



>Beercoffeebeer

Boulevard's Smokestack Coffee Ale may be hard to find, but it is worth the search. p.9

>Forget the future

The state legislature wants to protect us from protecting us from corporate pollution. p.2

>Come on, ladies!

Boot camp drills day and night will transform you into a thoroughly new person. p.3

>Fast food town

Wichita spawned not one, not two, but three international fast food chains. p.5

>Moreland & Arbuckle

Wichita's international blues trio finds new comforts in its rock 'n' roll stage show. p.15

F5

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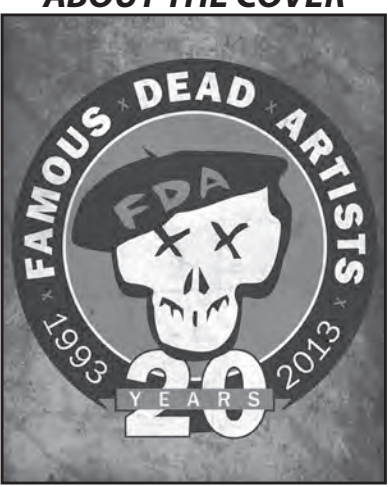
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ABOUT THE COVER



ALMOST LEGAL TO DRINK: One of Wichita's longest lasting artist collectives are marking 20 years of scribbings, paintings and brouhaha with a retrospective show at City Arts this Final Friday. For more Final Friday events, see p. 14.

View::

OTHER PERSPECTIVES

The future? Who needs it?

by Don Winsor
dwinsor@f5paper.com

Kansas is once again at the forefront of progress, as our pioneering legislature scoffs at stuffy old terms like "scientific consensus" and "conflict of interest."

We at F5 fully endorse the plan set forth by Rep. Dennis Hedke in House Bill 2366, which would ban "sustainable development" from our borders and allow corporations their God-given right to pollute without consequence.

This measure will, among other things, do wonders for our economic growth by attracting hundreds of dollars of investment from the growing tire burning industry.

Though the United Nations — and who elected them? — suggests through their Agenda 21 that all member countries attempt to manage energy use, conserve and generally take care of the planet, we here in Kansas are not so naïve as to fall for their scare tactics.

After intense debate, our editorial position is officially, "Nice try, Illuminati." It is only through the vigilant and

watchful eye of patriotic Americans that the subversives at the U.N. will be prevented from accomplishing their sinister goals to preserve the planet for future generations.

With Rep. Hedke leading the way shown to him by his employers — he's a geophysicist under contract with Koch Industries — we can make sure every Kansan is free to eat their Big Macs out of the original 1970s-era styrofoam containers.

This will not be easy! It will require diligence and attentiveness from every citizen, as it is not always simple to live an unsustainable lifestyle. F5 would like to caution readers to be on the lookout for subversives in our own communities, and even whole families who might try to live sustainably. Signs to watch for:

The moment your son leaves the house, does he jump into a carpool with other children who could each be driving themselves to school?

Are there signs of gardening in your

backyard?

Is your neighbor watering their lawn for less than three full hours each day?

Does your sister own a "bi-cycle?" (*This is a two wheeled vehicle without a motor.*)

Are certain words creeping into their conversation, words like "environmental impact report," "affordable housing" and "conservation"? If so my friends, you've got trouble — right here in empty riverbed city — with a capital "T" and that rhymes with "P" and that stands for pool. Do you have one? If so, be sure to empty and refill it daily. No one wants to swim in your filthy, day-old water.

Sure, it's fine to blow the whistle on others who aren't doing their part, but what about you? What other ways can you use more resources? Here are some handy tips:

Your car was built to run. Why shut it off? Think of the time you'll save when you can simply get in and get out of

see "Future" page 4



DON WINSOR

Politicians: Do not lie to me

by Bill Jenkins
bjenkins@f5paper.com

I hate being lied to. I don't like it when someone tells me that he cannot deliver on a promise because "the situation has changed." I object to having smoke blown up my ass by politicians. I still hold a grudge that the Waterwalk that we were sold on, the development that would rival the Riverwalk in San Antonio and the canals of Venice is now a sporting goods store and a hotel.

Our noble governor, the Honorable Sam Brownback, is trying to harangue the State Legislature into making permanent a temporary sales tax hike. To their credit (and my amazement)

many legislators are balking. They fear the voter backlash. They should.

Governor Sam has a grand plan to eliminate income taxes on individuals and corporations. He proposes to pay for this by extending the (short term, temporary) sales tax indefinitely. Of course, he also wants to decrease spending on such luxuries as education and care for the disabled. He wants to make Kansas more like Texas. Don't get me started on that.

The problem with the sales tax is that it is regressive. It hits the poor and those with large families much harder than it hits the upper income brackets.

see "Lie" page 4



BILL JENKINS

Letters to the editor ::

JOSE IS IN THE DETAILS

To the Editor:
In the April 4 issue's article, "Project Run-A-Way is running at you," the accompanying photo was teasingly vague in caption, heralding simply a model "... strut[ting] his or her stuff at the 2012 Run-A-Way show."

I leapt on the evasiveness of such a tag line, recognizing the slightly creepy, slightly transcendent tree-bark-esque costume to be none other than the work of WSU art student Jose Alvarado. In such a close knit arts community, I hope others remember the entrancing combination of flicker-

ing lights and alien physicality that this entry brought to the stage last year.

Considering that Alvarado and teammate Rick Otey won their category, Dreams and Nightmares, with the pictured ensemble, I felt it only fair to offer F5 and its audience such clarifying details as might allow a belated round of applause in their direction.

WSU-proud, Christina Calhoun

P.S. Check your books, but word on the streets is: Alvarado has done it AGAIN, winning his category at the recent 2013 show.

>GET HEARD

Send letters addressed "To the Editor"

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Mail F5 Paper PO Box 49406 Wichita, KS 67201

Night and day

Neither of which are any fun in boot camp.

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

by Elizabeth Stevenson
estevenson@f5paper.com

Boot camp was a blur — little sleep, lots of yelling, inspections of everything from hairstyles to bed-making, introductions to weaponry and ammunition that scared the shit out of me and field rations that appeared to have been pre-digested, so many disciplinary pushups that I lost track after a hundred during one markedly emphatic dressing-down — interrupted by several notable moments of clarity and revelation that I have come to recognize retrospectively as being among my most personally transformative, to date.

Due to the fact that there were so few women on base, we all bunked in the same barracks. This gave my fellow female recruits and I a slight — and singular — advantage over the male recruits, in that we were warned by our higher-ranked roommates about some of the more obtuse modes of persecution that were coming our way; and, more importantly, assured, by the very existence of these women, that boot camp was do-able.

Most days, we ran about carrying 30kg rucksacks and gigantic C7 rifles (which eventually, with the familiarity bred of endless drill, became deftly wielded little extensions of our own arms) from before dawn until well after midnight, only to be rudely awakened again each morning at 0430 by a lo, lo-fi recording of reveille evidently performed by a tone-deaf veteran of the Great War on an equally ancient bugle.

Unaccustomed, for the first couple weeks, to bunk beds, we'd lurch clumsily out of bed, the bottom-bunk residents attempting, with a calamitously high degree of failure, to avoid cutting their foreheads open on the metal frame above, while their upstairs neighbors suffered repeated sprained ankles from the abrupt and unexpected change in elevation. Pulling on our vomit-stained physical training (PT) clothes, the half-dozen or so of us would blearily brush our teeth with whatever instrument first presented itself, and stagger out to the parade ground, where we would be screamed at mercilessly as we did pushups until we vomited again.

This was altogether a bad scene, and I rapidly came to regret ever being born, but my general malaise was increased even further by my first "Night and Day" treatment.

AROUND THE CLOCK

This was one of the abuses that our barrack-mates had warned us about. If anyone in our section or division screwed up in a particularly offensive fashion, the entire group would be subjected to this bizarre practice: specifically designed

for boot camp, it was also utilized as the ultimate punishment for any soldier, held over our heads throughout perpetuity, guaranteeing absolute obedience.

My initiation into "Night and Day" happened after one of the guys in my section, Recruit Maigre, happened to enjoy an outstandingly rambunctious evening at the bars in Ottawa on our first and only night off during boot camp, and word got back to Master-Corporal McLean that the young man had not comported himself in a manner that befitted a Ceremonial Guard. We had literally just dragged ourselves back onto (not 'into': no one actually sleeps under the covers, as only an idiot would add an extra step in their morning routine by taking the time to make their bed) our two-inch

thick foam "mattress" planks, after a day so exhausting that I was having trouble mustering even the energy to make my own heart beat, when Master-Corporal McLean burst in to the female barracks screaming, "STEVENSON! Get your sorry ass out of bed! Your colleague Maigre has lamentably underperformed! Outside, spotless PT attire!"

Fortunately, I had a general idea of what was in store, since I had been forewarned of this possibility.

Unfortunately, I did not feel like participating.

I had just spent the last hour washing and pressing all my uniforms, a challenge in itself with only four washers and dryers in a building that served around 20 women, and another hour spit-shining my parade boots; an extraordinarily labor-intensive process that involved rubbing polish into the leather, spitting on the place you just rubbed the polish (after my first few nights waking up with a mouth so dry it felt like I had sleep-eaten an entire bag of pretzels, I learned to fill the lid of my polish tin with water and dip my rag in that instead), buffing the hell out of a tiny spot until it started to shine like a mirror, and then repeating over the entire boot. I eventually learned to polish both my combat and parade boots while napping, but had not yet attained these heights of efficiency in the first week of boot camp.

Weapons also had to be cleaned meticulously — if a white-gloved inspections officer stained the perfection of his gleaming index digit even slightly during his intrusive violations of our poor rifles, we would be reprimanded with a thoroughness that one did not soon forget.

Thus, it was rather a blow to discover that my section, due to the inattentions of Recruit Maigre, would be compelled to enact an entire "day" and "night" in the space of approximately three hours, therein rendering most, if not all, of our painstaking uniform and weapon maintenance null and void.



ELIZABETH STEVENSON

CLEARLY SELFISH

Leaving my barrack-mates, who couldn't decide whether to weep in sympathy or thankfulness at being left alone to sleep, I raced outside, nearly blind with exhaustion, and joined my equally desperate section, shaking with fear and cold, on the moonlit parade ground.

Master-Corporal McLean marched up with a terrifying smirk and informed us that the next few hours would probably be the most unpleasant we would ever spend, outside of the theater of war. Everyone stared accusingly at Maigre, who appeared unable to breathe.

"Fifty pushups! DROP, motherfuckers!" We dropped and immediately started to implode — after the day we had just endured, even the strongest among us was unable to complete more than 10. I heard sobbing, and reached up to touch my eyelids, hoping it wasn't me.

Master-Corporal McLean stalked back and forth between the two rows of heaving backs and continued to scream as though someone had shat in his poutine, "Come ON ladies! This is only the fucking beginning! You're going to have to dig

deeper than that if you don't want me to give you a reason to cry, you flaccid little pricks!"

This encouragement did serve to motivate us to a significant degree, and we all managed to finish with only minor collateral damage.

"OK! Back to barracks! Dress uniforms! NOW!"

Delirious with pain and fatigue, I yanked my flawlessly ironed uniform from its hanger and put it on as quietly as I could, gravely worried that I might wake someone. I was learning very quickly that this army thing was a group effort, whereby the survival of the individual was directly contingent upon the success of the whole, so it was in my best interest to nurture the well-being of the collective.

This contrasted directly with my experience growing up as the eldest of three girls, where the success of the individual was directly contingent upon the bossiness and self-assumed superiority of said individual, so I was finding this new "Borg" sensibility especially difficult to come to terms with, while, at the same

see "Night" page 10

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KANSAS VIEW



BY MIKE PIVONKA

"Lie" from page 2

Those with large families and those with low incomes spend virtually all of their income on food, housing, utilities and other taxable items. Folks with higher incomes actually save and invest money. They do not require their entire monthly income to put food on the table.

Sure, they buy more expensive houses, cars, boats and jewelry. They pay taxes on those unless they spend money on smart lawyers and tax accountants to figure out how to avoid taxes. Those at the highest income level in the United States pay 30 percent of the taxes but own 40 percent of the wealth. Corporations, which make up most of the money coming and going in any economy, pay a whopping 13 percent of their income and only make up about nine percent of the overall federal tax revenue.

Governor Brownback also wants to eliminate corporate income tax. He is sure that this will create a business climate that will bring businesses old and new flocking to Kansas, creating scads of jobs. Pardon me if I don't see aircraft jobs racing back into the state. Boeing and the smaller manufacturers are either moving their work elsewhere or black-mailing local governments to bribe them to stay.

To their credit, some of the governor's conservative Republican supporters are balking.

I am not under any illusions that they disagree with the governor's vision of creating a business friendly environment.

They are as pro-business as he is.

No, they just resent being made to go back on a promise to their constituents. They are from small towns across the state. When they go back home and see their fellow citizens on the street, they don't want to have to crawl around accusations that they are going back on a promise. Small towns are notoriously unforgiving about some things.

The Founding Fathers were wise in keeping many elected offices to two-year terms. The need to go back to the constituents every two years may serve better than any internal moral compass. Keep 'em close and keep 'em feeling insecure. It may not happen often, but the ouster of a long-time incumbent sends a message that his colleagues can't help but understand.



"Future" from page 2

your car without that pesky turning of the ignition. Modern vehicles don't even need to be shut off at the gas pump; if it's a legitimate fueling the car will release hormones which will prevent it from exploding.

Home trash removal is expensive and you can't be sure they won't separate out some of the recyclables against your will. You can save money AND time by simply burning all of your garbage in your backyard.

When you order your coffee to go, rather than getting one large cup, why not three small cups?

Flushing your toilet every time you do your business can be confusing and a real time sink. Simple instructions available on the internet will allow you to alter your toilet so that it is ALWAYS flushing — you'll never have to mess with complicated levers and buttons again!

If we do our part, the children of Kansas will have a brighter future, or at least a warmer one. In celebration of Hedke's groundbreaking legislative effort, this week's F5 is printed on a special high-density paper that uses an entire tree for each issue. Please be sure not to reuse this paper in any way or even share it with a friend, as by press time this may be a punishable offense.

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MICHAEL CARMODY

International fast food franchises that serve burgers, pizza and tacos have all got their start here. (Part 1 of 2)



NOT JUST A BURGER, A SYSTEM: This boy was the first customer at White Castle No. 11, opened in Indianapolis in the 1940s.

SOURCE: OHIO HISTORICAL SOCIETY

Wichita: Birthplace of fast food's Holy Trinity

by Michael Carmody
mccarmody@f5paper.com

Wichita has long been a reliable barometer of American taste, literally. While the overall political and cultural zeitgeist of the metro area may not jibe with the more *avant* attitudes of coastal settlements, it has almost always been a certainty that if a given restaurant's fare does well here, it will please Americans from sea to shining sea.

For this reason, Wichita is often used as a test market by some of the biggest chains before rolling out new menu items nationwide.

But Wichita's gifts to our nation's culinary landscape do not end with the mere Midas touch of our collective palate. Our fair city is also responsible for springing upon the world no fewer than three successful dining chains, together comprising the holy trinity of fast food: burgers, pizza and tacos. Beyond that, the basic format of practically every quick-service franchise in history owes its existence to a pair of visionary Wichitans.

Walter Anderson started cooking up burgers in a series of little roughshod stands around Wichita in 1916. The first of these was reportedly a retired streetcar that had served as a shoe store before Anderson remodeled it with an \$80 loan; legend has it that he got the supplies for his first day in business from a local grocer on store credit. Despite such humble beginnings, Anderson soon managed to expand his business to three locations. In 1921,



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

NO USE LOOKING FOR KUMAR: The very first White Castle, at the corner of First and Broadway (across from the Orpheum Theatre).

see "Wichitarchaeology" page 6

"Wichitarchaeology" from page 5

when he went looking for a fourth, his real estate agent, Edgar W. "Billy" Ingram, suggested they team up, but with a fresh new angle.

At the time, ground beef was looked at with suspicion by many Americans. Upton Sinclair's novel *The Jungle* had exposed the less-than-sanitary conditions of the meatpacking industry and the nation's prevailing attitude considered hamburger meat as little more than glorified dog food. To overcome this lack of trust, Ingram dreamed up a whole new way to present the hamburger as a food product: the White Castle System of Eating Houses.

The prototype building, located on the northwest corner of First and Lawrence (now Broadway) was made of steel coated in gleaming white porcelain enamel, shaped like a tiny little castle. The interior was a miniscule cathedral of shining stainless steel, manned by well-groomed attendants in spotless white uniforms and paper hats of Ingram's design. The kitchen was in plain sight of the customer, and the beef — delivered fresh twice a day! — was ground in-house, so nothing unsavory could be hidden within. Everything about the White Castle experience screamed cleanliness, wholesomeness and healthfulness.

White Castle burgers were "sliders" from the beginning, tiny little onion-

infused sandwiches sold by the sackful for a nickel apiece. And before long, many such sackfuls were being sold to on-the-go Wichitans. A year after the original location opened, the Orpheum Theatre opened across the street, regularly drawing long lines of customers in response to the clarion call of the aroma of grilled onions.

More locations were opened near and abroad, each in a similar building and employing similar methodology. It was America's first brush with corporate homogeneity; a person walking into a White Castle in Wichita could expect the same experience walking into a White Castle anywhere else in the country. And everywhere a White Castle opened, the locals came in droves.

By 1927 Anderson and Ingram bought an airplane, which Anderson himself learned to fly, so that they could easily travel to other cities to inspect their restaurants. They started a company to produce paper hats, sacks and other disposables, and hired an architect to design their prefab steel buildings, made to be easily moved from one leased property to another if necessary.

When the Depression hit, the poorest Americans — many of whom were among White Castle's most dependable customers — had a hard time scraping together even five cents for a slider. Ingram worked his marketing magic by reaching out to a higher-income

demographic. He even demonstrated the healthy qualities of his product in an early predecessor to *Super Size Me*, hiring a university professor to monitor a college student as he ate nothing but White Castle sliders and water for eight weeks. At the end of the experiment, the test subject was reportedly in fine health, though the researcher suggested that the company enrich their buns with calcium (which they did). The publicity stunt brought new attention, and new customers, to the chain.

In 1933 Ingram bought out Anderson, who was becoming more interested in airplanes than hamburgers; the next year he moved the company to Columbus, Ohio, where its headquarters remain today. The last of the original White Castles in Kansas closed in 1938.

Ingram, a fast food icon in his lifetime, continued running the company until his death at age 85 in 1966. He had seen the company through the economic disaster of the Great Depression and the food rationing of World War II, and during his tenure White Castle became the first restaurant chain to sell a million — and then the first to sell a billion — hamburgers. His son Bill Jr. took over until retiring in 1977, and today the White Castle empire of over 400 stores is run by none other than Billy Ingram the Third.

Next week: Wichita gives birth to a pizza giant and introduces the Midwest to the crunchy taco.

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THE SKINNY ON YOUR WEEK

by Diviner Mme Zanzibird

Aries: (March 21 — April 19)

Week rating: F4

Now is the time to wax poetic. This week: Give in to your late-night craving for a turkey turkey on pita.

Taurus: (April 20 — May 20)

Week rating: F2

You'll decide to finally try out a Zumba class right as the last Zumba class in town is redesigned into a spin, hip hop fusion, or barre3 class. This week: Buy a pair of blue suede pants.

Gemini: (May 21 — June 21)

Week rating: F1

Some serious, life-changing news will hit you upside the head next week. This week: Save your pennies, can some vegetables and write those letters.

Cancer: (June 22 — July 22)

Week rating: F5

A surprise gift has you more worried than thankful. This week: Try to be patient with your panicky Gemini friends.

Leo: (July 23 — Aug. 22)

Week rating: F4

You'll send your spouse to the store for "caulk" and they'll come back with "cake." What a delicious mistake. This week: Ask yourself, "Is there life after roller derby?"

Virgo: (Aug. 23 — Sept. 22)

Week rating: F3

You'll make a killing selling rain barrels this summer. This week: Crank up the old gramophone.

Libra: (Sept. 23 — Oct. 23)

Week rating: F4

When in doubt, add sprinkles or hot sauce. Or both. This week: Make new friends at the Tropics Lounge.

Scorpio: (Oct. 24 — Nov. 21)

Week rating: F1

Seriously, repeat "I am the Rain King" enough and people will believe you. This week: Send letters to the Office of Redundancy Office.

Sagittarius: (Nov. 22 — Dec. 21)

Week rating: F4

You can't sell your "Kansas Made" guns at the farmer's market. This week: Remember that not all who use eHarmony are single.

Capricorn: (Dec. 22 — Jan. 19)

Week rating: F2

There is, somewhere in the city of Wichita, a rental house has two bedrooms, a yard and a fireplace ... and it's \$500/month. This week: Go forth and use Craigslist search engine.

Aquarius: (Jan. 20 — Feb. 18)

Week rating: F3

You are destined to find love — or at least a two-week relationship — at the Quik Trip near Waco and 21st. This week: Become famous for more than your hot fudge sauce.

Pisces: (Feb. 19 — March 20)

Week rating: F2

When you die, you will not be judged on if your yoga pants are from Lululemon. This week: Discover how many times you can say "pineapple" in a day.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: I have always liked ranchera music. As of late, I have wanted to get deeper into it as far as the history, the culture and especially the songs and lyrics. The older I get, the more rancheras seem like poetry to me ... sounds cursi, I know. So what I was wondering is if you know a good book or two or website that I can read or check out? I went to my local library and they didn't have a very good selection. And Borders or Barnes and Noble? Forget it ... so por favor and gracias, if you could.

— Houston Honey

Dear Wabette: Of course Borders doesn't stock any books on rancheras — Borders doesn't exist anymore (and borders don't exist, period, but that's neither *ni aquí ni allá*). Most research on Mexican music concentrates on *cor-*

ridos, our ballad form that celebrates bad men, events, and horses, but actual scholarly treatises on ranchera? Few and far between, alas — and non-existent in English. Your best bet is *Jose Alfredo Jiménez: Cancionero Completo*, a songbook that contains all the compositions of the ranchera titan, whose hit parade makes the collected works of Gershwin, Porter, Leiber-Stoller, the Brill Building AND Woody Guthrie seem as voluminous as the output of Paper Lace. The *libro* also contains a great introductory essay by Mexican intellectual Carlos Monsivais that puts Jiménez in his proper context. As great as *Cancionero Completo* is, however, don't bother buying it: a used copy of it is currently priced at \$54 on Amazon.com, and while the book showcases the Robert Burns-esque bravado and *orgullo* that was the Jiménez style, it ain't worth that price in this day and age where you

can just gather all the lyrics online. Then again, if you're willing to buy the book, I'm more than happy to sell my copy to you: I *do* need to finish off the down payment on my burro...



¡ASK A MEXICAN!

Upon first seeing me, as a two-week old baby, my aunt Estrella screamed "¡Ay, que gringo!" But, if you gotta call me a gabacho, so be it. I do have Mexican family (through marriage), and my brother (white like me) is currently down in Mexico City courting a beautiful Mexi nugget he met while attending college in Malaga, Spain. I get along well with many Mexicans, legal and illegal, but I hate that they aren't paying "the man" like I have to. Sure, I'm a little jealous, but I'd be all for Mexicans being awarded citizenship simply for walking over

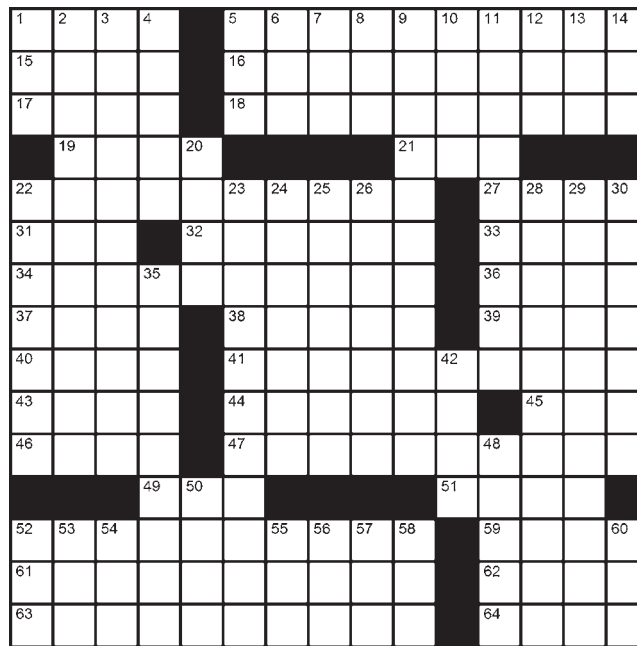
see "Mexican" page 17

Jonesin' Crosswords "Freestylin'" — no theme for you!

by Matt Jones

ACROSS

- 1 It's about two weeks into the month
5 1959 post-apocalyptic classic
15 Fine covering
16 Sweltering, perhaps
17 Box a bit
18 Bold evening wear
19 One of the Oasis brothers
21 Non-professional
22 Celeb who tweeted about hemp oil for cancer treatment
27 Struggle in ancient Greek drama
31 "Te ____" (Valentine's card phrase)
32 Microseism
33 Acronym that triggered protest blackouts in 2012
34 Willie Mays' first wife
36 Two fives for ____
37 Palm with berries
38 Suffix meaning "form of government"
39 Like some minimums
40 Melinda's husband
41 Self-made leader
43 System where A = 4
44 Fairy tale figures
45 Fred in the oldest surviving motion picture
46 ____ quam videri
47 Turn in front of traffic, maybe
49 Twisted Sister frontman Snider
51 ____ occasion (never)
52 Street View's program
59 Seymour Skinner's love interest, once
61 Lacking substantiation
62 Folk singer Phillips



- 63 They hold a biker's stuff
64 Silents star ____ Negri

DOWN

- 1 Contacts, in a way
2 Tactful affairs
3 Actor from "Caprica" and "NYPD Blue"
4 Winning coach in Super Bowl IV
5 Word before Town or Gang
6 Compass pt.

- 7 Not yet known: abbr.
8 Rapcore band ____ pe
9 Drink flavored with bergamot orange rind
10 Orange County city
11 Simple
12 Crunch targets
13 The Indians, on scoreboards
14 Fellows
20 Debunked idea
22 Easily broken

LAST WEEK'S ANSWER



- 23 Frosting ingredient
24 MxPx vocalist Mike
25 O
26 What the rich need, according to the riddle
28 Stopped procrastinating on
29 Running
30 Sid's comedy partner on "Caesar's Hour"
35 Like some Bible pages
42 City where 60-down was formed
48 Winning, but not by much
50 Airline that translates as "skywards"
52 Gloomy sort
53 ____ whim
54 Former California military base
55 The 100, in "1 vs. 100"
56 Chris's "Suburgatory" co-star
57 Identify
58 Campus protest gp. restarted in 2006
60 "Take on Me" group

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One nerd's journey on the trail of the region's most elusive beverage ends in blissful success.

Boulevard Coffee Ale is popular for a reason

by Don Winsor
dwinsor@f5paper.com

Though I may step on the toes of the esteemed Mr. Darrah this week, I have been moved to extoll the virtues of a coffee-related beverage that falls under his jurisdiction. I am not, usually, a beer guy. I lean more in the direction of bourbons and single malts. However, when I tried the Boulevard Smokestack Series Coffee Ale, I knew what I'd be pouring on my cereal for the rest of my life.

A few weeks ago, though, I took a drive up to Kansas City to attend the giant nerdapalooza that was Planet Comicon 2013. On the night before the geekgasm, we wandered into the city and happened into a party at The Roasterie. I'd heard about their coffee ale, and was casually interested in trying it. As we wandered around the party, we found they were making Colorado bulldogs with their own in-house espresso infused vodka. I now recognize I should've had one, and if a bottle of this surely delicious vodka were to show up on my doorstep it would find itself a loving home.

They didn't have the coffee ale, their OWN coffee ale, made with their coffee at the neighboring Boulevard Brewing Company.

"You'll be lucky to find it," the bartender said. "It was pretty popular."

This purported rarity immediately turned the



DON WINSOR

Smeagol of my casual curiosity into a Gollum of burning desire and need to possess this beverage. (See? Geek.)

I started for the door as my friend and host Hugh called from behind "Don't you want to try the coffee? Isn't that why we're here?"

"Fine, fine, Hugh. I'll have some coffee, but we are wasting precious time, and I'm sure it's good."

Yes, it was good. In fact, their Full Vengeance Blend was so good I not only bought a pound of beans but also a great new French press bearing The Roasterie logo.

As the night continued, we hit several liquor stores with no luck. It wasn't until the last store we hit that a proprietor told us the sad truth — you might find the last of it at some restaurants, but "every liquor store in town" had sold out of the entire limited run of coffee ale within three weeks of its release. I hadn't even tried it yet, but in my mind this was the Kopi Luwak of beers. I didn't care how rare it was, I needed to try it.

The next day, as Wichita State prepared to play in their first Final Four, my friends and I took a break from learning more about Wil Wheaton than anyone really knew they wanted to know and walked to the Power and Light District for lunch. We stumbled into a loud sports bar, stepping seamlessly from one kind of geekery to another. On the menu: Boulevard Coffee Ale.

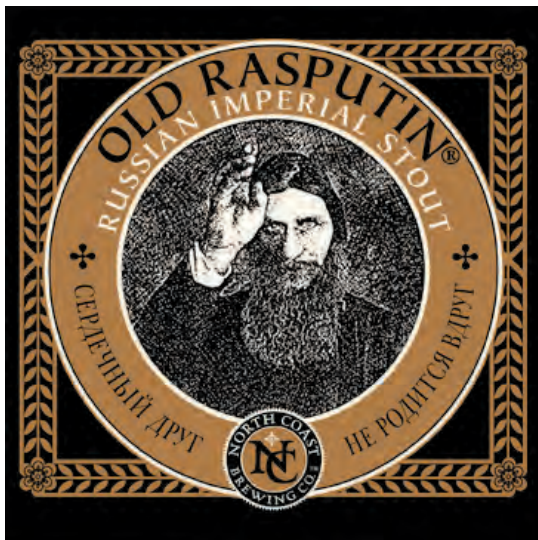
I expected it to be strange or at best interesting; instead it was flat out amazing. This discovery was depressing because based on its rarity I knew

see "Coffee Ale" page 9



Oak-aged love machine still rockin'

Old Rasputin is an imperial stout for the ages.



by Will Darrah
wdarrah@f5paper.com

Most of what I know about Russia's Grigori "The Mad Monk" Rasputin, I learned from the German-based pop band Boney M: "He was the lover of the Russian queen. There was a cat that really was gone. ... Russia's greatest love machine. It was a shame how he carried on."

Wikipedia seems to have a different version of the facts than Boney M, but because the Wikipedia citation is linked to an article written in a Cyrillic script, it is probably best to assume it is pinko commie propaganda and that the

version painted by a late '70s Eurotrash disco sensation is, in fact, entirely accurate.



WILL DARRAH

A much less debatable account of a Rasputin is North Coast Brewing's Old Rasputin. It has won numerous awards and is champion among generally available imperial stouts. Its label proclaims, in Russian, that, "A hearty friend won't be born suddenly."

That was not my experience with this beer.

I vividly recall — I'm salivating now while typing just thinking of it — the evening 10 years ago the czar of beers

touched my lips.

see "Rasputin" page 9

"Coffee Ale" from page 8

was depressing because based on its rarity I knew I wouldn't be having it again anytime soon. It was like finding out pandas are delicious — there just aren't enough around to have one every day.

There are plenty of other coffee flavored beers and other alcoholic drinks on the market, but a great many of them are artificially flavored or sickly sweet concoctions.

A good espresso vodka is made with actual coffee, and now that I've tried The Roasterie's, theirs is my favorite on the market. Avion and Patron even make tequila-based espresso liqueurs, Patron XO Cafe and Avion Espresso. Avion's is easily the better of the two and is a sur-

"Rasputin" from page 8

Prior to this point apart from the occasional Guinness, I strayed away from porters, stout porters or any variation thereof. But with one sip of Old Rasputin, a hearty friend was instantly born. Like the flavors hidden in this beer, the friendship has grown as strong as the depths of its complexities have been explored.

A quick history of the style is that all modern stouts are actual strong, "stout" porters. Today stouts and porters are separated as distinctive styles, but they are close cousins. The invention of the imperial verity owes credit to Renaissance diplomacy. While visiting England, Peter the Great acquired a taste for porters and ordered a shipment sent back to the motherland so that it may be enjoyed there.

Sadly for the first consumers, lucky for us, the early batches spoiled on the long trip. This problem was solved (eventually, in, like, 80 years) by increasing the acidity with additional hops and increasing the alcohol content. This is the same trick that would also later be used on batches of pale ale destined for India. And so the strong porter batches bound for Russian Imperial Court would be know as imperial stouts.

North Coast's brew master has taken the style to the next level. Rich flavors of coffee and chocolate are imparted with the silky pleasure of milk but finishes with a dry bite allowing more subtle flavors to be explored. Now the imperial variety can suffer, due to its high alcohol content, of being boozy. An overwhelming alcohol bite can be an unwelcome distraction in many strong ales. In this case however the additional step of barrel aging does not only add to the flavor profile but also gives the ale adequate time to soften the bite imparted by the higher alcohol content.

This beer was not available in Kansas 10 years ago and becoming an instant friend I found myself bootlegging it so that I could foster our friendship. Luckily it is now on the state of Kansas approved beverage list and is now available in Wichita.

This article has been inspired by a similar experience to that life long friendship that began in Baltimore, 10 years ago.

A few days ago, Dennis at the Anchor recommended that I try the Anderson

It was like finding out pandas are delicious — there just aren't enough around to have one every day.

prisingly good mixer, but both are a bit too sweet and you'll be happier mixing with an infused vodka. There are plenty of other coffee beers on the market, and in the absence of Boulevard's Coffee Ale I'd recommend Great Divide's Espresso Stout but I'm sure our own Professor Darrah has his own thoughts on this.

Valley Wild Turkey Bourbon Barrel Stout. It is like cheating on a decade old friend, but here is another great stout. It is not imperial, clocking in at 6.9% ABV, 1.1% short of the 8% minimum for the style, but calling it an American Stout, as it is, does not do the brew justice. While being just a point short of the 7% cut off for the Double American Stout, it is easily mistaken at first taste for an American double brewed with an imperial flavor profile in mind.

This beer is stunningly complex and should be sampled by anyone who considers themselves a friend of craft beers. The creme of this particular beer is the repurposed oak Wild Turkey barrels in which it is aged. The lingering bourbon flavors are very present and very complementary to the malts selected for this brew. While there are traces of hops this

Now, I'm back in Wichita after 10 days or so on the road. I had all but forgotten about the Coffee Ale. A friend and I happened into a liquor store and saw, on a specialty rack, a large selection of Boulevard's Smokestack Series including one bottle of the Coffee Ale.

We began to argue about who'd seen it first when the owner happened by and casually mentioned, "I've got tons of that in the back."

If I were a smaller person, I would want to keep this place a secret so that you couldn't go there and get a bottle for yourself, thus depleting the stock. If we were not best friends, I would not tell you that you can find this at Beyond Napa in Old Town Square.

particular brew has gone with the more traditional hop void of the stout style. While hop oils are absent they have been very pleasantly replaced by the seasoned oils from the oak barrels.

As mentioned previously in the "Purity of Beer" (see the April 11 issue of F5), venturing out into experimental beers can often burn lead to an abused pallet. It is not the case with either beer mentioned here. Put into the hands of a wise brew master and the results of such experimentation can be wonderful.

Discovering new beers is a passion. Let me know what you think of this Anderson Valley creation. Let me know about beers you have discovered. Enjoying one now? Tweet it @f5beer or follow me and I will let you know what I have found. Prost!



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"Night" from page 3

time, vaguely illuminating. Boot camp revelation No. 1: I may have, in the past, occasionally been, at some junctures, a selfish asshole.

FULL FIGHTING ORDER

Buttoned into pristine blouse and trousers, tie knotted firmly, mirror-shined hat brim and boots front and center, I flew outside again and joined the ranks of my increasingly blurry section-mates.

Master-Corporal McLean marched us back and forth on the tarmac for what seemed like hours, bawling commands that meant nothing to my terror-addled brain but somehow inspired my arms and legs to respond correctly.

Sweating profusely in spite of the frost, I perceived that my entire uniform would need to be laundered and ironed again before reveille, which was now less than two hours away.

Ordered into yet more pushups on an adjacent concrete sidewalk, the toes of my brilliantly spit-shined parade boots were promptly shredded, adding an hour of boot recovery to my second round of chores.

"Ok, you bags of piss: back here in 30 seconds, in FFO!"

FFO (Full Fighting Order) was comprised of all the green equipment that had so puzzled me at the supply depot,

including clean and pressed combat shirt and pants, foliage-adorned helmet, camouflage face-paint, fully-loaded rucksack, webbing with canteen and ammo pouch, polished field boots and pristine rifle.

My heart sunk as we marched off through the darkness to the firing range — I had spent at least 45 minutes earlier that evening (a comparatively relaxing idyll that felt like a lifetime ago) transforming my rifle into a masterpiece of cleanliness, and I was well aware that if I fired it even once, I'd need to clean and oil it all over again. I was particularly nervous, since I had already failed one rifle inspection and knew that if I produced another "disgusting, filthy weapon" during drill, my buddy Freddo and I would be first in line for Master-Corporal McLean's next sadistic game.

By this point, I was on autopilot, fueled only by adrenalin, so I barely registered the torment of our next 50 pushups, rucksack and rifle swinging from our backs.

Satan-with-Stripes demanded a single shot in the prone position, cleverly conserving valuable blanks while ensuring that we'd need to re-clean the entire rifle.

Finally arriving back at the barracks, after a forced march of several laps around the base, we were ordered to present ourselves and our locker for inspection, and I realized, with a sickening dread, that Master-Corporal McLean would be invading the room of my

peacefully sleeping and unsuspecting associates.

MONSTER INSIDE

The boys got to go first, so I took the opportunity to tiptoe into my building, whisper-shouting that everyone should prepare themselves for a very rude awakening, but no one stirred. My voice tight with hysteria, I squeaked, "the devil is coming!" mere seconds before Master-Corporal McLean charged in and started ripping open my locker and foot-locker, decreeing with a shriek that my dress uniform was unacceptable (not a huge surprise, being that I hadn't had a chance to pop it by the dry-cleaner's since the beginning of this nightmare) and that my damaged parade boots were beyond discussion.

"WHAT THE FUCK KIND OF SOLDIER ARE YOU?!" he rhetorically howled. "You are a DISGRACE to this unit, Stevenson, and I hope to god that my life is never in your hands!"

I actually hoped it would be, someday.

I rejoined my section outside the men's barracks, numb with despair and sleep-deprivation. The sun would be rising soon, so Master-Corporal McLean regretfully stepped down and ordered us to commence the reparation of our kit with all haste. I snuck back into my barracks, praying that everyone had fallen back to sleep.

Spitting and shining and scrubbing and ironing like my life was at stake (which I believed, in all sincerity, it to be), I barreled through my tasks, in the hopes of getting at least 15 minutes of horizontality before the whole hellish process began again. Alas. Just as I pulled the last clean towel through the barrel of my C7, the screeching notes of our morning bugle barrage wheezed agonizingly through the mono-channel speakers in the ceiling, and all the women sat up abruptly like someone had slapped them simultaneously.

The usual waking fogginess was supplanted this wretched morning by a deep, visceral, momentarily inexplicable anger that I could see twisting about in everyone's minds, during the two or three seconds it took for them to become fully conscious, and recall the chaos of their precious few hours of repose the night before. Again in unison, all heads whipped towards me, and all eyes glared at me with a bestial malevolence.

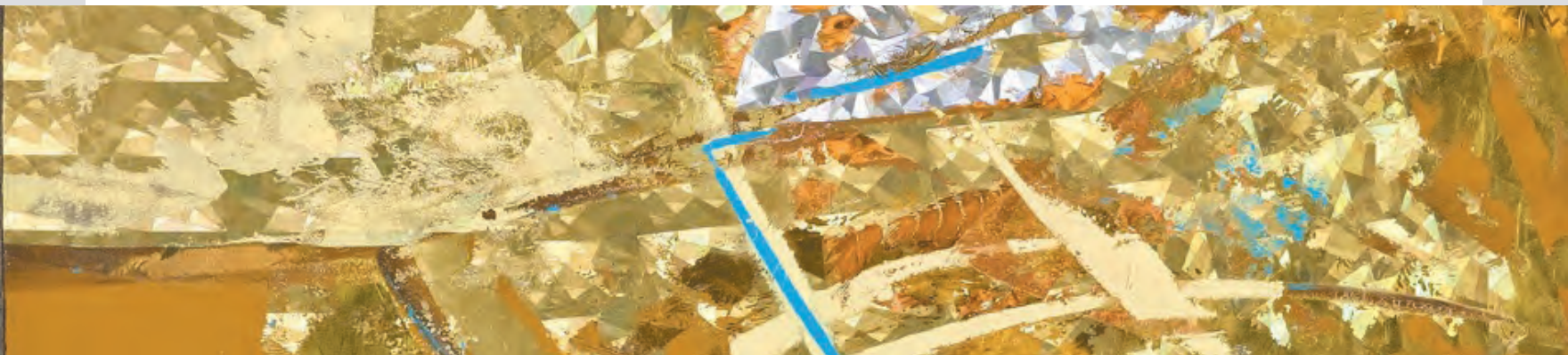
This horrifying savagery disappeared almost instantly in empathetic murmurs and hugs, but I was speechless with shock and devastation.

I would expect such raw evil from my ignorant jackass of a Master-Corporal, but not from my new "friends" and only allies for 200km.

Boot camp revelation No. 2: there is, in fact, a monster in us all.

MARIO BERNARDINELLO

FINAL FRIDAY, APRIL

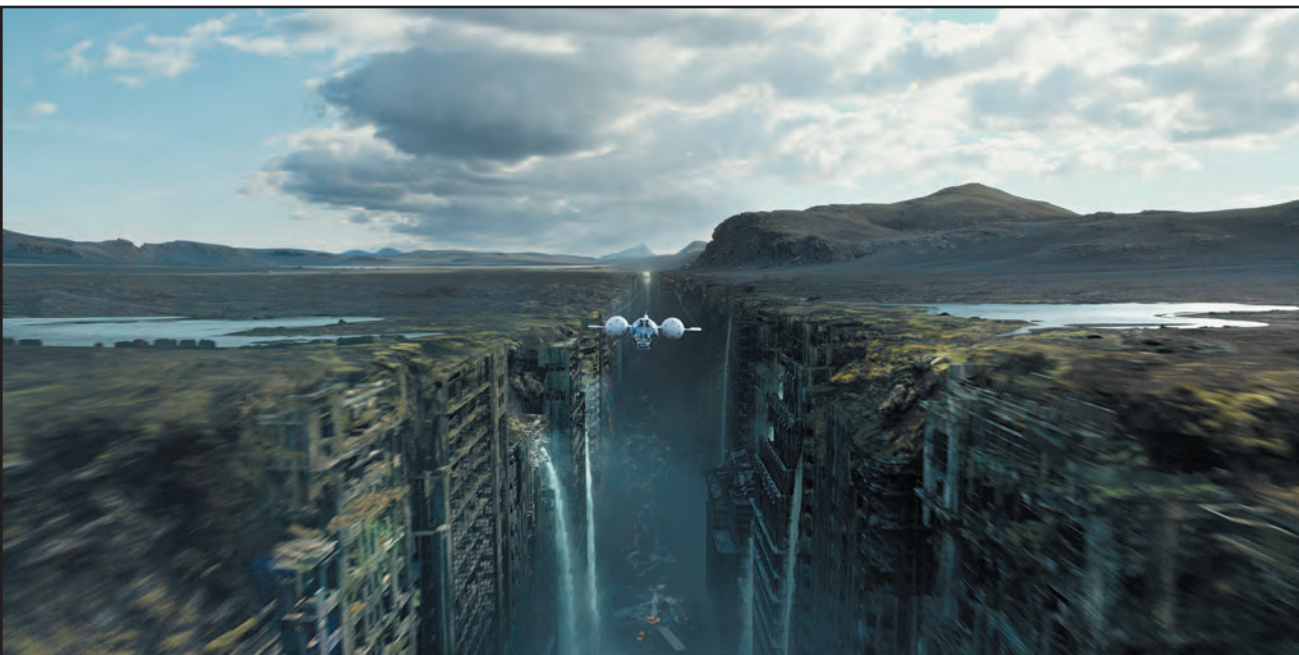


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Movies::



WASN'T THIS IN *THE MATRIX*: Tom Cruise's new sci-fi vehicle, *Oblivion*, retreads most of the best of what you've seen before, but without quite as much originality.

Oblivion is beautiful mish-mash sci-fi

>SEE IT

What *Oblivion*

Rating F3

Short review

Oblivion is a science fiction equivalent of Johnny Cash's "One Piece At a Time" Cadillac. The Caddy is really shiny and awesome to behold, and Cruise is the perfect driver, but, outside of that, it doesn't have any single part it can call its own.

by Jeremy Webster
jwebster@f5paper.com

The newly released science fiction film *Oblivion* is a magnificent film visually. The effects are wonderful, the huge tracts of land, ocean and rubble breathtaking, and director Joseph Kosinski (*Tron: Legacy*) and his crew did a phenomenal job of creating this extremely sunny — very unusual for a post-apocalyptic film of this sort — interpretation of a future earth ravaged by interstellar/nuclear war on screen.

But, underneath all the "Wow, pretty," we see on screen lies a dark secret — *Oblivion* is a bolted-together sci-fi film Frankenstein built from bits and pieces of a lot of other popular films in the genre.

The plot follows Jack Harper (Tom Cruise in a performance very reminiscent of *Minority Report*) who, after having his memory erased for no adequately explained reason (shades of Philip

K. Dick, again, this time with elements of *Total Recall* at play), goes down on beautiful "nuclear war ravaged" Earth with a nifty little airship. His mission: to repair flying drones that protect giant water-based power generators hovering over the ocean from the rag-tag survivors of some past alien threat that destroyed the Moon — which, in turn, knocked the Earth's rotation out of its stability and caused a lot of global chaos and destruction — and then attacked, only to apparently be defeated by nukes.

Jack has lingering memories of a woman who is most definitely not his current girlfriend. When a dropship of people in some form of cryogenic stasis turns out to have that specific woman in one of its pods, Jack ends up discovering a near-proverbial rabbit hole that leads to a human resistance force led by Malcolm Beech (Morgan Freeman), who is, to all intents and purposes,

see "*Oblivion*" page 13

You will either love or hate *Trance*

>SEE IT

What *Trance*

Rating F4

Short review

Filled with unpredictable twists and conventional action *Trance* delivers an entertaining thrill ride.

by Lauren Messamore
lmessamore@f5paper.com

In Danny Boyle's new action thriller, *Trance*, nothing is what it appears to be. The story revolves around Simon (James McAvoy), an average Joe who works for an auction company. While auctioning a painting worth millions, he is knocked unconscious. After spending months in the hospital recovering from his injury, Simon is finally released. Upon returning home he finds his flat turned inside out and one of the robbers waiting for him. It is here we are hit with the first of

many twists: Simon was the inside man, a part of the robbery. However, Simon has a big problem, during the commission of the robbery he hid the painting, and now, after his head injury, he cannot remember where he put it. Frank, the ringleader of the operation, forces Simon to pick a hypnotherapist to help crack open his memory and find the painting.

Over the course of the film the audience is kept guessing. From moment to moment it is unclear who is in control of who, where the painting

see "*Oblivion*" page 13

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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 26 to Thursday, May 2

>NEW THIS WEEK

- *The Big Wedding*
- *The Company You Keep*
- *Mud*
- *Pain and Gain*

>OPENING MAY 2

- *Iron Man 3*

21 and Over (R)

Starring Miles Teller, Justin Chon, Jonathan Keltz. Directed by Jon Lucas, Scott Moore.
Plot: The night before a straight-A college student's big medical school exam, he celebrates his 21st birthday with a night of humiliation, over indulgence and utter debauchery.
Genre: Comedy
Palace West: 2:05, 4:40, 7:15, 9:30 with 11:40 Fri-Sat

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.
13th Ave Warren: 12:45, 1:45, 3:50, 4:50, 6:50, 8, 9:50;
Derby Plaza Theatres: 1:25, 4:10, 7:05 with 9:50 Fri-Sat;
Warren Oldtown: 6:30, 10:10 daily with 4:15 Fri-Sun and Wed, and 12:45 Sat-Sun; **21st St Warren:** 1:15, 2:15, 4:10, 5:20, 7:05, 8:20, 10

A Good Day to Die Hard (R)

Starring Bruce Willis, Jai Courtney, Sebastian Koch. Directed by John Moore.
Plot: John McClane travels to Russia to help out his seemingly wayward son, Jack, only to discover that Jack is a CIA operative working to prevent a nuclear-weapons heist, causing the father and son to team up against underworld forces.
Genre: Action, Crime, Thriller
Rating: F1
Short review: Someone is certainly insisting on dying hard. And while Willis could probably do a great job of convincing Congress that the AARP means business, this 25-year-old movie franchise has failed to age gracefully. Ironically, this was all based on a 1979 Robert Thorp novel called "Nothing Lasts Forever." Apparently Thorp couldn't see far enough into the future to sit through this cliched, uninspired conclusion to what was initially one of the best action movies ever made.
Palace West: 1:50, 6:55

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
13th Ave Warren: 3:50, 9:40; **21st St Warren:** 1:15, 4:10, 7, 9:50

New This Week

The Big Wedding (R)

Starring Robert De Niro, Katherine Heigl, Diane Keaton. Directed by Justin Zackham.
Plot: A long-divorced couple fakes being married as their family unites for a wedding.
Genre: Comedy
13th Ave Warren: 1:10, 2:10, 3:45, 4:45, 6:30, 7:30, 9:15, 10:15; **21st St Warren:** 1:40, 4:30, 7:20, 10;
Derby Plaza Theatres: 1:40, 3:55, 7:15 with 9:25 Fri-Sat; **Warren Oldtown:** 6:45, 7:30, 9:55 daily with 4 Fri-Sun and Wed, and 12:45, 1:15 Sat-Sun

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: 3:50, 9:40

New This Week

The Company You Keep (R)

Starring Robert Redford, Nick Nolte, Stanley Tucci. Directed by Robert Redford.
Plot: A former Weather Underground activist goes on the run from a journalist who has discovered his identity.
Genre: Thriller
13th Ave Warren: 12:15, 3:30, 6:45, 9:50

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.
13th Ave Warren: 12:45, 3:20, 6:20, 9; **21st St Warren:** 12:40 (3D), 3:30 (3D), 7:15, 9:50; **Movie Machine:** 2, 4:20, 6:40 with 9 Fri-Sat; **Derby Plaza Theatres:** 1:45, 4:05, 7:15 with 9:35 Fri-Sat

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

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
13th Ave Warren: 1:30, 4:15, 7, 9:45; **21st St Warren:** 12:40, 3:20, 6:10, 9; **Derby Plaza Theatres:** 1:30, 4, 7 with 9:35 Fri-Sat; **Movie Machine:** 4:05 with 9:15 Fri-Sat

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: 4:15, 9:25 with 11:30 Fri-Sat

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: 1:20, 4:20, 7:10, 9:40

The Host (PG-13)

Starring Saoirse Ronan, Max Irons, Jake Abel. Directed by Andrew Niccol.

Plot: When an unseen enemy threatens mankind by taking over their bodies and erasing their memories, Melanie will risk everything to protect the people she cares most about, proving that love can conquer all in a dangerous new world.
Genre: Action, Adventure, Romance, Sci-Fi, Thriller
13th Ave Warren: 1, 6:15; **21st St Warren:** 2, 5:15, 8:30

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

Opening Thu., May 2

Iron Man 3 (PG-13)

Starring Robert Downey Jr., Gwyneth Paltrow, Guy Pearce. Directed by Shane Black.
Plot: When Tony Stark's world is torn apart by a formidable terrorist called the Mandarin, Stark starts an odyssey of rebuilding and retribution.
Genre: Action, Sci-Fi, Thriller
21st St Warren: 9 (IMAX, 3D) Thu only, Midnight (IMAX, 3D) Thu only; **Warren Oldtown:** 10 (3D) Thu only, **13th Ave Warren:** Times not available at press time

Jack the Giant Slayer (PG-13)

Starring Nicholas Hoult, Stanley Tucci, Ewan McGregor. Directed by Bryan Singer.
Plot: The ancient war between humans and a race of giants is reignited when Jack, a young farmhand fighting for a kingdom and the love of a princess, opens a gateway between the two worlds.
Genre: Adventure, Drama, Fantasy
Rating: F2
Short review: Heavy handed and filled with silly anachronisms, it pulls off some mild entertainment but largely it's just unsettling.
Palace West: 1:30, 4, 6:40, 9:10 with 11:35 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.
13th Ave Warren: 12:50 (3D), 3:40 (3D); **21st St Warren:** 1:10 (3D), 4:15 (3D), 7:15 (3D), 10:10 (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: 4:30, 9:20 with 11:30 Fri-Sat

New This Week

Mud (PG-13)

Starring Matthew McConaughey, Tye Sheridan, Jacob Lofland. Directed by Jeff Nichols.
Plot: Two teenage boys encounter a fugitive and form a pact to help him evade the bounty hunters on his trail and to reunite him with his true love.
Genre: Drama
13th Ave Warren: 12, 3:20, 6:40, 9:45

Oblivion (PG-13)

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

"Oblivion" from page 11

Oblivion's resident stand-in for *The Matrix's* Morpheus. Hell, he even has his own special sunglasses.

There're some really nifty flying combat sequences in a trench that remind one of the flavor of the Death Star trench battle from *Star Wars*. There are some sentient machines along the way that would really like to subjugate humanity — *The Matrix* again. We even come across a chamber full of what appears to be cloned humans in mechanical embryonic-type... well, you get the picture. At one point Jack is reminded that he needs to take less risks, and, with a bit of a smile, makes a comment toward the effect that he should probably try to do that. Shades of Maverick from *Top Gun*?

The bottom line for *Oblivion* is, if it didn't look this damned good and didn't have a rock solid performance from Cruise — who tends to be really good with these extremely tense, everything-on-the-line sort of characters — there'd be little reason to recommend *Oblivion*. You've seen most all this film has to offer storywise in other, better, more ground-breaking films. And even the visuals betray the film to some degree. If destroying the Moon sends the stable rotation of the Earth on a wobble as astronomers think it would, why does the weather seem so stable and beauti-

ful? Hell, if there was a worldwide nuclear war within the last 60 to 70 years, how is it possible that the atmosphere isn't — well, black, and full of charred dust? You know, like we saw in *The Matrix*? How long would nuclear winter last?

There is a conspiracy of sorts at the center of the film, and I suppose that could supply the easy, obvious answer to these sorts of questions, but, even when Jack meets up with Beech and his people, no one ever points things like this out. Jack is, himself, a bit of a Thoreau in that he has a hidden cabin in the country he visits every so often... so why isn't this sort of ecological nonsensicalness occurring to him?

Oblivion is a film that seems to have been made, more or less, from a script of convenience. It lines up neat things and awesome sights and cool pursuits and exciting action shots and then builds everything between all this breathtaking awesomeness from parts salvaged from films we already know and likely love. It's a science fiction equivalent of Johnny Cash's "One Piece At a Time" Cadillac. The Caddy is really shiny and awesome to behold, and Cruise is the perfect driver, but, outside of that, it doesn't have any single part it can call its own.

As lightweight spectacle-heavy science fiction goes, *Oblivion* will satisfy at a base level, but if you're expecting more inventive and creative fare, you're likely to be disappointed.

"Trance" from page 11

could be, and most importantly, who is the most dangerous player. The character Simon finds himself locked out of his own brain and at times leaving his sanity in the hands of the criminals he's involved with. McAvoy delivers a powerhouse performance that is both unpredictable and relatable. He brings a sense of reality to a completely surreal concept and seamlessly moves from victim to villain.

Danny Boyle is widely known for many different kinds of films, so how does *Trance* compare? If you are a fan of his past projects you will really enjoy *Trance*. The movie is primarily rooted in a thriller genre, but the themes and some of the overall content are incredibly dark. The characters are well rounded and steer clear of the traditional good guy/ bad guy stereotypes. In *Trance* it is much more difficult to find the villain.

While I was walking out of the theater I heard a woman exclaim to one of the attendants, "Great movie, you have to recommend it!" So of course I pulled her aside and asked her, as an average movie go-er, what it was she liked so much about the movie. She very excitedly explained that she loved movies that made her think. What the woman at the theater and I both agreed on is that the best part about *Trance* is that until the very last moments it is unclear what is

fact and what is fiction.

For those audience members that love to be kept on their toes, this is the movie for you. For those who like those movies but worry that, like the ending of *Inception*, everything will be left up in the air, you can rest easy: when you walk out of *Trance*, you know exactly what happened — but not a moment before.

Trance is one of those movies you will either love or hate. I loved it, with all its excitement, thought provoking content and brilliant performances. Audience members looking for a traditional heist movie will be either pleasantly surprised or disappointed.

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"Movies" from page 12

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
Rating: F3

Short review: *Oblivion* is a science fiction equivalent of Johnny Cash's "One Piece At a Time" Cadillac. The Caddy is really shiny and awesome to behold, and Cruise is the perfect driver, but, outside of that, it doesn't have any single part it can call its own.

13th Ave Warren: 11:45, 12:30, 1:30, 3, 3:45, 4:45, 6:15, 7, 7:50, 9:30, 10:10; **21st St Warren:** 12:30, 1 (IMAX), 3:30, 4:05 (IMAX), 6:30, 7:10 (IMAX) (no Thu), 9:30, 10:15 (IMAX) (no Thu); **Derby Plaza Theatres:** 1:25, 4:10, 7:05 with 9:50 Fri-Sat; **Movie Machine:** 1, 4, 6:45 with 9:25 Fri-Sat; **Warren Oldtown:** 6:30, 7, 9:45, 10:20 daily with 3:30, 4 Fri-Sun and Wed, and 12:30, 1 Sat-Sun

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.

13th Ave Warren: 1, 4, 7:10, 10:15; **21st St Warren:** 12:45, 3:35, 6:20, 9:10

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 over-

tones. And Franco maybe isn't the most convincing con man wizard.

13th Ave Warren: 12:50, 6:30; **21st St Warren:** 1:45, 5, 8:15; **Movie Machine:** 1:15, 6:30

New This Week

Pain and Gain (R)

Starring Rebel Wilson, Mark Wahlberg, Dwayne Johnson. Directed by Michael Bay.

Plot: A trio of bodybuilders in Florida get caught up in an extortion ring and a kidnapping scheme that goes terribly wrong.

Genre: Action, Comedy, Crime, Drama, Thriller
13th Ave Warren: 12:10, 1:20, 3:30, 4:40, 6:50, 8, 10:10; **21st St Warren:** 12:30, 2, 3:45, 5:15, 6:55, 8:20, 10:05; **Derby Plaza Theatres:** 1:30, 4:15, 7 with 9:45 Fri-Sat; **Movie Machine:** 1, 3:50, 6:40 with 9:25 Fri-Sat; **Warren Oldtown:** 7, 9:45 daily, 10:10 daily except Thu with 3:30, 3:45 Fri-Sun and Wed, and 12:30 Sat-Sun

The Place Beyond the Pines (R)

Starring Ryan Gosling, Bradley Cooper, Eva Mendes. Directed by Derek Cianfrance.

Plot: A motorcycle stunt rider turns to robbing banks as a way to provide for his lover and their newborn child, a decision that puts him on a collision course with an ambitious rookie cop navigating a department ruled by a corrupt detective.

Genre: Crime, Drama
13th Ave Warren: 11:50, 3:15, 6:45, 10; **21st St Warren:** 12:35, 3:45, 7, 10:10

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 widower forces her to confront the dark secret that haunts her.

Genre: Drama, Mystery, Romance, Thriller
Palace West: 1:25, 4:20, 6:50, 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
13th Ave Warren: 2:15, 4:50, 7:20, 10; **21st St Warren:** 12:45, 3:15, 6:05, 8:30; **Derby Plaza Theatres:** 1:40, 3:55, 7:10 with 9:15 Fri-Sat; **Movie Machine:** 2:15, 4:30, 7 with 9:05 Fri-Sat

Snitch (PG-13)

Starring Dwayne Johnson, Susan Sarandon, Jon Bernthal. Directed by Ric Roman Waugh.

Plot: A father goes undercover for the DEA in order to free his son who was imprisoned after being set up in drug deal.

Genre: Action, Drama, Thriller
Palace West: 1:20, 3:50, 6:30, 9 with 11:25 Fri-Sat

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, recklessness, and forever alters the course of her life.

Genre: Drama
13th Ave Warren: 6:20, 9:45; **21st St Warren:** 12:50, 6:45

Warm Bodies (PG-13)

Starring Nicholas Hoult, Teresa Palmer, John Malkovich. Directed by Jonathan Levine.

Plot: After R (a highly unusual zombie) saves Julie from an attack, the two form a relationship that sets in motion a sequence of events that might transform the entire lifeless world.

Genre: Comedy, Horror, Romance
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, but his quest brings havoc to the whole arcade where he lives.

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

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Events::

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ARTS

Thursday, April 25

Curator Lecture: "Print Matters"

6 p.m. Mark Pascale will present an illustrated talk on 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

Jerry Osment, Paul Cavanaugh and James L. Crawford

Fri., April 26 to Fri., June 28
Oil and watercolor paintings. @Collectors Fine Art Gallery, 340 S. Main.

"Brushes in Bloom"

Fri., April 26 to Fri., May 31
This show features artists from Artist Ventral and Wichita Women Artists as well as feature artist, Courtney Schenk. @KMH Art Gallery- Kansas Masonic Home, 401 S. Seneca.

Chiaw-Wei Loo "Transformations of Water"

Fri., April 26 to Tue., May 28
New paintings on rice paper. @Gallery XII, 412 E. Douglas.

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.

Christina Renee Rodriguez- The Stain Series

Fri., April 26 to Fri., May 31
6 p.m. Award-winning photography exhibit features photographed stains which are then processed with a controlled amount of manipulation. @The Jones Gallery, 414 S. Commerce.

Robert J. Schmidt, Scott Garrelts and Tulia Callanan

Fri., April 26 to Sat., May 25
6:30 p.m. This exhibit will feature object and element art. Original blown glass and oil paintings. @Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

Andy Solter Woodworks

5 p.m. This is the Grand Opening of Andy Solter's woodwork and furniture shop. @Andy Solter Woodworks, 251 N. Cleveland.

"Mr. D's Sketchbook"

5 p.m. New works by Chad Droegemeier. @CityArts, 334 N. Mead.

Change the Rules!

5 p.m. The Wichita/Sedgwick County Domestic Violence/Sexual Assault Coalition is hosting this art show in commemoration of sexual assault awareness month. @Treasure Chest, 1217 W. Douglas.

"Melaoleucua"

5 p.m. Pen and ink drawings by John Lokke and the CityArtisans. @CityArts, 334 N. Mead.

Kansas 4th District Congressional Art Exhibit

5 p.m. Main Hall and 3rd Floor Galleries. @CityArts, 334 N. Mead.

Dwayne Bucher

5 p.m. Pottery, drawings and paintings. @Pea Pod Consignment Gallery at Three Pea, 1646 E. 2nd.

Zipperface Productions

5 p.m. Extreme makeup artist, Leo B. Kiesling, also known as Zipperface, will be demonstrating and creating on live models. @Central Plains Novelty, 905 W. Douglas.

Jim Griggs, Ron Baker and John Frisch

5 p.m. Pictures of wildlife and nature in Kansas and around the world. Also on display will be the Kansas winners of the Junior Duck Stamp Art Competition. @Great Plains Nature Center / Chisholm Creek Park, 6232 E. 29th N.

Brian Hinkle- Roadside Kansas

5 p.m. @The Gallery at ARTWORKS, 7724 East Central.

Artist Central Final Friday

5 p.m. Featured openings from Stephanie Ward, Jeanne Ward and Jo Zakas and selected works from Marcia McCoy, Gordon Parks and Will Fathi. @Artist Central Gallery and Studios, 5014 E. Central.

Sandbar Trading

5:30 p.m. Native American art, Navajo rugs, Native American jewelry and pottery. @Sandbar Trading, 924 E. Douglas.

Alan Fullrich

5:30 p.m. Glass art. @Beadazzled Art Glass Studio, 307 N. Mead.

Judith Mackey

5:30 p.m. Over 30 years of landscape paintings of the Flint Hills. @Vintera Gallery, 412 E. Douglas.

Pete Reynolds

5:30 p.m. This photography exhibition captures the essence of wildlife, the beauty of nature and man-made wonders. @WaterWalk Place, 515 S. Main.

Kim Lister and Barbara Vogt

6 p.m. Copper, enamel and Sterling jewelry. @Blue Swallowtail Studio, 1712 W. Douglas.

Darrin Hackney

6 p.m. Photography by Hackney and other works of art by local artists including ESS staff and volunteers. @Episcopal Social Services and Breakthrough Club, 1010 N. Main.

Kim Lister and Barbara Vogt

6 p.m. Copper, enamel and Sterling jewelry. @Blue Swallowtail Studio, 1712 W. Douglas.

I Dream In Color

6 p.m. Artwork by Bob Schwan, Lyda Andrews, Eric Cabrey, Deb Clemente, Elly Fitzig, Matthew Hilyard, Brian Hinkle, John McCluggage, Phillip Robl, Callie Seator and Eugene Stucky. @Bob Schwan Studios, 111 S. Ellis.

Clark Britton and Marilyn Grisham

6 p.m. Works on exhibit include pen and ink, pencil, acrylic paint and mixed media pictures. In addition, a group of handmade books that Clark has produced over the years, will be on display and available for sale. Fiber work by Marilyn Grisham will be on display in the back gallery. @The Fiber Studio, 418 S. Commerce.

WSU Senior Design Circus

6:30 p.m. In this circus themed event, WSU's graduating graphic designers are displaying their artwork at the senior design exhibition. @The Labor Party, 216 N. Mosley.

A Different Group Art Exhibition

6:30 p.m. 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.

John D. Morrison

6:30 p.m. Kansas landscape photography. @Prairie Vistas Photography Gallery, 151 N. Rock Island, Ste. 1D.

XX6

Fri., April 26 to Fri., May 31

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.

Sandy Hysom

7 p.m. Artist will demonstrate how to dye fabric using rust. @Mrs. O' Leary's, 126 N. Mead St.

"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.

Alex Anthemides, Kris Nuss and Eli Graves

8 p.m. This show will feature shoe and other design work by Anthemides, paintings by Kris Nuss and stand-up comedy by Eli Graves. This is a BYOB venue. @Parker's Grotto, 123 N. Sycamore.

A Few Select Men, Keely Connolly and Raging Sea
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

Saturday, April 27

Spring Opening Party

6 p.m. WSU School of Art and Design. @Wichita State University, 1845 Fairmount.

Tuesday, April 30

"Art For Lunch" with Mario Bernardinello

Noon. Presentation and light lunch will be first come, first serve. Free. @Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick.

Faculty Biennial Artist Talks: Lisa Rundstrom and Humberto Saenz

Noon. Lunch will be served prior to talk. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Faculty Biennial Artist Talks: Catherine Blair-Dixon

6 p.m. Reception: Tuesday, April 30 - 7 p.m. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Wednesday, May 1

The Arts Council and City of Wichita Division of Arts and Cultural Services Dinner

5:30 p.m. Current Arts Council projects and initiatives for artists, available grants and the new design of the Wichita Arts websites will be discussed. The meeting will also be open for artists' feedback on how the Arts Council can help local artists and galleries have more success in the current economy. RSVP to gfillmore@wichita.gov. @CityArts, 334 N. Mead.

Thursday, May 2

Faculty Biennial Artist Talks: Kirsten S. Johnson and Kathryn Van Steenhuyse

Noon. Program follows lunch. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Ongoing

Friends University Annual Faculty and Student Art Exhibit

Mon., April 15 to Fri., May 10

5 p.m. Free. @Friends University Riney Fine Arts Gallery, 2100 W. University.

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

Sat., Feb. 2 to Sun., May 19

@Wichita Art Museum, 1400 W. Museum Blvd.

Quilts from the Permanent Collection

Sat., Feb. 16 to Sun., June 2

5 p.m. @Wichita Art Museum, 1400 W. Museum Blvd.

Bridging Art & Science

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

@Exploration Place, 300 N. McLean Blvd.

"Howard Greer Designs for Hollywood and Wichita"

Tue., March 5 to Fri., Aug. 9

This exhibit features 1950s women's clothing from the museum's collection. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

"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.

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

Sat., March 30 to Sun., Aug. 4

@Wichita Art Museum, 1400 W. Museum Blvd.

Charlotte Martin: "Demons and Saints"

Fri., April 5 to Fri., April 26

5 p.m. 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

@Wichita Art Museum, 1400 W. Museum Blvd.

Friends University Annual Faculty and Student Art Exhibit

Mon., April 15 to Fri., May 10

5 p.m. Free. @Friends University Riney Fine Arts Gallery, 2100 W. University.

CLASSICAL MUSIC

Thursday, April 25

"Heroes and Villains"

7:30 p.m., Thu., April 25 to Sat., April 27.

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.

FOOD & DRINK

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.

FILM

Thursday, April 25

Make Good Videos (That Don't Suck)

6 p.m. In this two hour workshop, learn strategy on practical ways of embracing creative limitations to make videos that don't suck. \$25. Get tickets at <http://mcmanus.eventbrite.com> @The Labor Party, 216 N. Mosley.

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. Free. @St. Mary Orthodox Christian Church, 344 Martinson.

Saturday, April 27

Harvest of Empire: The Untold Story of Latinos in America

2 p.m. The Peace and Social Justice Center presents this documentary feature film on the role U.S. economic and military interest played in triggering an unprecedented wave of migration that is transforming our nation's culture and economy. Free. @Wichita Public Library - Evergreen Branch, 2601 N. Arkansas.

Thursday, May 2

IndieConnect

7 p.m. CreativeRush presents IndieConnect, a platform for producers, film enthusiasts and people with an interest in filmmaking to talk shop, share their work, get feedback and meet other creatives. @R Coffeehouse, 1144 N. Biting.

Friday, May 3

Room 237

Fri., May 3 - 8 p.m. to Sat., May 4 - 8 p.m.

A film exploring theories about Kubrick's "The Shining" and its hidden meanings. \$7. @Orpheum Theatre, 200 N. Broadway.

LECTURE

Wednesday, May 1

Via Christi Toastmasters

6:30 p.m. Toastmasters International is a non-profit group where members practice their communication and leadership skills. Located on the 2nd Floor Conference Center in Room 2040. For more information call 993-4842, or e-mail the_speakers@sbc-global.net. @St. Francis Hospital, 929 N. St. Francis.

see "Events" page 18



MEN IN BLACK: Dustin Arbuckle and Aaron Moreland have transformed into a comfortable, powerful group of performers.

PHOTO BY MIKE BERRY

The blues trio has grown into a rock 'n' roll show.

Moreland and Arbuckle root down

by Jedd Beaudoin
jbeaudoin@f5paper.com

Roots outfit Moreland and Arbuckle dropped in for a quick one last Friday night at Abode Venue. The venerable Wichita trio is gearing up for another millenia of touring behind its upcoming long-player *7 Cities*. Tracks from that record figured heavily in Friday night's set but the unit also found time to touch on pretty much every point in its decade long career. Although

the blues elements upon which M&A was founded remain intact, the new material and indeed the show as a whole aligned these distinguished gentlemen — Dustin Arbuckle (vocals/harmonica), Aaron Moreland (guitar) and Kendall Newby (drums) — more strongly than ever with the traditional rock audience.

The trio looks the part of a rock 'n' roll band now — all three dressing in black shirts and exuding an attitude that is supremely confident though not arrogant. Moreland seems more at ease on stage than ever and with two-

year veteran Newby now fully broken in, there's a new playfulness to an M&A show, a sense that the boys can really let their hair down.

With Newby driving your ship it's hard to go wrong — he's not a flashy player and yet you find yourself listening intently to his fills, keen to hear the nuances he brings to the familiar.

Moreland's guitar playing remains as impressive as ever but is now perhaps even more so as he continues to develop his voice

see "M&A" page 20

>HEAR IT

Who: Shigeto with Bellafonte, YYU and DJ Andre Wade

What: Electronic Dance Music

When: 9 p.m., Thursday, April 25

Where: The Brickyard, 129 N. Mead

Beat scientist Shigeto to perform in HEADZ

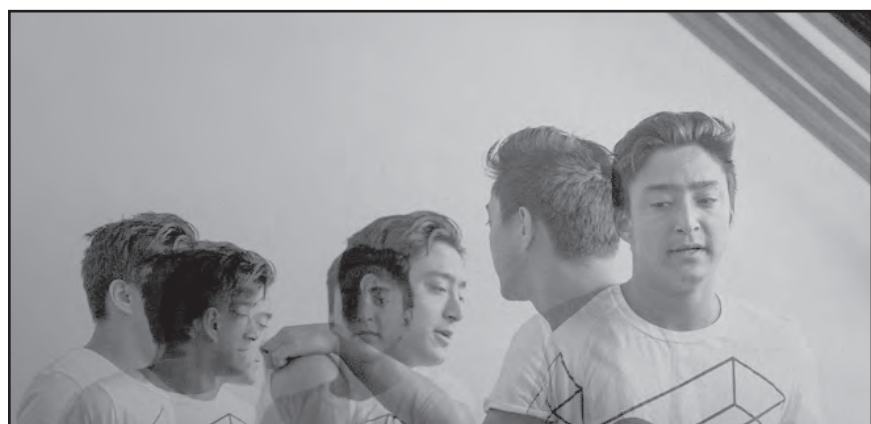
by Aaron Wirtz
awirtz@f5paper.com

Wichita will have a rare opportunity to see some truly cutting edge electronic music tonight at the Brickyard — jazz drummer slash beat scientist Shigeto will be performing as part of this month's HEADZ installment.

Shigeto, born Zachary Shigeto Saginaw, is an artist on Ann Arbor-based Ghostly International Records and maintains both a rigorous touring and music production schedule.

Shigeto describes his sound as "instrumental music made electronically with a hip hop and jazz backbone," and his tracks pack considerable emotional force by remaining refreshingly subdued.

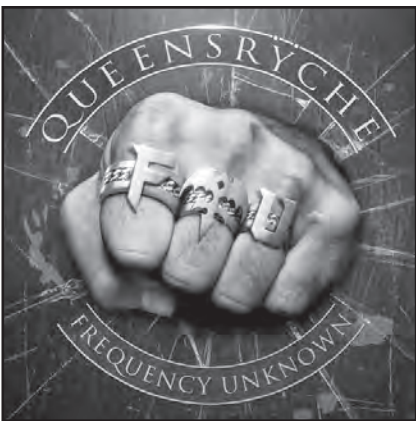
While much genre-based electronic digital music imposes a prepackaged formula of intro/buildup/



COURTESY PHOTO

NOT THE SAME-OL-SAME-OL: Expect to hear everything from vinyl record pops and cracks to bells and drums in Shigeto's live performance.

see "Shigeto" page 17



★★★★★

Frequency Unknown
Queensrÿche

Cleopatra, 2013

by Jedd Beaudoin

jbeaudoin@f5paper.com

Dismissed last year from the band he's fronted for more than 30 years, vocalist Geoff Tate raced to get this recording to market ahead of his former bandmates who are not legally barred from also calling themselves Queensrÿche. Calling the album *Frequency Unknown* — F.U., geddit? — suggests we can expect angry

music and although there is anger coursing through each of the 10 new tunes here none of it can make up for pallid writing, generic riffs and generally indifferent performances.

The closest Tate comes to anything genuinely interesting on this record is with two tracks — "In The Hands of God" and "The Weight of the World" — that recall the classic lineup's most un-metal — but very cool — 1986 release *Rage For Order*. The former tune is ultimately half-baked but the latter suggests that Tate might have had a fighting chance had he found time to write nine more songs that good. His attempts to heavy up the sound — "Dare" (clearly meant as one more kiss-off to his former mates), "Slave" and "Running Backwards" — are the sounds of a man clutching at straws, falling about 10 years behind the times rather than stepping into the future.

The album's weak mix and the tacking on of four Queensrÿche classics — "I Don't Believe In Love," "Empire," "Jet City Woman" and "Silent Lucidity" — re-recorded so that they sound almost indistinguishable from the originals will do little to restore your faith in Tate, a man who hasn't only alienated himself from his band but also many of his fans. Perhaps *Frequency Unknown's* — and Tate's — biggest F.U. is to them.



★★★★★

Mosquito
Yeah Yeah Yeahs

Interscope, 2013

by Jedd Beaudoin

jbeaudoin@f5paper.com

Yeah yeah yeah you've heard the talk about the stooipid cover but don't let that deter you, this is a killer record. Karen O and company have survived the four years since *It's Blitz!* with the band's spirited spirit intact and plenty to say. An '80s vibe prevails on this, the fourth full length from the New York City-

based outfit.

The Joy Division-esque "Despair" serves as the culmination of everything the band works toward on the rest of the record — light in the darkness, serrated humor and pulsing, relentless vibes that make you want to shake shake shake to every beat.

By now the first single — and album opener — "Sacrilege" is familiar to any living being with ears, its infectious gospel-cum-disco vibe giving way to the whispery "Subway," which gives way to the whacky title tune. "Under the Earth" is a dark and sometimes-sexy song that wouldn't have been out of place in a New York City club circa 1981. The closing "Wedding Song" is probably the most beautiful track the group has recorded to this point and easily the most poignant number found here.

"Buried Alive" never gets off the ground although O purrs sweetly but ultimately sounds lost and confused beside rapper Dr. Octagon who drops equally out-of-place rhymes on the fairly daft track.

A deluxe edition of *Mosquito* — with acoustic versions of "Despair" and "Wedding Song," plus a live rendition of "Area 52" and "Subway" in demo form — exists for hardcore fanatics.

see "Albums" page 17

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OPENS final friday, april 26

"Albums" from page 16



★★★★★

Abra Kadavar Kadavar

Nuclear Blast, 2013

by Jedd Beaudoin
jbeaudoin@f5paper.com

The cover may be a nod to Texas psychedelic heroes Bubble Puppy and the music isn't, overall, anything you haven't heard before from contemporary Lone Star State bands such as Amplified Heat but this German trio does what it does so well that you have little choice but to believe that 1968 is alive, well, and tripping three or four times a week at a nifty little commune down the way.

Because this is psychedelic rock in the vein of early Black Sabbath it leans hard on killer grooves that bore their way into your skull and journey straight to the center of your mind. The rhythm section of Mammut (bass) and Tiger (drums) locks into groove after groove with the freedom of a jazz combo and the aggression of heavy rock und rollers. Often you get the sense that the trio is playing live.

The guitar leads and drum fills near the end of "Doomsday Machine" are off-the-cuff enough that even after multiple listens you believe you're hearing this stuff come down for the first time. "Eye of the Storm" chugs and boogies like Sabbath's "Fairies Wear Boots," "Rhythm For Endless Minds" offers just that — it's so vivid that you can almost taste the inner workings of Lupus Lindemann's wah-wah pedal.

"Black Snake" could almost be an outtake from Hendrix's Band of Gypsies, "Dust" is simply mind blowing and the record as a whole, retro or no, will rip your head clean off. Heavy, skuzzy, accessible *und viel viel mehr.*

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"Shigeto" from page 15

climax/outro, Shigeto leaves his options open while still keeping the listener in mind.

For instance, the appropriately titled "New Light" is an impressionistic journey through memory, with vinyl pops and cracks bouncing like dust floating in a sunbeam.

"Mexican" from page 7

the border — as long as they paid their dues. I pay taxes that fund shit like keeping white trash from getting jobs, jobs they could get if I wasn't already paying for them to survive on junk food, and some undocumented border-jumping beaner wasn't there working for cheaper (and not helping me pay the dumb taxes to keep the trailer trash alive). I say assimilate, document, pay taxes and welcome. I'm writing an essay on wetbacks (fuck PC terms) and their effect on our country for better AND worse. I've never heard of you until I read about 30 of your emails and responses on the net today. I'd like to know what's your opinion on the crossing over and its effect economically rather than

In "Field Day," he combines a slow-attacking 8-bit synth with bells and analog drums, and the result is both contemplative and uplifting.

While Shigeto's beats make for good listening on their own, his live show is where he feels most at home.

"Live is most important," he said in an interview at the Hague. "It's where I can express myself the easiest."

socially? — White Sox Winner!

Dear Gabacho: The only opinion I have is on your language. "Beaner"? "Border-jumping"? "Wetback"? All these insults are SO 1950s. Don't you know the current verboten insult toward Mexicans is "illegal" or "illegal immigrant"? And as for your concern about the undocumented paying their way, dontcha worry about that: the recent proposed amnesty bill crafted by a bunch of political *pendejos* is more punitive than habanero salsa marching through your alimentary canal toward your *culo*.

Ask the Mexican at themexican@f5paper.com, be his fan on Facebook, follow him on Twitter @gustavoarellano or ask him a video question at youtube.com/askamexicano!

Often accompanying his beats with live drumming, he's part of a new batch of artists who refuse to be satisfied by the predictability of computer-based performance.

Shigeto will be performing tonight, Thursday, April 25, at the Brickyard in Old Town. Also performing are Bellafonte, YJU and DJ Andre Wade. Show starts at 9 p.m., and you must be over 21.



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To get on this page, submit your info to events@f5paper.com.

Thursday, April 25

"The Good Life: Ritmo Caliente"
7:30 p.m. WSU Women's Glee Club will perform choral works celebrating four stages of life at Wiedemann Hall. \$7. @Wichita State University, 1845 Fairmount.

Elephant Revival
8 p.m. Tickets now available through Select-a-Seat. All ages. \$15. @Abode Venue, 1330 E. Douglas.

Shigeto, Bellafonte, YJU and DJ Andre Wade
9 p.m. @The Brickyard, 129 N. Rock Island.

Laura K. Balke, The Dead Records and Travel Guide
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

HEADZ with special guest Shigeto
10 p.m. Hip hop multimedia performance. Must be 21. @The Brickyard, 129 N. Rock Island.

Friday, April 26

Pop and the Boys
5 p.m. @Wichita Art Museum, 1400 W. Museum Blvd.

Wil Fathi
6 p.m. Wil Fathi's representational and abstract art will be on display. Bring a dollar or non-perishable food item for the Grand-Ma Squad Book Sale, as well. @Inter-Faith Ministries Cafe Gallery, 829 N. Market.

Lieurance Woodwind Quintet
6:45 p.m. Quintet members are WSU faculty artists and principal players in the Wichita Symphony Orchestra. @Vintera Gallery, 412 E. Douglas.

John Nemeth
7 p.m. John Nemeth is a rising blues star; a singer steeped in the tradition and reminiscent of B.B. King, Ray Charles and Junior Parker, and a harmonica player of riveting intensity and virtuosity. Must be 21. \$15. @Soggy Bottom Too, 779 N West St.

Ben Russell and Piper Leigh
7 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

"Events" from page 14

LITERARY

Tuesday, April 23

Marissa Meyer, *Scarlet*
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.

Wednesday, May 1

Writing Now/Reading Now: Craig Blais
5:30 p.m. WSU's Reading Series presents accomplished poet and WSU alum, Craig Blais's new poetry book, *About Crows*. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Thursday, May 2

Ela Weissberger, *The Cat with the Yellow Star*
7 p.m. Ela Stein was 11 when she and her family were sent to Terezin, the "model ghetto" where Czech Jews and Jewish artists and musicians were transported. Come hear Ela's story of survival. Dugan Library @Newman University, 3100 McCormick.

SPECIAL

Saturday, April 27

La Gran Kermes Mexican Carnival
2 p.m. to 8 p.m.
Home-made Mexican food, live music, art and games. @NOMAR International Market, 204 E. 21st.

Sunday, April 28

13th Annual Wichita State University and Midian

Robert Bernardinello
8 p.m. @Yia Yia's Eurobistro, 8115 E. 21st.

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

Dishonorable Bastards, Odds Against and Enter The Sinner
8 p.m. Must be 21. \$5. @Lizard Lounge, 300 S. Greenwich.

JB and the Gunslingers
8 p.m. @Mead's Corner, 430 E Douglas.

Odds Against and Enter the Sinner
8 p.m. @Lizard Lounge, 300 S. Greenwich.

JB and the Gunslingers
8 p.m. All ages. @Mead's Corner, 430 E Douglas.

The Banned
9 p.m. Must be 21. \$5. @The Brickyard, 129 N. Rock Island.

Tornado Rose and AJ McCausland Band
9 p.m. @John Barleycorn's, 608 E. Douglas.

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

Naughty Astronauts
9 p.m. @Loft 150, 150 1/2 N. Mosley.

Poultry 'N Motion
9:30 p.m. Must be 21. @The Port of Wichita, 1548 S. Webb.

Saturday, April 27

Robert Bernardinello
6 p.m. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

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

Ricky Vannatta, Zerotheist, John Woodson's Leg and Librium
8 p.m. @Betty's Runway Lounge, 4000 S Broadway.

Art Bentley
9 p.m. Must be 21. @Magoo's Bar & Grill, 2304 S. Oliver.

Tim Jonas and The Whiskey Militia
9 p.m. Must be 21. \$5. @The Brickyard, 129 N. Rock Island.

Deviator, Jordan Dee Minnis, Token Thieves and Kings on the Main
9 p.m. @John Barleycorn's, 608 E. Douglas.

Shriner's Car Show
10 a.m. @Wichita State University, 1845 Fairmount.

Comedy Open Mic
8 p.m. @John Barleycorn's, 608 E. Douglas.

Monday, April 29

Leukemia and Lymphoma Giveback Night
6 p.m. Wichita Brewing Company is hosting a giveback night to support the Leukemia and Lymphoma Society. 20 percent of all food sales will be donated. @Wichita Brewing Company, 8815 W. 13th.

Bright Side of the Dark: A Night with Grimm
7 p.m. Paul Mitchell The School Wichita presents this Grimm's Fairy Tales themed hair show. \$50 VIP. \$25 GA. @Orpheum Theatre, 200 N. Broadway.

Thursday, May 2

NPR's Wait Wait...Don't Tell Me! Live in Cinema
7 p.m. NPR's popular radio show will be beamed live across the country. \$20 general. \$18 student. @Louise C. Murdock Theatre, 536 N. Broadway.

THEATER & DANCE

Wednesday, April 24

A Memory, A Monologue, A Rant and a Prayer
8 p.m. A ground-breaking collection of monologues by world-renowned authors and playwrights. 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 time Thur. - Sat. is 8 p.m. Show time on Sun. is 2 p.m. \$23 Thur. and Sun. \$25 Fri. and Sat. @The Forum Theatre, 147 S. Hillside.

Michael E. Selter of Hipbilly and Soundtrack to the Soul
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

Angelical Tears, Reign In Peril and Fridays Waiting
9 p.m. Must be 21. \$5. @Lizard Lounge, 300 S. Greenwich.

Lacey Cruse Band
9 p.m. @Shamrock Lounge, 1724 W. Douglas.

Voodoo Soul
9 p.m. Must be 21. @Snug Harbor, 845 S. Christine.

Naughty Astronauts
9 p.m. @Loft 150, 150 1/2 N. Mosley.

Tim Jonas and The Whiskey Militia
9 p.m. Must be 21. \$5. @The Brickyard, 129 N. Rock Island.

Sunday, April 28

Father Tom's Acoustic Jam
2 p.m. Open singer-songwriter circle. @Snug Harbor, 845 S. Christine.

U.R.M.
4 p.m. @Kirby's Beer Store, 3227 E. 17th.

Down with Dignity Jazz Combo
7 p.m. @Kirby's Beer Store, 3227 E. 17th.

Impulse Percussion Group
7:30 p.m. WSU's Impulse Percussion Group will be performing the music of Mary Ellen Childs, who is known for her professional percussion theatre ensemble called "Crash," at Miller Concert Hall. @Wichita State University, 1845 Fairmount.

Impulse Percussion Group
7:30 p.m. I.P.G. presents "Drumming in Motion," which features the music of composer Mary Ellen Childs. This event will be held at Miller Concert Hall. @Wichita State University, 1845 Fairmount.

Isa Christ, KHF and Penny Royale
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

Monday, April 29

Acid Mothers Temple, Tjutjuna and Money Badger
9 p.m. @John Barleycorn's, 608 E. Douglas.

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

A Night at the Royale

Thu., April 25 - 7:30 p.m. to Sat., April 27 - 7:30 p.m.
Newman's Spring musical features music from the 1920s, '80s pop and popular music today. \$10 adults. \$5 students. @Newman University, 3100 McCormick.

Wednesday, May 1

Swan Lake
7 p.m. Tchaikovsky's great ballet features the Russian National Ballet Theatre. \$35-\$85. @Century II, 225 W. Douglas.

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Tuesday, April 30

Scott H. Biram and The Calamity Cubes
7 p.m. Must be 21. \$10. @Lizard Lounge, 300 S. Greenwich.

Scatter Gather and Bergeron
9 p.m. @John Barleycorn's, 608 E. Douglas.

Wednesday, May 1

Tom Page Trio and Raging Sea
7 p.m. Tom Page Trio's "Dust Bowl Demos Part 3" release party. Don't worry about membership tonight, tell them you are a guest of the Tom Page Trio. @Candle Club, 6135 E. 13th.

Brit Floyd: P-U-L-S-E 2013
7:30 p.m. The Pink Floyd Ultimate Light and Sound Experience. \$20-\$60 @Orpheum Theatre, 200 N. Broadway.

Thursday, May 2

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

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

Friday, May 3

Annie Up
9 p.m. @Loft 150, 150 1/2 N. Mosley.

Kris Harris and His Musical Heresies, Two Ton Strap and Safety Meeting
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

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

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Name Drop: Darren DeFrain

by Jason Quinn Malott
jmalott@f5paper.com

Darren DeFrain is the author of the short story collection *Inside & Out* and the novel *The Salt Palace*. He is the chair of the Wichita State University English Department. Read the full interview online at f5paper.com

F5: When did you begin writing?

DD: I wrote my first book in fourth grade. It was a book about monsters and made use of my extensive knowledge of several notable monsters I'd gleaned from afternoon movies, Friday night's Creature Features, and the odd bits I could glean from the few Fangoria magazines I could get my hands on. I bound the book in cardboard and giftwrap and presented it to our school librarian along with the appropriate index card. She was impressed enough to put it on the shelf and later that year a second grader told me he'd read my book. I've pretty much been writing since then to greater or lesser success.

F5: Who are the writers who influenced you the most, but whom you only know through their books?

DD: That's a good question that is typically in flux. Mario Vargas Llosa certainly comes to mind as I'm preparing to teach *Aunt Julia and the Scriptwriter* yet again. I love the play in that book, and I'd say it is typically books that incorporate some kind of play that have had the most lasting effect. Walter Kirn is another writer I'd say I'm always shambling after.

F5: Who are your most important writing teachers, mentors or champions who helped along the way to your first book?

DD: I took a creative writing class to help fulfill my Lib Ed requirements at Utah for my psych degree. Debra Monroe, who was a Ph.D. student there at the time, taught the class and really pushed me.



Debra eventually landed at Texas State, but not before she encouraged me to go to Kansas State to study with Steve Heller. Steve was a very funny guy and a rascal, but he encouraged me in important ways. I then went to Texas State to work more with Debra and Tom Grimes.

After my MFA I felt I was just getting my sea legs, so I applied to Ph.D. programs. Jaimy Gordon — who hadn't yet won the National Book Award — was at Western Michigan with Stu Dybek, whose work I knew and really liked.

There were others, for sure, but one who stands out right now is the poet Sharon Bryan. I'd been terrified of taking a poetry workshop until I got into my Ph.D. program and finally figured I'd better take one. Sharon was tough, but also supportive. She told me to shut up and quit apologizing for not being a poet in the workshop and just be a poet.

F5: Who are some of your literary friends (other writers, early readers, trusted agents, grad school drinking buddies, etc.) and, briefly, where and how did you meet them?

DD: Scott Blackwood was a friend in Texas and he's had great success. He's finishing a novel that I think will really light the world on fire here shortly. Another friend, Kevin Grauke just published a collection of stories that I think is very solid. Susan Jackson Rodgers has another stellar collection out, and we were at K-State together. Amy Sage Webb, who I also know from K-State and who is from just down the road at Emporia has her first very good collection out. Bonnie Jo Campbell was at WMU with me and I always harbored bitter jealousies about her talent. Ron Rindo, at UW-Oshkosh, was a good friend and inspiration when we lived in Wisconsin. Susan Tekulve, a WSU alumna, just had her novel named the South Carolina Book of the Year. She's a wonderful person and a great, great friend and inspiration to my wife. Another friend at Western, Peter Walpole, writes these really brilliant stories. Darrin Doyle has had great success from there.

And there are folks like John McNally, J. Robert Lennon, Ron Carlson, Antonya Nelson, Scott Phillips, and David Shields who are professional friends/acquaintances, who have been really generous with me and been very supportive.

F5: We call this "Six Degrees of Ezra Bacon," but with literary figures: How many steps does it take to connect yourself to one of the influential writers you listed in question No. 2?

DD: Well, Walter Kirn is already called out on the Baconator at one degree. Mario Vargas Llosa would probably take a few more connections. I'll say that I met the late Carlos Fuentes once, so if that'll count I'm still just one person removed. Small world.

F5: If you could host a Gertrude Stein-like literary salon every month, where would you have it, who would you invite and what would you talk to them about?

DD: Your question makes me sad because it collapses that fantasy I have about hosting such a salon. Here I thought that'd be a unique thing to revive! As David Sedaris (who of course I'd invite because who'd be a better guest than David Sedaris at any event) says: "It all comes down to the fingerprints." But let me try to fill out the table and let me put this table in the basement of Watermark Books. Or perhaps across the street at Mike's Wine Dive. So we'll include Vargas Llosa, who could buy several rounds now that he's won the Nobel. I think I'd also invite folks like Salon.com's Laura Miller. Maybe firebrand critic Dale Peck. And a few interesting painters, like Stein would've had. You've always got to have interesting painters. Scott Snyder, who had a killer collection of stories and now writes comics like Batman. Bonnie Jo Campbell, because she's a real presence and would certainly step on some toes.

F5: What are you working on now?

DD: Aside from maintaining my sanity? Summer is coming, when I get most of my writing done. I've got an essay collection I'm working on called "A Moveable Bar-B-Que." I've got another story collection I've made some progress on this year (somehow) called *The Kids Are Alwong*. And I'm plugging away at two novels, though that's proved slower going than I ever imagined. The *Romulus* and *Remus* of Adams County, Nebraska is a feral twins story that I started over on last spring when I was on sabbatical. I guess that's officially two novels I've had to start over from scratch, so I'm getting quite accomplished at working that way. And then I'm attempting a young-adult, fantasy novel called *Dreamory*.

About Crows is THE poetry book about art museums, strip clubs

by Albert Goldbarth

Craig Blais's debut volume of poetry *About Crows* is an admirable achievement, a collection of richly long-lined poems that confront slippery, difficult ideas (our daily disappointments and betrayals; the relationship of physical motion to emotional depth; our risings toward, and fallings from, redemption) even as they engage us with fascinating anecdotal narratives, moments of wry comedy and randy love or familial crises that lightly ride the surface of these grownup meditations.

Having said that, a disclaimer is in order. Craig was a student of mine in Wichita State's MFA in Creative Writing Program; I directed his thesis, an early version of this published collection. But the book was selected as the winner of the prestigious University of

Wisconsin Press Felix Pollak Prize by fan-fave poet Terrance Hayes, fair and square — no shmoozey networking involved — and Hayes is writing genuinely when he says "Craig Blais is a tremendous talent."

As for my own back cover blurb, it goes like this: "These masterful poems have made a great grave beauty from life's darkness, alive with the dangerous color of crow-sheen. This is THE book about hockey rinks, love motels, cemeteries, art museums, strip clubs, airports, cult indoctrination, hospital wards, the Stations of the Cross, Chagall's Paris and romantic idylls that you've been waiting for." Not that I want to imply a poet is reducible to his subject matter; if anything, much of the pleasure

here is in witnessing Craig in the process of creating a complicated individuated voice.

Craig Blais returns to Wichita to read at the Ulrich Museum on the Wichita State campus on Wednesday, May 1, at 5:30 p.m., and the reading is free and open to the public. For information on the reading you can call the English Department at (316) 978-3130 or the Ulrich Museum at (316) 978-3664; for more on the poet you can check out www.craigblais.com. It's my own memory from his student days that Craig's readings are modestly rendered (no drum-thumping showmanship here) and I would recommend an initial trip through the published work

so that, appropriately enough, the event is an extension of your private reading life, and not a substitute for it.



>DO IT

What: Craig Blais reading from *About Crows*

When: 5:30 p.m., Wed., May 1

How much: Free

Where: Ulrich Museum, WSU campus



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PHOTO BY MIKE BERRY

MAKE YOUR DRUMMER FACE:
Moreland and Arbuckle's Kendall
Newby will set your rhythm right.

"M&A" from page 15

on the instrument. In the past it was easy to draw comparisons between Arbuckle and other frontmen — Kim Wilson of those Fabulous Thunderbirds was an early and easy touchstone — but it's much harder to find parallels today. His harmonica playing, stage presence, and vocal approach are now unmistakably his own.

There was time during the gig for the founding members to sit down for a little acoustic-driven music as in bygone days and for them to touch on longstanding numbers such as "In My Time of Dying" and Memphis Minnie and Kansas Joe McCoy's "When The Levee Breaks," touch on the trio's more recent recorded history via "Purgatory" and to ease newer tracks in there as well.

Among the most promising is "Kow Tow," penned by Ryan Taylor of the fabulous Dallas/Fort Worth band Oil Boom. Others, such as "Tall Boogie," and Curt Mitchell's "The Devil and Me," offer up plenty of good ol' fashioned ear candy; "Road Blind," also slated for the new record, has been around for a while and seems to fit right beside the all those newcomers and "Quivira," the likely first single from *7 Cities*. (A pretty cool cover of the Tears For Fears number "Everybody Wants To Rule The World" also went down a storm.)

Opening Friday's show was the new-ish trio Czech Republicans. Hailing from the deep woods outside Winfield, Kansas, these youngsters — doubtful any of them are old enough to drive yet — mixed a batch of originals with familiar covers and came out with a really good set. The original songs often sound like a cross between early Black Sabbath and *Nevermind*-era Nirvana, thanks in part to Gabe Moreland's deft guitar touches. He manages most of the vocals although Coby Kennedy stepped in for a nice take on "Blister In The Sun." Drummer Grayson Moreland held his own throughout the set and, given a little time, this trio might be too hot for Friday night's headliners to handle.

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