Vai and Satriani; Becker performance footage; and a detailed explanation of ALS.

### "Bernardinello" from page 10

ored metal leafs, to specially prepared canvases at 150°-200°C (300°-400°F) with tools designed by Bernardinello. Clearly, his new technique brings the "hot" to his "Hot Abstractions."

Of course, with new artistic techniques come new formal considerations and interpretations. Bernardinello said he expressed feelings of constraint imposed by the incredible history of Italian painting — a history that influences both the creation and reception of a painting to this day. Out of his frustration, he devised his innovative technique that frees him from these constraints while also pushes forward the technical possibilities of painting.

With this novel technique, his *Astratto Caldo* series blends the traditions of gilding with the sensibilities of Modernist abstraction for a contemporary celebration of color and light.

While gilding has an ancient history that spans the globe, Bernardinello's application of the leafing defies these traditions. In his piece, *Blu Sinfonia* (Blue Symphony) the gold leafing is not used as the background (as in Byzantine art) and the leafing does not merely decorate (like the gilt frames and furniture of the Baroque and Rococo period).

His gilding takes place in the foreground — the focus of his paintings. The

rough-hewn quality of the strokes, as if applied with a palette knife, gives the marks on his canvases a dynamic presence. The artistic challenge, however, is that there is no gradation of color with metal leafing. Gold is gold is gold. There is no way to create shadows or highlights, so there is no modeling of objects.

Bernardinello, instead, uses intense overlapping of colors and shapes which achieves a shallow depth at best. And for Bernardinello's Modernist sensibilities, this is a desirable effect.

For Modernist painting, specifically Abstract Expressionism, painters are concerned with the surface of the canvas and the materiality of the paint — think Jackson Pollock. In this approach, paint was allowed to be painted on a canvas without being shaped into a figure or a bowl of fruit. It was no longer a window into another world.

Bernardinello's technique resonates with this sentiment. The application of the metal leafing, layered with acrylic paint, has the spontaneity, materiality and shallow depth of field that pulls from the qualities Abstract Expressionism. And while works such as *Blu Sinfonia* (Blue Symphony) can be fully appreciated on these terms, the title (as in his other works) cues viewers to a secondary reading — one that is more representational. The *Astratto Caldo* series does not go

too far off the abstraction deep end. The intense layering of strokes and hurried mark-making give the first impression of a non-representational abstraction, like Abstract Expressionism. But again, Bernardinello's compositions defy these expectations by offering figures, forms, and landscapes hidden within what feels like pure abstraction.

This quality of his artwork was inspired by graffiti. He takes in the graffiti that laces the streets of Milan and other cities he travels to. While most of his colleagues blow-off graffiti as the work of hoodlums, Bernardinello appreciates the art form and looks closely at the way graffiti artists manipulate their forms. Sometimes letters are so heavily stylized, it is hard to make out — but once you understand the visual logic, it is as if you have learned a completely new way of seeing.

This is Bernardinello's brilliance. His innovative work of *Astratto Caldo* will both challenge and delight. His show will remain up until May 7 which is sadly short-lived. But the fact that Wichita's private universities are bringing in well-respected international artist proves that the museums are not the only muscle in town — definitely a good sign.

# LiveMusic::

## >GET LISTED

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

### Thursday, April 18

#### Mancy Drew

7:30 p.m. Free. @R Coffeehouse, 1144 N. Bitting.

**Bill and Karlee Goffrier, Dude Stewart and Tom Page Trio**

8 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

#### Fly By Night

9 p.m. @Mort's Cigar Bar, 923 E. First.

#### Fever Trend and Ghost Town Strays

9 p.m. @Kirby's Beer Store, 3227 E. 17th.

### Friday, April 19

#### Spring: Jazz Cocktail Event

1 p.m. Must be 21. Free. @Homewood Suites at the Waterfront, 1550 N. Waterfront Pkwy.

#### Master Class With Tierney Sutton Band

1 p.m. The 42nd Annual Wichita Jazz Festival and WSU Jazz Invitational present this class with the jazz masters. This event will be held in WSU's Miller Concert Hall. Free. @Wichita State University, 1845 Fairmount.

#### Asking Alexandria, Motionless in White, Whitechapel, Chimaira and I Killed the Prom Queen

6 p.m. All ages. \$25-\$28. @The Cotillion, 11120 W. Kellogg.

#### Moreland and Arbuckle w/ special guests Czech Republicans

7 p.m. All ages. \$15. [selectaseat.com](http://selectaseat.com) @Abode Venue, 1330 E. Douglas.

#### Tom Fowler and Julie Bradley

7:30 p.m. The Wichita jazz greats will perform with members of WSU's Jazz Faculty as part of the 42nd Annual Wichita Jazz Festival. Miller Concert Hall, in the Duerksen Fine Arts Center. Free. @Wichita State University, 1845 Fairmount.

#### Grace Point

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

#### Talbot Brothers

8 p.m. @Mead's Corner, 430 E Douglas.

#### Metal Neck and Odds Against

8 p.m. @Betty's Runway Lounge, 4000 S Broadway.

#### The Soul Revolution

8 p.m. All ages. Free. @R Coffeehouse, 1144 N. Bitting.

#### Cucui, Friday Maybe Saturday, Absalom and The New Imperialism

9 p.m. Must be 21. @Lizard's Lounge, 300 S. Greenwich.

#### Hosty Duo

9 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

#### Groove 42

9 p.m. @Jerry's Bar & Grill, 630 N. Robin.

#### Paul Wall

9 p.m. Must be 21. \$20. @Pandora, 115 N. Rock Island.

#### The Substitutes

9 p.m. @The Stadium, 620 W. Maple.

#### Air City Rock

9 p.m. @The Port of Wichita, 1548 S. Webb.

#### North Platte and Jordan Dee Minnis

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

#### Hipbilly and Soundtrack To The Soul

9:30 p.m. Must be 21. Free. @Speakeasy Lounge, 911 E. Morris.

#### North Platte and Jordan Dee Minnis

10 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

### Saturday, April 20

#### Zac Brown Band

7 p.m. \$45-\$69.50 @Intrust Bank Arena, 500 E. Waterman.

#### Ryan Windham and Colby Reimers

7 p.m. Part of Lucinda's Birthday and Earth Day celebrations. @Lucinda's, 329 N. Mead.

#### Tierney Sutton Band

7:30 p.m. The award winning band will perform as part of the 42nd Annual Wichita Jazz Festival and they will be joined by WSU Symphony Orchestra conductor, Mark Laycock. Miller Concert Hall, in the Duerksen Fine Arts Center. \$30 for adults. \$10 for students and free with WSU ID. @Wichita State University, 1845 Fairmount.

#### John Gamache

8 p.m. All ages. Free. @R Coffeehouse, 1144 N. Bitting.

#### Nikki Modelmog

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

#### The 90 Proof Project

8 p.m. @Derby VFW Post 7253, 101 S. Baltimore, Derby.

#### Virginia Williams

8 p.m. @Snug Harbor, 845 S. Christine.

#### Raging Sea

8 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

#### Riot Nurse, Librium and Without Sacrifice

9 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

#### Dazed and Confused

9 p.m. 42 Below presents this huge, bass filled night hosted by Antimosity and featuring live performances from Alex Sin, Manish Law, #Squarians, DJ Macrobiotics, DJ Big O, Jae Hitz and Banger Bros. Must be 21. \$10. @The Brickyard, 129 N. Rock Island.

#### Hudson Falcons and Iron Guts Kelly

9 p.m. @Kirby's Beer Store, 3227 E. 17th.

#### King Me, Factor 8 and The Pistolas

9 p.m. LLS Benefit. Must be 21. @Loft 150, 150 1/2 N. Mosley.

#### Me Like Bees, Not A Planet and Japanese Game Show

9 p.m. Must be 21. \$5. @Rock Island Live, 101 N. Rock Island.

#### Lacey Cruse and Rudy Love

9 p.m. @The Port of Wichita, 1548 S. Webb.

#### Calamity Cubes, Granny Tweed and Old Country Death

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

#### Apparition and Empire Falls

10 p.m. Must be 21. @RT's Alibi, 1552 S. Broadway.

### Sunday, April 21

#### Sterling Grey

11 a.m. All ages. Free. @R Coffeehouse, 1144 N. Bitting.

#### Father Tom's Acoustic Jam

2 p.m. Open acoustic jam session. @Snug Harbor, 845 S. Christine.

#### Wichita Blues Society's Spring Blues Crawl

5 p.m. Mort's- Blue Cat, Loft 150- Rachelele Coda Band, Jon's Ale House- Front Porch Blues, Brickyard-Lady D and the Boyz, Heroes- Ruby White Band, Indigo- Back Roads Band. The Brickyard After Party with Dustin Pittsley starts at 8 p.m. Must be 21. \$5 wristband gets you into all clubs and the after party. @Old Town, multiple locations.

#### Cricket Wand, Ghost Town Strays and Living Ghost

9 p.m. @Kirby's Beer Store, 3227 E. 17th.

### Monday, April 22

#### Chicago

8 p.m. \$76-\$88. @Stiefel Theatre, 151 S Santa Fe Ave, Salina.

#### Friends University Jazz Jam

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

### Tuesday, April 23

#### Is/Is, Fairness and Money Badger

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

### Wednesday, April 24

#### Wichita Blues Society Open Jam

8:30 p.m. Must be 21. Free. @Shamrock Lounge, 1724 W. Douglas.

#### The Famous Times

10 p.m. Must be 21. Free. @Todd Brian's Brick Street Cafe and Tavern, 315 N. Mead.



## John Dies at the End proves cult film is alive and well

by **Jeremy Webster**  
[jwebster@f5paper.com](mailto:jwebster@f5paper.com)

If there's one thing director and writer Don Coscarelli seems to know at this stage in his career, it's how to craft a kick-ass, modestly budgeted cult film. And, considering that, since his first foray into the weird with 1979's *Phantasm* he's brought us *The Beastmaster*, three more *Phantasm* films of varying tone, and 2002's indie smash hit *Bubba Ho-Tep*, he's certainly had a lot of practice. The recent release of his latest offering, 2012's *John Dies at the End*, keeps the tradition going in exuberant, plainly awesome fashion.

Adapted from the novel by [www.cracked.com](http://www.cracked.com) senior editor David Wong, *John Dies at the End* brings us the bizarre adventures of two monster fighters named David and John (Chase Williamson and Rob Mayes, respectively) via interviews conducted in a restaurant by investigative journalist Arnie Blondestone (Paul Giamatti, who also served as an executive producer).

Dave and John used to be just regular guys until, one day they met a Jamaican prophet and drug dealer who told John his name was "Robert Marley." He supplied John with an injectable drug he called "Soy Sauce." John uses it intentionally and, later, Dave gets poked accidentally.

Rather than getting them high in any conventional sense, it gives them psychic powers including the ability to see both forward and backward in time, and to see grotesque extra-dimensional monsters that have somehow ended up in our world, ravenously goring and feeding on those unlucky enough to fall into their clutches.

There are many words that could be used to describe or pigeonhole *John Dies at the End* in various styles or genres: Horror. Science-Fiction. Comedy. None of them come close to representing the actual experience of watching the thing, though.

Its sheer unpredictability due to its absolute refusal to maintain any specific direction for very long while filling our brains with its hyperactive insanity

## >SEE IT

**Title** *John Dies at the End*

**Rating** F5

**Short review** Brilliant, subversive, raunchy, gory, hilarious... *John Dies at the End* is all these things and more. Genre and cult film fans, rejoice — your latest object of devotion has arrived.

makes it a film that truly is more than the sum of its parts.

A technical, critical study might result in the discovery of issues, be they plot holes, nonsensical character motivations, or any number of things. A movie like *John Dies at the End* doesn't particularly care about all that stuffy stuff. It believes the butterfly is more beautiful when it is alive and flying than dead and pinned for study — but if the usual horror or sci-fi movie is the butterfly, than in this case it's mutated into some multi-tentacled Brundlefly monstrosity the size of a Volkswagen bug.

Coscarelli's visual sense is, as one might expect, relentlessly kinetic and inventive. The cast delivers, and they seem to be having fun with the material. The film's dialogue ranges from the profoundly philosophical to the crudely hilarious — and, often, actually, finds ways to be both simultaneously.

*John Dies at the End* is the cinematic equivalent of a roller-coaster car with the safety devices disconnected and a jet engine bolted on the back. It is roaring, exuberant, absurdist energy that frequently finds itself cartoonishly taking the jumps so fast that it leaves the tracks entirely and winks at its audience before landing once more only to do the same thing on the next hill. Brilliant, subversive, raunchy, gory, hilarious... *John Dies at the End* is all these things and more.

It won't appeal to everyone, but, at this point in his career, it's obvious Coscarelli knows who his audience is and knows how to make them happy. For that audience, this film represents Coscarelli at the top of his game. Genre and cult film fans, rejoice — your latest object of devotion has arrived.

# Cather's *Selected Letters* adds to her legacy

by Emon Gaines  
egaines@f5paper.com

On Tuesday April 16, a selected collection of Willa Cather's letters is finally being published more than 65 years after her death. Cather's novels *My Antonia*, *O Pioneers!* and *The Song of the Lark* provide an authentic female voice and unflinching details both vibrant and bleak to the story of American expansion on the untouched and unforgiving plains.

Tight restraints on the author's archival material has prevented most of the public from hearing about the author's life in her own words.

The incorrectly held belief that most of Cather's letters had been destroyed, coupled with her actual adamant instruction that her letters remain private and not be copied or quoted in any way, reinforced history's silence.

Her estate respected these wishes, even against the resulting rumors they were protecting her reputation from sexual scandal.

Her intense desire for control and privacy has locked the curious out of her inner thoughts for more than half a century.

Why was she so protective of her personal letters if there was nothing to be hidden? If there is really nothing of groundbreaking importance, why is the release of *The Selected Letters of Willa Cather* still such a significant literary event?

It is well documented that Cather had definite ideas about how she wanted her legacy and work to be remembered.

An astute businesswoman and powerful literary agent, Cather had nearly obsessive restraints on how her work was to be publicized, down to fighting about margins with publishers and refusing to have her work published in paperback.

She explicitly made these requests in her will.

Cather's estate upheld her mandate about books being adapted to film or quoted in anthologies until the copyright passed to the Willa Cather Trust in 2011.

Cather clearly wanted to train historical focus only on her writing, not to details of her existence she might have found incidental or gossipy. Considering society's appetite for everything from the most drearily mundane to the most sordid of details about anyone in the public eye, it can hardly be argued she was wrong to feel excessive information about her personal life would be distracting. Cather wanted to be respected as an author on the strength of her work alone.

The sentiment is admirable, but nothing is created in a vacuum.

Cather started in the literary world as



**INTENSELY PRIVATE: Willa Cather, a novelist from the early 20th Century, left strict instructions that her private letters stay private, until now.**

an editor for McClure's magazine after a stint in journalism and teaching. While successful, slowing down to enjoy her success was difficult.

The move to novelist was a risk, that payed off well. After years of sentimental conventional novels the public and the press was ready for her realistic and unromantic portrayals of everyday people on the western plains.

Cather herself was a transplant to the area, her family moving from Virginia when she was seven. She explored the dual themes of pain and potential of the early prairie through *O Pioneers!*

Her turn of phrase, directness and resolute simplicity is distinctly American. It is the story of "everyone" told in "our" voice.

In life she was as unapologetically unconventional as her character Antonia, dressing in men's clothing and not hesitant about working

outside in physically difficult jobs.

In the last quarter of her life, Cather began to be honored as something of a living legend. After her Pulitzer prize win in 1923 she was free to write exactly as she wished but critics increasingly chided her as out of step.

Admittedly in the backdrop of the Depression, the Great Plains that Cather immortalized must have seemed almost romantic. Despite the change in tone of critical acclaim she continued to write the atmosphere she liked best, and her work did well. The world had changed, but her skill and dexterity at character studies had not.

With a body of work as enduring and interesting as Cather's, desire for detail of the author's character can hardly be

dismissed as frivolous. The peek into her daily and personal life rounds her out as a real person, not just an archaic educated lady.

The "why" behind her story — behind the reasons she wrote and her feelings about her work — helps solidify her as a once living, breathing person who channeled her vitality directly into her prose.

The relaxed restrictions will also ease and encourage scholarship about the author, which of course was hampered by not being able to quote the author's own words directly in any way. The story of her ascent into a society of literary salons from her modest origins is a classic American story in itself that deserves to be narrated, at least partially in the author's own voice as her contemporaries' lives have been.

To be exulted and examined, the process that was so uncomfortable to her is part of the story of a literary figure of import.

As much as she may have wanted to quiet her individual struggle, sharing her journey helps her belong to us all. An end that befits the expression on her tombstone. "That is happiness; to be dissolved into something complete and great."

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# Drop-down emotions are computer-ready

by Aaron Wirtz  
awirtz@f5paper.com

The conversation between humans and computers is getting more lively by the minute.

Last week, Facebook started adding a new drop-down menu in the status bar that allows some users to choose how they're feeling, what they're watching, reading, eating, listening to, or drinking.

That's so MySpace, some have scoffed. It's been speculated that companies will be able to "suggest" activities for you to share, as well, which could take brand ambassadorship to a whole new level.

One of the things I respect about Facebook is that they do not try to hide their profit motives behind updates like this. Sure, Zuckerberg has to throw in a few lines about how this information will further help you build communities around the things that are most important to you, but of course Facebook ultimately wants to know what you're doing or how you're feeling so they can sell that information to advertisers.

Operating such a vast information network with a billion users costs a lot of money, and I grow tired of the paranoid grumbling that occurs every time we're reminded that Facebook is not a charity. Yes, they intend to make money off of your information. Information is all they have, after all.

What's more compelling about this update is its transparency — what you share from this menu is algorithm fodder. Period. We can no longer kid ourselves into thinking that Facebook is party to our conversations only on the periphery, it's now the primary listener. Much of the social media experience is centered around training users to speak to the computer first and to other people a distant second.

Recently, Facebook announced that status updates made from business pages would, at best, only reach 15% of their fan base unless the business pays to

promote the post. How much of that 15% an unpromoted post reaches depends on how much interaction (likes, comments, shares, etc.) the page's previous posts have garnered, which is determined by an algorithm called EdgeRank. In other words, the more a person interacts with your content, the more likely Facebook is to show them your content again. In this case, Facebook is not only a primary listener between businesses and their fans, but the gatekeeper as well.



AARON WIRTZ

At my day job, I do a lot of writing for the web, and of course Google is the first entity to whom my writing is addressed. After all, if it's not written in a way that will help other people find it, the quality of the content doesn't matter.

Google is trying to encourage other ways to get you to talk to it, too — open up a Chrome window and go to peanutgalleryfilms.com, and you'll be able to caption a silent film clip with your voice. Of course, this isn't just for fun. You're also helping Google improve its speech recognition technology. It could also be argued that Peanut Gallery is another step to prepare

users for Google Glass, the revolutionary computer glasses slated for release at the end of this year which will be primarily voice-controlled.

With Apple, we've got Siri, the digital assistant who orders tomato soup for Zoey Deschanel.

Siri works *kind of* well, I guess, if you keep the commands simple. I still haven't seen anyone in public talking to Siri, which suggests that we're still not comfortable with talking to our devices when other people are around.

I'm reminded of good ol' Dr. Sbaitso, a relic of speech synthesis from the early '90s. Dr. Sbaitso would encourage users to SAY WHATEVER IS ON YOUR MIND FREELY and take comfort in the fact that MEMORY CONTENTS WILL BE WIPED OFF AFTER YOU LEAVE. Users had to type in their questions, and Dr. Sbaitso would dispense advice in both text and clunky computerized speech, and despite the limitations of the program, there was something eerily comforting about Dr. Sbaitso's companionship.

Facebook's new emotion menu is a lot like Dr. Sbaitso, actually. Say what's on your mind and out pops some advertisements, er, um, advice. Next time you feel like sharing, ask yourself — who is this information really for?

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