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Issue 14, Vol. 1 • June 6, 2013

**WEEKLY**  
EVERY THURSDAY

# F5

*work like a farmer  
party like a rock star*

## > Monsanto revisited

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A soldier discovers that she is a natural-born sniper — with an aversion to guns. p.15

## Monsanto doesn't want your vote

***It just wants to drive around like a drunk with diplomatic immunity.***

by Mike Marlett  
mmarlett@f5paper.com

Last week, we ran a column by Will Darrah that stated that Monsanto isn't evil. I'm pretty sure it's not evil. This may be splitting hairs, but I'm also pretty sure that it's arrogant, abusive and dangerous.

In his article, Will stated that Monsanto and Monsanto-like companies (which will hereafter referred to as "agribusiness" for disambiguation) have saved the world with increased crop yields since the 1940s. They have. But that's really not the problem.

The problem is that this multinational inventor of Roundup and Nutrasweet — former manufacturer of Agent Orange, DDT and the laundry detergent All — has decided to make it its business to legislate against Mother Nature. Monsanto has set itself apart from agribusiness-as-usual by using courtrooms and politicians to force people to do things that they would never do in nature, not unlike its direct manipulations of the genes of plants.

Monsanto's main problem with Mother Nature is that it wants to own the rights to the genetic code that it is putting out there in the world. Here's the deal: Mother Nature cannot be hauled into a courtroom or issued a writ to force

her to stop the winds from blowing. No judge can order a field of old-fashioned, non-GMO (never call it "organic") corn to refuse to accept the pollen on said winds. Those genes that Monsanto wants to so tightly control are literally blowing in the wind and dry-humping every stationary object within a half-mile.

Monsanto's reaction to this has been to sue the life out of every farmer it can. And it has found judges that either don't understand that corn breeds all on its own or simply don't want to understand it. Because it's not a rational judgement. It's like giving a ticket to a guy whose car was parked on a street when a drunk ran into it and forcing the hapless car owner to pay the drunk.

Monsanto argues that it can't tell agreement violators from cross pollinators, and it's on the farmers to know what they are planting. This, to go back to the same analogy, is like the drunk arguing that he has no idea how much alcohol he has consumed and it should be on everyone else to stay out of his way.

Is this evil? No, not really. It's asshole at its finest, though.

Will argued that we have let Monsanto get away with this, so we should really just be mad at ourselves.

Blaming the victim is never productive. This line of reasoning is like saying that because the drunk runs into cars all the time, one should blame oneself when the drunk runs into another car. No, you have the right to be mad at the drunk every time.

The public simply takes a while to absorb the consequences of behaviors. Agribusiness did not used to behave like this, so Monsanto really got away with it while the public at large stood there and thought about it. Over the years, public opinion has started to grow into action. The independent few with plenty of individual outrage have started to find each other and organize. They've started to put a unified voice to their concerns, which still does not carry the weight or the focus of a single multinational's PR department.

Recently, agribusiness lobbyists slipped the "Monsanto Protection Act" into a huge appropriations bill. The gist of that piece of law is that it commands the secretary of agriculture to block any judicial injunction and allow planting of particular seeds. The idea was that if farmers planted GMO seed that had been previously deemed safe by the FDA, that no one could sue them for it. According to Roy Blunt (R-Mo.), one of the biggest pro-agribusiness senators we have, this is a redundant power anyway. It is interesting, then, that he's fighting so hard to stop some senators efforts to repeal the Monsanto Protection Act.

A couple weeks ago, the same Senate overwhelming decided to reject a bill that would have required labeling all genetically modified food as such.

Monsanto, as you might imagine, is against the idea of mandatory labeling. It

see "Monsanto" page 16



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## ABOUT THE COVER



"Jake with Open Scissors (or) My Mother Would Always Make Me Go to Vienna," by Patrick Duegaw.

## Letters to the editor ::

## EVIL LIKE THE FLY

To the editor,  
Monsanto is evil.  
After reading Will Darrah's recent column in F5 on the March against Monsanto, I am compelled to explain why we were there.

Never scoff at political demonstration, even if you disagree with the demonstrators involved. The purpose of protest is to educate the public so that voters and consumers can make more informed decisions. You push the issue of voter responsibility throughout your article but fail to connect that responsible voting is informed voting. Imagine where our civil rights would be if nobody had bothered to rally against inequality. Education and demonstration are part of the democratic process. At least two million people throughout the world

marched against Monsanto to raise voter and consumer awareness on May 25th. Voting is a less powerful political tool for average citizens than consumerism. Money runs the show in this capitalist

society. If you don't want genetically modified food, simply don't buy it. This is why we want genetically modified products labeled. So that we may make informed decisions about what we buy and what companies we support.

The probable adverse health effects of GMOs on humans are only a fraction of our considerations in our battle against the biotech industry. Based on the information you provided in your article, I believe you may be unaware of some other concerns we have. Monsanto

has a sordid history of dumping toxic waste into waterways and developing toxins like PCBs and Agent Orange. They are known to cover up evidence of harm to humans and the environment.

## &gt;GET HEARD

Send letters addressed  
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Monsanto-made pesticides contribute to global warming. They send goons out to farms to check for possible seed patent infringements. Monsanto's Roundup ready crops encourage farmers to use more of this glyphosate pesticide. Glyphosate has been tied to teratogenic effects and cancers in animals and humans.

Since the advent of pesticide-resistant crops, there has been a growing surge of new super weeds and super pests,

see "Letters" page 16



**AND WESTERN:** Knoxville's Matt Woods fills his songs with people on the wrong side of lonesome.

PHOTO BY TORIN ANDERSEN

## Woods brings some real country

by Jedd Beaudoin  
jbeaudoin@f5paper.com

**Y**ou can argue until you're blue in the face that real country died a long time ago and that most of what you hear coming outta Nashville these days is closer to Def Leppard than Marty Robbins, but folks who haven't entirely given up on the existence of traditional country can rejoice in the existence of cats such as Matt Woods. The Knoxville-based singer-songwriter visited Kirby's Beer Store on Monday night for a set filled with songs from his 2011 LP *The Matt Woods Manifesto* and some pieces that haven't been released just yet.

There's no shame in being country — something young Matt Woods knows real well. His songs are populated by characters that are on the wrong side of lonesome and sometimes on the wrong side of the law. They pick up guitars to wind up in Brushy Mountain State Penitentiary or pin their hopes to a star and wind up working at a roller rink after the bowling alley closes down (the latter is detailed in the stunner "Snack Bar Mary and The Ten Pin Priest"). There are tales of labor uprisings, nights on the town, and break ups and breakdowns ("Port St. Lucie").

Woods is a powerhouse vocalist, belting each of the songs out with conviction

and a forceful ease that often leaves the audience breathless and sometimes — as in the case of set closer "Dead Man Blues" — takes them to brink of total catharsis — or beyond. There are elements of country giants such as Waylon Jennings in Woods' voice and maybe even a fleck of something that will call to mind Counting Crows' front man Adam Duritz (though Woods has better manners, a better voice, and better hair).

It's hard to find cats that can change the vibe of a room as powerfully as Woods can and just as hard to find cats that strike a balance between imaginative and authentic the way he does as well. There are no pretensions at a Matt Woods show but you also get to witness a mind that weaves great tales from scant source material, translating it rather well to the universal experience.

Opening Monday night's show was Wichita's Erik Mallory, who melded finger-pickin' stuff with some other stuff in a set that was, in its initial moments, plagued by gear problems. With those sorted out — thanks in part to a guitar loan from Woods — he picked and strummed through numbers such as "Wheel Man," "Losing At Love (Winning At Poker)," and maybe the most honest song any young six-stringer could ever learn, "My Guitar Won't Get Me Laid."



PHOTO BY TORIN ANDERSEN

**ROUGH START:** Wichitan Erik Mallory had some technical issues, but soldiered on.

**Does your honky tonk have a Twitter account?**



★★★★★

**All Hell Breaks Loose**  
**Black Star Riders**

Nuclear Blast, 2013

by Jedd Beaudoin  
jbeaudoin@f5paper.com

Originally a new incarnation of Thin Lizzy — led by guitarist Scott Gorham — the group became Black Star Riders just before entering the studio earlier this year. Some were wary of the TL moniker without founder Phil Lynott leading the charge; with Gorham the only member

with a tie to an earlier incarnation of the group a new beginning only seemed appropriate.

Fronted by Ricky Warwick (The Almighty, New Model Army), a man who comes from the Lynott/Gary Moore vocal school, Black Star Riders sounds very much like Thin Lizzy circa 2013 — or, maybe, more like 1991. One can't listen to "Bound For Glory" without thinking of that year's posthumous Phil track "Dedication" or hear "Kingdom Of The Lost" without flashing to Jailbreak's "Emerald."

All Hell Breaks Loose isn't just a nostalgic romp through 1975. The quintet — featuring bassist Marco Mendoza (Ted Nugent, Whitesnake), drummer Jimmy DeGrasso (Alice Cooper, Megadeth) and guitarist Damon Johnson (Alice Cooper) — breaks new ground with "Bloodshot," "Kissin' The Ground," and "Hey Judas." The last of those wouldn't have been out of place on one of Warwick's underrated solo LPs.

Producer Kevin Shirley (Rush, Iron Maiden) adds some nice touches — getting a better drum sound than any of the classic Lizzy albums had. The record carries a distinctly European vibe — something that will no doubt bode well for the band on that continent but which may ultimately keep it a fairly well-kept secret over here.



★★★★★

**Super Collider**  
**Megadeth**

UMe, 2013

by Jedd Beaudoin  
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The ol' *Sturm und Drang* ain't what she used to be. Yes, there were some painfully uneven albums in Megadeth's early discography but those records never wanted for excitement. *Super Collider*, on the other hand, is painfully consistent but ultimately unexciting.

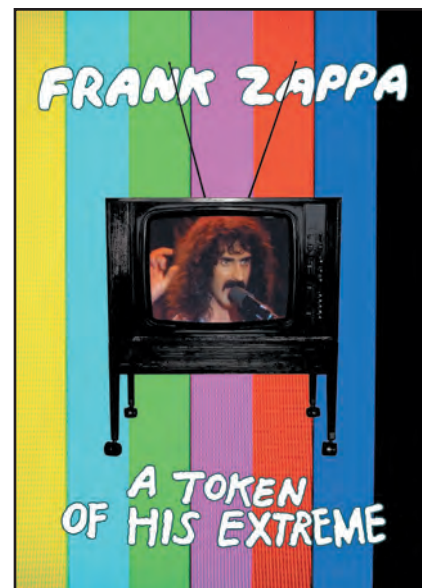
There's a glossy sheen to tracks such as "Off The Edge" and "Burn!" that'd make Whitesnake snarl with envy and both are built on hooks that might be infectious in different circumstances. If they were performed by Faster Pussycat, say, or E. coli.

Not only is it difficult to distinguish one moment from another inside many of these blasts of sodden aggression, it's often difficult to tell one blast of sodden aggression from another, although "Dance In The Rain" might be the only one that sounds like a lost Gene Simmons cut. (No, Virginia, that's not a good thing.)

"The Blackest Crow" — basically a rewrite of the earlier "In My Darkest Hour" — could have come from a mid-era middling Metallica album or a demo Zac Brown might have cut with a wicked hangover and a table saw. It'll make your ears hurt and maybe make you feel a little nauseous but little else.

Thin Lizzy's "Cold Sweat" should be fun but has all the impact of lettuce hitting a dirt floor.

Sure, "Kingmaker" (said to be about one of Mustaine's many addictions) has a little oomph but not enough to recommend it or the larger picture to which it belongs.



★★★★★

**A Token Of His Extreme**  
**(DVD)**

Frank Zappa

Eagle Vision/Zappa Family Trust, 2013

by Jedd Beaudoin  
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Although it's not the long sought-after *Roxy and Elsewhere* movie, this August 1974 performance at KCET in Hollywood is perhaps the next best thing.

Recorded a few weeks before the release of the *Roxy and Elsewhere* album the television special was made available for syndication in the United States but received few if any takers.

It went on to acclaim in France and Switzerland, languishing in the mustachioed maestro's considerable vaults — and in the hands of bootleggers — until now.

The performances are especially vibrant — the bulk of "Inca Roads," as it was featured on 1975's *One Size Fits All*, was culled from this show — and the band (featuring drummer Chester Thompson — later of Genesis — and keyboardist/vocalist George Duke) arguably one of the best FZ ever assembled. Among the crackin' numbers performed are "Pygmy Twylyte," "Florentine Pogen" and "More Trouble Every Day."

Percussionist Ruth Underwood is at the top of her game and Zappa and vocalist Napoleon Murphy Brock demonstrate their strong rapport in the routine "Room Service." (There's also a Duke keyboard solo (sort of) called "Earl Of Duke.")

A 1976 performance of "Black Napkins" and interview (from *The Mike Douglas Show*) is one of the few bonus features. Hearing it — and seeing Zappa and Kenny Rogers in the same room — makes for pure entertainment.

 <b>MONOPHONICS</b> FRI, JUNE 7	 <b>LAMB OF GOD</b> SUN, JUNE 9	 <b>AARON LEWIS</b> THU, JUNE 20
 <b>FABULOUS THUNDERBIRDS</b> FRI, JUNE 21	 <b>OLD CROW MEDICINE SHOW</b> MON, JUNE 24	 <b>KILLSWITCH ENGAGE</b> WED, JULY 3
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**1929:** Looking east toward the intersection of Douglas & Woodlawn in 1929. The divided road at middle right is Douglas as it runs through Eastborough; the upper right corner depicts the spot where Towne East Square stands today.



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

**1936:** Downtown Wichita as seen looking east from Delano, 1936. Note the AVI train yard at the rear of the Broadview Hotel in the foreground (see May 30, 2013 edition of F5).



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

**1982:** Looking north from the corner of Water & First in 1982 reveals the vast empty space where the Epic Center stands today. The original plan called for the construction of two buildings on the lot; the lone finished tower was completed in 1987.



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

**2013:** A current view of downtown Wichita as seen from space.

SOURCE: GOOGLE EARTH



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

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

## Wichita from above

by *Michael Carmody*  
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**T**hroughout the bulk of human history, our perspective has been largely limited by virtue of the fact that we have but two eyes, arranged no more than about two yards above ground level. One might climb a hill or, as mankind's building skill increased, a tall building, but a true "bird's eye view" was only made possible with the advent of human flight, a fairly recent development.

Illustrated "panoramic" city maps became all the rage in America in the latter half of the 19th Century, showing proud citizens the sprawl of their growing communities in fine detail. Some of the artists who created these were lucky

enough to have access to hot air balloons in order to survey the areas they were to depict; other less fortunate cartographers had to rely on creative technique.

As film photography became more sophisticated and its various necessary equipment less bulky and cantankerous, the practice of aerial photography flourished, almost immediately replacing forever the illustrated map with actual images captured from on high in balloons, and later, airplanes. Today the best satellite images boast resolution of about 16 inches, taken from over 400 miles above the Earth.

These images show how much Wichita has changed from 1873 to today, from points of view our forefathers could only imagine.



**1968:** Construction of Century II was well under-way in this 1968 photo. Everything in the foreground has been radically changed since.

SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

# "You should do this for a living"

**It's an actor's life for me.**

by Don Winsor  
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In my "day job," by which I mean the employment from which I have derived the bulk of my income, I am a professional actor and singer. While writing for *F5* pays handsomely, it is expensive to maintain a yacht and keep it well staffed. I have been fortunate enough to have made my living in the theater throughout my adult life, and at any level or performance is the one constant is the questioning from bewildered acquaintances who cannot process that such a thing can actually provide gainful employment to the non-famous. You'll find "actor" near the bottom of any list of preferred careers in newspaper or magazine rankings, and there's plenty of reason for that.

I was 21 years old and the producer of the low-rent summer stock theater I was working for in Wisconsin had invited me, as he had each of the principal actors in the company in turn, for a celebratory night out. A congratulatory free dinner and drinks in lieu of actually being paid a reasonable wage to perform in his horribly unsafe and ramshackle playhouse while living in what we charitably referred to as "The Chipboard Palace."

First we went to the nearby tribal casino, along with two interns, and this sad little penguin of a man leered at us over his glasses as we all made awkward conversation on the drive through the Northwoods. I gambled with my paltry salary and wound up winning \$250, which was great, and two hours later was sitting at the bar being hit on by a sweaty little producer wearing a wicker golf hat, which was not as great except that the drinks were free.

It wasn't until later that any survivors of these outings discussed these dinners. We found that everyone he'd taken for one of these nights out had the same experience — to the point of being nearly verbatim. We were told how great we were playing the lead in whatever show, and then told how lonely it got in the woods during the off season. That he needed someone else with "artistic vision" (many 21 year olds have tremendous artistic vision) to help steer the theater into the future, that he wouldn't live forever, and the line that he repeated verbatim to everyone that became the catchphrase of the summer: "This could all be yours."



**DON  
WINSOR**

In case you're wondering, I politely declined the keys to the kingdom. Too politely, probably, but I was young and naive and hadn't yet been disabused of the universal aw-shucksiness of my Kansan upbringing. Even if I were the type of person who'd prostitute themselves for a professional opportunity, I wouldn't have sold myself so cheaply as that dilapidated Wisconsin sarlaac pit where musicals went to die slow summer repertory deaths. Also, I'd have needed to be interested in men in the first place — and even if I were, this guy would not have been my dreamboat.

This was not my first job as an actor, but it was essentially the beginning of my career. Most of the producers I've worked for were far more reputable or at least less sleazy than that guy. They've also (mostly) paid better.

I chose this line of work not after a childhood of voice, dance and piano lessons but somehow — lacking any relevant training or experience whatsoever — by falling into a job doing a show here in Wichita during the summer before my senior year of high school. I was offered \$30 a show, and I jumped at it because it meant I wouldn't be available to spend the summer throwing hay bales as I had every other summer of my life.

I became an actor to avoid hay.

That summer someone played *Les Mis* for me, and I heard Roger Allam or Philip Quast singing "Javert's Suicide" and I thought "That is what I want to do."

Trouble is, when being an actor is actually your job and it is how you pay your bills, you don't often get to pick and choose what gig you're going to take. Even when you do, those choices are limited by the reality of the marketplace. For every opportunity I've had to play something like Javert in *Les Mis* or Pilate in *Jesus Christ Superstar*, I've had five gigs in some awful piece of syrupy dreck because bills needed to be paid.

That isn't a complaint.

I'm intensely grateful, happy and considerably lucky to have made my modest living in this field, but at the end of the day it is a job. It isn't always the dream of playing the role of a lifetime, the gig is to try to make every role feel like it's the role of a lifetime. It's work and sometimes you have to play the Minstrel in *Once Upon A Mattress* in Florida for eight weeks because it makes more economic sense than playing a great role in the new rock opera your friend is staging back in New York. It pays exponentially better to sing "When My Baby Smiles At Me I Go To Rio" in a big cruise ship production revue than it does to play Sweeney Todd at a 250 seat theater in Tennessee.

All of this comes up because of a recent conversation with a new friend who had no idea about my line of work, and asked all the typical questions:

"Would I have seen you in anything?"

(How often do you attend professional theater?)

"So what do you do for money?"

"Have you ever thought about doing this professionally?" (This one is usually asked immediately following a performance in a professional venue, and will be asked regardless of the size/notoriety of said venue.)

"How much longer do you think you're going to do this?"

"Sing/act something for me."

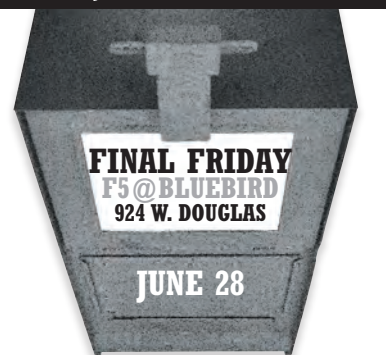
No one asks a plumber these questions, and they work with shit for a living. No one asks a doctor to perform elective surgery at a family function. No one asks an architect to whip up a little floor plan when first learning of their profession over drinks. No one asks a chef to... wait, no, I've done that.

Richard Esvang, the founder of The Great Plains Theatre Festival in Abilene, hired me during its first season and told me the one thing that's kept me alive: "This isn't what I do to get rich; this is how I pay for my truck. It's a job."

A tremendously unusual and unstable job where you will make inconsistent amounts of money and even if you are a great success will still have you constantly looking for work. The thing they don't tell you in school is that the job isn't really being onstage; the job is actually looking for work. I have been in block long lines outside Chelsea Studios waiting for various summer stock auditions and counted the Tony nominees amongst the shivering masses of auditioners.

Maybe those lines wouldn't be so long if we'd all read *The Wall Street Journal's* CareerCast.com list of the 200 Best and Worst Jobs of 2013. "Actor" has perennially been at the bottom of such lists. This year actor rose to 197, with a bullet, just behind "Oil Rig Worker" but one ahead of "Enlisted Military Personnel." Number 200 this year? "Reporter (newspaper)." I sure know how to pick'em.

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# Women in bluegrass book is *Pretty Good for a Girl*

by **Jeremy Biltz**  
jbiltz@f5paper.com

While sitting down to dinner with my wife recently, an approximation of the following conversation took place:

Me: I'm reading a book about women in bluegrass music. It's *Pretty Good for a Girl*.

My wife: That's horrible and sexist!

Me: No, no! That's the title of the book! *Pretty Good for a Girl!*

Which sort of gets to the point of what author Murphy Hicks Henry is trying to say in her exhaustive recounting of the impact and influence women have had in the traditionally male-dominated field of bluegrass. To those, like this writer, who are only mildly involved and interested in bluegrass, the book provides a decent history, generally, while also exploring the culture and mores of its fans and performers.

Hicks Henry defines bluegrass as featuring a five string banjo played Scruggs style, i.e. three finger style. If you don't know what that means, (and I only have a rough idea myself) you can still get a lot of pleasure from this book, though its author does presume her readers have some basic knowledge of bluegrass, country and old time music.

The book is (mostly) a series of capsule biographies of women who have been in the bluegrass scene at the regional or national level from the earliest days, beginning in the 1940s. (One of the facts discussed in the book that isn't widely known is that bluegrass as a distinct style of music is still less than 100 years old.) The book is organized by decade, beginning with pioneers such as Ola Belle Reed and Rose Maddox, and continuing up to the present day with such well



## >READ IT

**Title** *Pretty Good for a Girl: Women in Bluegrass*

**Author** Murphy Hicks Henry

**Price** \$29.95

**Publisher** U. of Illinois Press

**ISBN** 9780252079177

see "Girl" page 19



ONCE UPON A TIME IN THE WEST: Shakespeare in the Park sets Michael Webber, Jared Wise, Zoe Burke and April Karber in the West, not Verona.

PHOTO BY TORIN ANDERSEN

# Shakespeare meets the Wild West

by **Anne Welsbacher**  
awelsbacher@f5paper.com

Wichita's Cowtown and Shakespeare in the Park come together this June — literally and metaphorically — in the theater company's re-visioned production of "Two Gentlemen of Verona," set in the fictional wild west town of Verona, Kansas.

Described as a "comedic tale of friendship, love, betrayal, and a little dog," the play's action takes place somewhere between Dodge and Wichita in 1875. In addition to the theater's traditional park venues, a June 22 performance will be held at Cowtown. All performances are free.

Modern Shakespeare productions regularly mix it up in retellings, to varied degrees of success, and this frothy play, probably the Bard's earliest, is certainly a good candidate for such treatment. Kevin Sowers, here making his directorial debut with Shakespeare in the Park, came up with the idea of a wild west retelling nearly a decade ago during a production in Florida in which he played Launce, the servant of one of the two gents of the title.

"There are always challenges with the language," Sowers notes, "but this show is one of the easier Shakespeare shows as far as translating to modern English."

The production also bends a bit of gender: Sowers's previous role will be played here by Vonda Schuster, a long-time actor with Shakespeare in the Park (among other theaters) who last summer portrayed Brutus in the company's all-female production of "Julius Caesar." Danzel Muzingo Bond plays the other fellow's servant, Speed, and a handful of women play henchmen and outlaws, although these roles will be portrayed as women rather than Shakespeare's men.

As with Shakespeare's own Globe Theatre of the 1500s, all Shakespeare in the Park productions are held outdoors, requiring actors to project without assistance and often over the cacophony of lawn mowers, barking dogs, traffic, and the occasional egg-throwing passersby (the latter, from a couple of summers back, was so perfectly timed with the

play's storyline that many audience members assumed it was part of the staging). But there are advantages to the wide-open venues as well.

"Outdoor staging gives you a lot more flexibility," Sowers said. "You can have as little or as much space as you want, whereas staging a show like this indoors limits your space, exits, entrances, and so on."

Although all performances are free, the theater also honors the traditions of its Elizabethan theater progenitors and provides a box to accept donations from

audience members. (An unsubstantiated story holds that admission collectors traditionally collected money from the audience at the start of the show and then put the boxes in a room backstage — the "box office.")

Michael Webber and Jared Wise lead the cast as Proteus and Valentine, the two gentlemen who spend the evening falling in love with characters played by Zoe Burke and April Karber. The cast also includes Liz Anderson, Beth Wise,

see "Theater" page 11

# happy hour meets horticulture



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## Defining Mexican lager

by Will Darrah  
wdarrah@f5paper.com

Recently a beer columnist who should go unnamed (OK, it was me) suggested on Twitter that Ska Brewery might be wasting its time making a Mexican lager — their Mexican Logger. In reply, Ska pointed out that not only had they made a better Mexican lager but by the power vested in the 10th Annual Craft Lager Festival they had made the best craft lager period.

Ska should be congratulated for this. It is a good lager. The only remaining concern is whether they are wasting precious fermentation time and space on a Mexican lager that could be used to produce Modus Hoperandi, which is a great beer.

It is assumed here that by reading this you are interested in beer and thus have tried a Modus; if you haven't tried it, it is suggested that you stop, order one, consume it and thus have the perspective and enjoyment of a great American IPA.

A swag estimate would be that it takes Ska four times as long to make its lager as it does an ale. One of the prevalent reasons you don't see so many craft lagers is they take more time and thus are not the most efficient use of a constrained microbrewery's resources.

Now secondly to the same Tweet,

if a brewery is going to venture into lagers as a craft brew, is Mexican lager really the style to chase? Sure they can be enjoyable, but none really stand out as greats to try and best. Before Gustavo of ¡Ask a Mexican! jumps in here, I would also say the same to anyone who proudly wanted to make a beer in the American lager style. As a point of fact, it turns out that Mexican lager does not seem to exist as a style.

If asked to name a Mexican lager, it is very easy and the short list comes very quickly. Corona, Tecate, Modelo, Dos Equis or Pacifico can be found at most liquor stores. Bohemia, arguably the best of Mexican exports, is also available but not as well marketed. When asked what a Mexican lager is, the answer does not come so quickly. A copout answer is that it is simply a beer that is served with a lime. The textbook answer to this question

does not seem to exist.

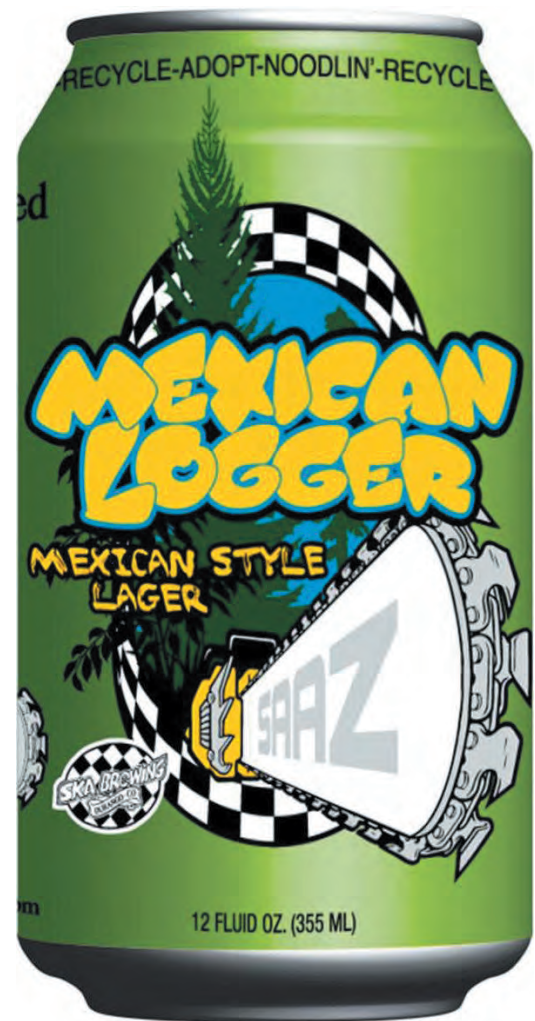
Given the blank palette it provides an excellent opportunity to make an attempt to define the style. Let's start with a slow pitch. It is a lager, not an ale. Well that is settled.

Being a lager — and especially one that is meant to drink in a generally hot climate — it should be a crisp and bright beer. Bright being a word for light and refreshing. However one can not use the word "light" in the craft



WILL  
DARRAH

see "Beer" page 9



Is there a substantive difference between Mexican and American lagers?

## This coffee comes from the land down under



IT SWIRLS COUNTERCLOCKWISE: The thin layer of foam on the Australian flat white makes it the perfect canvas for barista artists, but it also doesn't waste space in the cup, allowing you to actually taste the coffee.

Where the milks flow and the espressos plunder.

by Don Winsor  
dwinsor@f5paper.com

When I order a cappuccino, it's usually not because I want a cappuccino but because I don't want a latte.

Lattes, even in capable hands, are usually too milky and the flavor of the coffee is too diluted. Properly heating a latte also takes more time than many baristas are willing or able to deal with, and so often you'll get a lukewarm drink to boot. Lattes are coffee for people who only kind of want coffee.

With a cappuccino, you'll taste the coffee but half your cup will be empty/full of foam, so you're paying the same price for mostly air.

Apparently these problems are not mine alone and have been noted elsewhere, as in Australia I discovered that they've actually solved them. Their most popular coffee beverage still allows you to taste the coffee and isn't just a cup of milk (or foam) on top of a shot of espresso. Several of you have written and reminded me of this drink: the flat white.

It was on my first visit to the Skybury Coffee Plantation in Queensland that I tried my first flat white.

I asked for something local, and it's hands down the most common coffee

see "Coffee" page 9



DON  
WINSOR

## "Beer" from page 8

beer world without being ready to see inside the nostrils of snobs' upturned noses. This reaction is understandable because the craft beer revolution is basically the antithesis to a Bud Light revolution. Sometimes a light or even watery beer is OK. Especially when you have been working like slave labor in the sun all day while some *pendejo* watches from his air conditioned couch. In the name of politics, we will just go with bright.

Before any hate mail starts coming in over the term "bright," it should be said that bright by definition means the removal of yeast from the beer after fermentation. Yeast will fall out naturally, even more so with the addition of fining agents such as Irish moss, but the most successful brightenings use a mechanical filter process. The end result, however, is a beer with more liquid, less solids, a.k.a. lighter.

As a lager, one could probably ferment a very nice batch using an American lager yeast. Any Bohemian lager should

also make for a very nice Mexican lager. However White Labs, one of the suppliers of liquid yeast to the home brew crowd, has just the ticket with WLP 940 Mexican Lager Yeast which it describes as: "From Mexico City, this yeast produces clean lager beer, with a crisp finish. Good for Mexican style light lagers, as well as dark lagers. This is one of the best lager strains in the White Labs yeast bank; try it with any lager."

Again in danger of further enraging beer purists, a Mexican lager might need to be brewed with adjuncts. These being "other" grain additions to the mash such as corn or rice. Rice is one of Bud Light's not-so-secret ingredients that allows it to be so light. Corn would actually be a historical addition to the beer as it seems the natives made corn beer prior to the arrival of the Spanish. Regardless of historical accuracy, such adjuncts will help make the beer carry an alcohol punch while also having a watery smoothness that can be refreshing on a hot day.

As for hops, most lagers have more subtle hop notes. Saaz would be a good

choice for hops on this beer. Ska has hinted on their can that they have used Saaz hops in Mexican Logger. But low bitter units for a Mexican lager should be all that is required of any given hops.

Ska offers all their beers in cans. This is a choice for which they should be commended as it is a more environmental way to package beer and it keeps better than bottles. While they are slightly less enjoyable than bottles for drinking, if you really want to enjoy a beer it should be consumed from a glass anyway, so you can enjoy its aromas. But how are you supposed to reenact a Corona commercial without a bottle to prop a lime in? Besides adding lime, another great way to consume Mexican beer is to add salt or better yet in the form of a Michelada.

The reason that there is not a Mexican lager style is likely because outside of marketing there are not that many points that separate it from an American lager. As for Ska's Mexican Logger, it is a good Mexican lager — even a better Mexican lager. But they did not shoot for the

moon and probably haven't reached the stars here.

All that said, I am looking forward to the rest of the six pack. I think I will try one with lime, one with salt and lime, and one as a Michelada.

I should also note that I do enjoy Mexican beer; Bohemia and Negro Modelo both rank highly for me, but I have tired of the short list of Mexican lagers. If you are in the mood for a beer with a lime, then I would suggest Ska's Mexican Logger. A final observation on the search for a true Mexican lager: most of my Mexican friends prefer Bud Light. Prost.

## "Coffee" from page 8

beverage in Australia and New Zealand. In every coffee shop I visited from Cairns all the way down to Hobart, flat whites were the top of the menu.

There have been several attempts to popularize it here in the USA, including an attempt by Starbucks to add it to the menu in 2009, but it never caught on. My guess is that it seemed too similar to a latte and when served in the gigantic American-sized cups we're accustomed to, loses some of its delicacy.

Many "third-wave" coffee bars have included the flat white on their menu, but for some reason in the mainstream it just hasn't taken hold.

Unlike standard espresso drinks such as the cappuccino or macchiato, there is no industry standard recipe for a flat white. However, the general definition is this: it needs to be served in a small to medium cappuccino cup, preferably ceramic, as opposed to the larger glasses lattes are traditionally served in. This will inherently limit the proportion of milk. Ideally the espresso used would be a lighter roast than a usual darker Italian roast. The skill

of the barista very much comes into play; making a good flat white is difficult. You have to prepare the espresso base correctly, usually a single or double ristretto. Obviously, I'd prefer a double. It's also difficult to prepare the milk correctly, to steam the milk to a thin layer of micro-foam (no discernible bubbles, hence the "flat") which is first folded in with the rest of the milk and then must be properly folded in with the espresso.

The flat white, with its thin layer of foam, is ideal for "latte art" which I don't really care about, but admit to having been impressed by once just before drinking the face of Che Guevara.

The arch-enemy on the chessboard of the flat white is the long black, which is similar to an Americano except that it's less voluminous and thus has a stronger flavor. Unlike the Americano, in the long black the water is added first and thus when properly prepared the espresso will retain its crema.

It's strange that the flat white, the single most ubiquitous coffee beverage

in Australia and New Zealand, is so difficult to accurately replicate and that only the "best" baristas here seem to be able to manage it. I suppose the difficulty comes from not having tried one to know if they're getting it right. I heard a rumor recently that a barista or two in Wichita has been attempting to master (or perhaps even has mastered) the flat white, but I've yet to check it out. It's worth asking around for, because if someone makes it well it could certainly become my go-to drink.

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# Try some tabouli

by Eleonore Verfaillie  
everfaillie@f5paper.com

With Memorial Day behind us, we are happily entering BBQ season. For most of us, grilling means smoked ribs and spicy chicken. Once again we leave veggies in the shadow of the big meat, which is pretty unfair as grilling also implies side dishes, most of them being salads. And salad does not refer to store-bought plastic-packaged mush. Industrial potato salad is not salad, it is chunky mayonnaise. There is no reason to resort to these square blends of oils and preservatives when a lot of yummy vegetables are already in season, and will be replaced by their even-more-delicious summer friends.

## NON RECIPES

One of the easiest ways to bring some freshness into the grilling season is tabouli. This Mediterranean salad is easy, hearty and quite versatile. The traditional Middle Eastern version calls for a lot of flat parsley with a dressing of olive oil and lemon juice. Indeed it is mostly parsley with a little bit of other very finely diced veggies and some couscous or bulgur wheat.

Parsley has been widely used as a medical herb for centuries. It appears parsley's nutrients are especially good for neutralizing carcinogens, like cigarette smoke or charcoal grill smoke. I told you it was perfect for BBQ.

### BBQ TABOULI

- Parsley leaves or any other herb. Mint pairs very well with cucumbers. Cilantro works wonders with peppers. You can also add scallions and garlic if you like. Chop these well or put everything in the food processor.

- Cooked grains — couscous and bulgur wheat are easier because you don't really cook them, you just pour boiling water on the grain and wait for it to absorb. It makes tabouli a one-bowl non recipe. But you can be less lazy and



PHOTOS BY ELEONORE VERFAILLIE

go for quinoa as well.

- Some kind of fresh veggies such as cucumbers, peppers and tomatoes, finely

diced. Kale leaves, chopped and rubbed in olive oil with salt can be pretty good and make the salad even healthier.

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## "Theater" from page 7

Heather Jewell, Kevin Dickson, Dan Schuster, Ben Blankley, Curtis Proctor-Artz, Stephanie Brean, Amanda Denning, Christina Dickson, Jessica Gaddis, Jessica Gagnon, Arietta Austin (also stage managing), and Juno Sowers. Angela Clark, Christina Larsen, and Crystal Jones are the dancing saloon girls and Jane Tanner provides costumes and props.

Show dates and locations: June 7, College Hill Park; June 8, Hap McLean Park, Park City; June 9, Riggs Park, Haysville; June 14, Buffalo Park; June 15, Central Riverside Park; June 16, Andover Sports Park, Andover; June 21, College Hill Park; June 22, Cowtown; June 23, Hand Park, Derby. All shows begin at 7 p.m. and run about two hours. After 6 p.m., a phone message line advises if performances are cancelled due to bad weather; call (316) 655-2017. Visit [wichtashakespearecompany.org](http://wichtashakespearecompany.org).

## ALSO PLAYING: JUNE 6 TO JUNE 19

- *Little Women*, Crown Uptown Theatre, Thursday-Sunday; now through June 8; visit [crownuptown.com](http://crownuptown.com) or call (316) 612-7696.
- *ALL Ways a Woman*, Cabaret Oldtown, Friday-Saturday; now through June 15;

visit [cabaretoldtown.com](http://cabaretoldtown.com) or call (316) 265-4400.

- *Butch Cassidy and the Can't Dance Kid, or You Polka, You Brought Him*, Mosley Street Melodrama, Thursday-Saturday; now through July 20; visit [mosleystreet.com](http://mosleystreet.com) or call (316) 263-0222.
- *The Bilking of Lord Bilgeworthy, or Froggy Went A-Courtin'*, Doc MacDougal's Miraculous Melodramas, Thursday-Saturday; June 6 through June 8; visit [docsmelodramas.weebly.com](http://docsmelodramas.weebly.com) or call (316) 210-1567.
- *Dixie Swim Club*, Wichita Community Theatre, Thursday-Saturday; June 6 through June 23; visit [wichitact.org](http://wichitact.org) or call (316) 686-1282.
- *You Take the Cake*, Kechi Playhouse, Thursday-Sunday; June 6 through June 30; visit [kechiplayhouse.com](http://kechiplayhouse.com) or call (316) 744-2152.
- *Two Gentlemen of Verona*, Shakespeare in the Park, various locations, Friday-Sunday; June 7 through June 23; visit [wichtashakespearecompany.org](http://wichtashakespearecompany.org).
- *Spamalot*, Music Theatre of Wichita, Wednesday-Sunday; June 12 through June 16; visit [mtwichita.org](http://mtwichita.org) or call (316) 265-3107.
- *Say What?! Comedy Improv*, Cowtown-Empire House Live!, Saturday-Sunday; June 15 through June 16; visit [oldcowtown.org](http://oldcowtown.org) or call (316) 219-4849.

# Riverfest MAY 31-JUNE 8

Check out these recommended events, hand-picked for the readers of F5. Unless otherwise noted, admission to all events is free with your Riverfest button, available at AAA, Dillons and Quik Trip.

## MULTI-DAY EVENTS

### Festival Food Court

See [wichtariverfest.com](http://wichtariverfest.com) for hours, vendors and menus.

You know the drill: all the naughty fried foods on a stick you crave, plus healthy meal options. Great live local bands at peak lunch and dinner hours.

### Kansas Army National Guard

5-9:30 p.m. Thursday; 5-10 p.m. Friday (June 7) and Saturday (June 8) at WaterWalk Pavilion.

Challenge yourself in the jousting arena, climb a rock wall and tame the mechanical bull.

### Onion Tree Riverfest Marketplace

5-9 p.m. Thursday; 11 a.m. to 10 p.m., Friday (June 7), and 10-9 p.m. Saturday (June 8) at Century II Exhibition Hall. Handcrafted, locally-made products by the ICT's favorite artisans.

## Thursday, June 6, 2013

### Cajun Food Fest

5-8:30 p.m. at Kennedy Plaza and Century II Exhibition Hall

### AIA-Wichita Construction

5-9 p.m. at Century II Exhibition Hall. Part sculpture competition, part food-raiser, teams create a work of art from cans that are then donated to the Kansas Foodbank Warehouse.

### Big Easy Concert featuring Big Bad Voodoo Daddy

8:15-9:45 p.m. on Kennedy Plaza Stage. East vs. West Bash-A-Truck Benefiting Make-A-Wish

4-8 p.m. at WaterWalk Pavilion

Show your neighborhood pride and help Make-A-Wish.

### Jazz by the River featuring Nouveau Quintet

6-9:45 p.m. at WaterWalk Pavilion

## Friday, June 7, 2013

### Riverfest Neon Party

8-9:45 p.m. at WaterWalk Pavilion. Don your neon and shake it! Mixes and sounds by DJ Carbon and hip-hop artist XV.

### Indie Concert featuring Big Head Todd & The Monsters

6-9:45 p.m. at Kennedy Plaza Stage

## Saturday, June 8, 2013

### Zumba Party

9-6 p.m. at WaterWalk Pavilion. Zumba by the river with instructors from across the ICT.

### I Bike Douglas Tours: Public Art

10-11 a.m. Meet behind the Main Library south of Century II Drive Food Court with your bike.

### Beach Party

Noon to 10:00 p.m. on Kennedy Plaza. Tons of sand will fill Kennedy Plaza-BYO sand pails and shovels! Limbo, sandcastle building, beach volleyball, tug of war, hula dancers, ukulele bands, steel drum bands and The Go-Go's!

### Beach Party Concert with The Go-Go's

4-9:45 p.m. on Kennedy Plaza Stage. World Record Attempt: Most People Wearing Sunglasses at Night. 9ish: Don't forget your shades! During the encore or directly after The Go-Go's concert, join us as we slip on our shades and attempt a world record.

### Airbus Americas Grand Finale Fireworks

10 p.m. on the banks of the Arkansas River

See complete schedule at  
[www.WichitaRiverfest.com](http://www.WichitaRiverfest.com)

# F5

## MOVIE RATINGS GUIDE

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

## >NEW THIS WEEK

- *The Internship*
- *The Purge*

## >STARTS WEDNESDAY, JUNE 12

- *This is the End*

### 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:** 2, 5 with 8 Fri-Mon

### After Earth (PG-13)

Starring Jaden Smith, Will Smith, Sophie Okonedo. Directed by M. Night Shyamalan.  
**Plot:** A crash landing leaves Kitai Raige and his father Cypher stranded on Earth, 1,000 years after events forced humanity's escape. With Cypher injured, Kitai must embark on a perilous journey to signal for help.  
**Genre:** Action, Adventure, Sci-Fi  
**Rating:** F2  
**Short review:** Poor science fiction cultural development, often snail-like pacing and a completely impenetrable performance on the part of Will Smith reduces M. Night Shyamalan's *After Earth* to aggravating tediousness.

**Derby Plaza Theatres:** 1:40, 4:10, 7:10, 9:30; **21st St Warren:** 1:10, 4, 7:10, 10:05, 12:25, 3:10, 6:25, 9:15; **Movie Machine:** 1:10, 3:50, 7:10 with 9:35 p.m. Fri-Sat; **13th Ave Warren:** 12:40, 1:20, 3:30, 4:10, 6:20, 7, 9:15, 9:50; **Warren Oldtown:** 7:30, 10:20 with 4:15 Fri-Sun and 1 Sat-Sun

### The Croods (PG)

Starring Nicolas Cage, Ryan Reynolds, Emma Stone. Directed by Kirk De Mico, 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.  
**Palace West:** 1:35, 2:10, 4:10, 6:30, 8:50 with 11:15 a.m., 11:45 a.m. Tue

### Epic (PG)

Starring Colin Farrell, Josh Hutcherson, Beyoncé Knowles. Directed by Chris Wedel.  
**Plot:** A teenager finds herself transported to a deep forest setting where a battle between the forces of good and the forces of evil is taking place. She bands together with a rag-tag group of characters in order to save their world — and ours.  
**Genre:** Animation, Adventure, Family, Fantasy  
**Rating:** F1  
**Short review:** *Epic* is absolutely gorgeous to look at, but everything else is an unpleasant trainwreck due to a dumbed-down, often tasteless script and a horrible level of irresponsibility in relating ecological issues.  
**Derby Plaza Theatres:** 1:35, 3:55, 7:15; **21st St Warren:** 1, 3:50, 6:40, 9:20, 12:10, 3, 5:45, 8:30; **Movie Machine:** 1:40, 4:10, 7:05 with 9:25 p.m. Fri-Sat; **13th Ave Warren:** 1:30, 4:20, 7:15, 10:10

### 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 unlikable 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.  
**Palace West:** 2:15, 4:35, 7:15, 9:25 with 11:30 p.m. Fri-Sat and 11:30 a.m. Tue

### Fast and Furious 6 (PG-13)

Starring Dwayne Johnson, Paul Walker, Vin Diesel. Directed by Justin Lin.

**Plot:** Agent Luke Hobbs enlists Dominic Toretto and his team to bring down former Special Ops soldier Owen Shaw, leader of a unit specializing in vehicular warfare.  
**Genre:** Action, Crime, Thriller  
**Derby Plaza Theatres:** 1, 3:50, 7:10, 9:55; **21st St Warren:** 2, 5:10, 8:20, 12:35, 3:40, 6:55, 10:10; **Movie Machine:** 1, 3:40, 6:40 with 9:20 p.m. Fri-Sat; **13th Ave Warren:** 11:30 a.m., 1:15, 3, 4:45, 6:30, 8:30, 10; **Warren Oldtown:** 6:30, 9:50 with 3:15 Fri-Sun and noon Sat-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  
**Palace West:** 2, 4:20, 7, 9:15 with 11:40 p.m. Fri-Sat and 11:40 a.m. Tue

### The Great Gatsby (PG-13)

Starring Leonardo DiCaprio, Joel Edgerton, Tobey Maguire. Directed by Baz Luhrmann.  
**Plot:** An adaptation of F. Scott Fitzgerald's Long Island-set novel, where Midwesterner Nick Carraway is lured into the lavish world of his neighbor, Jay Gatsby. Soon enough, however, Carraway will see through the cracks of Gatsby's nouveau riche existence, where obsession, madness, and tragedy await.  
**Genre:** Drama, Romance  
**Rating:** F3  
**Short review:** Brilliant performances aside, Gatsby falls short of the big summer movie expectations with strange visuals and a morally corrupt story.  
**21st St Warren:** 12:05, 3:20, 6:45, 10:05; **13th Ave Warren:** 11:30 a.m., 3, 6:30, 9:30

### The Hangover Part III (R)

Starring Bradley Cooper, Ed Helms, Zach Galifianakis. Directed by Todd Phillips.  
**Plot:** This time, there's no wedding. No bachelor party. What could go wrong, right? But when the Wolfpack hits the road, all bets are off.  
**Genre:** Comedy  
**Rating:** F2  
**Short review:** A disappointing follow up for the popular franchise with a weird plot, underdeveloped characters and few laugh-out-loud moments.  
**Derby Plaza Theatres:** 9:35; **21st St Warren:** 1:40, 4:30, 7:15, 10; **13th Ave Warren:** 1:10, 1:40, 2:10, 4, 4:30, 5, 6:50, 7:20, 8:15, 9:45, 10:10; **Warren Oldtown:** 7:30, 10:30 with 4:15 Fri-Sun and 1 Sat-Sun

### 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:** 4:25 (no Sun), 6:50 (no Sun), 9:05 with 11:25 p.m. Fri-Sat

## New This Week

### The Internship (PG-13)

Starring Rose Byrne, Owen Wilson, Dylan O'Brien. Directed by Shawn Levy.  
**Plot:** Two salesmen whose careers have been torpedoed by the digital age find their way into a coveted internship at Google, where they must compete with a group of young, tech-savvy geniuses for a shot at employment.  
**Genre:** Comedy  
**Derby Plaza Theatres:** 1:30, 4:10, 7, 9:40; **21st St Warren:** Noon, 12:50, 3, 3:50, 6:15, 7:05, 9:15, 10:10; **Movie Machine:** 1:20, 4, 6:45 with 9:30 p.m. Fri-Sat; **13th Ave Warren:** 12:15, 1, 3:15, 4, 6:15, 7, 9:15, 10; **Warren Oldtown:** 7, 9:40, 10:10 with 3:30, 3:45 Fri-Sun and 12:30 Sat-Sun

### 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

**Rating:** F3  
**Short review:** *Iron Man 3* isn't terrible — it has its moments, its big-time action spectacle and Downey is in perfect form — but the dark tone and stupid script issues send this formerly high-flying franchise into somewhat of a tailspin.  
**Derby Plaza Theatres:** 1:15, 4:05, 9:45 with 7 Fri-Mon; **21st St Warren:** 12:05, 3:20, 6:45, 10; **13th Ave Warren:** 12:30, 3:40, 7:15, 10:15

### 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  
**Rating:** F5  
**Short review:** A charming and thrilling coming-of-age story filled with heart.  
**21st St Warren:** 12:15, 3:30, 6:50, 9:55; **13th Ave Warren:** Noon, 3:20, 6:40, 9:40

### Muppets From Space (G)

Starring Dave Goelz, Steve Whitmire, Bill Barretta. Directed by Tim Hill.  
**Plot:** Gonzo is contacted by his alien family through his breakfast cereal. He is kidnapped, and it's up to Kermit and the gang to rescue Gonzo.  
**Genre:** Family, Comedy, Sci-Fi, Adventure  
**Palace West:** 11 a.m. Wed-Thu only

### Now You See Me (PG-13)

Starring Jesse Eisenberg, Mark Ruffalo, Woody Harrelson. Directed by Louis Leterrier.  
**Plot:** An FBI agent and an Interpol detective track a team of illusionists who pull off bank heists during their performances and reward their audiences with the money.  
**Genre:** Crime, Thriller  
**Rating:** F5  
**Short review:** With twists and turns and high volume action, *Now You See Me* is a must-see summer movie.  
**Derby Plaza Theatres:** 1:30, 4:05, 7:05, 9:40; **21st St Warren:** 1, 4, 7:05, 9:55, 12:10, 3:10, 6:10, 9; **Movie Machine:** 12:45, 3:30, 6:30 with 9:15 p.m. Fri-Sat; **13th Ave Warren:** 12:15, 12:50, 3:15, 3:50, 6:15, 6:50, 9:30, 9:50; **Warren Oldtown:** 6:45, 7, 10 with 3:45 Fri-Sun and 12:15 Sat-Sun

### Oblivion (PG-13)

Starring Tom Cruise, Morgan Freeman, Olga Kurylenko. Directed by Joseph Kosinski.  
**Plot:** A veteran assigned to extract Earth's remaining resources begins to question what he knows about his mission and himself.  
**Genre:** Action, Adventure, Mystery, Sci-Fi  
**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.  
**Palace West:** 1:55, 4:30, 7:10 with 10 p.m. Fri-Sat and 11:10 a.m. Tue

### 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.  
**Palace West:** 1:30, 4, 6:40, 9:10 with 11:05 p.m. Fri-Sat and 11 a.m. Tue

### 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

## >SEE IT

**Title** *After Earth*

**Rating** F2

**Short review**

Poor science fiction cultural development, often snail-like pacing, and a completely impenetrable performance on the part of Will Smith reduces M. Night Shyamalan's *After Earth* to aggravating tediousness.



**NEPOTISM BLUES:** Hey, Jaden, go stand in those trees so that it looks like you're acting.

## *After Earth* another Shyamalan wreck

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

**F**or those who have never heard of *The Peter Principle* — formulated by Laurence J. Peter and Raymond Hull in their 1969 book by the same name — here is the common phrasing of the proposition: “Employees tend to rise to their level of incompetence.”

Now, replace the word “employees” with the word “filmmakers,” and you will have a perfect description of director M. Night Shyamalan’s career arc since *The Sixth Sense* and the flawed-but-still-pretty-good *Unbreakable*. Sadly, his Will-and-Jaden Smith vehicle *After Earth* simply serves to continue proving the point.

With a screenplay by Shyamalan and Gary Whitta expanding a story hatched from the imagination of Will Smith himself, *After Earth* is a survivalist coming-of-age story as tough-as-nails ranger Smith (hilariously named Cypher Raige) and his ranger wannabe son Kitai (Will’s son Jaden, whom you might remember from the remake of *The Karate Kid* a few years back)

end up the only survivors when their spaceship crashes on Earth.

The planet has been abandoned a millennia before due to pollution rendering it basically uninhabitable. Cypher’s legs are broken — as is the emergency signal beacon they need to call another ship to come get them — so he has to send Kitai on a 100 kilometer trek to find the other half of the spaceship to retrieve the secondary signal beacon. Not only will Kitai have to contend with whatever indigenous species might decide to chase after him, but he’ll also have to keep wary of an escaped alien prisoner that’ll likely be hunting him down — an alien that can only detect other creatures by, of all bizarre things, the pheromones produced by the body when frightened.

That seems a neat metaphor, but nonsensical in any practical notion. Do these creatures have no eyesight? With such sensory limitations how did they manage to build spaceships with which to invade human colonies in the first place? Of course, Shyamalan is the guy who gave us an alien

see “*After Earth*” page 19

## *Now You See Me* action-packed fun

## >SEE IT

**Title** *Now You See Me*

**Rating** F5

**Short review**

With twists and turns and high volume action, *Now You See Me* is a must-see summer movie.

by **Lauren Messamore**  
lmessamore@f5paper.com

**S**tarting with a star-studded cast, this summer’s *Now You See Me* has a lot to offer. The action is frequent and exciting, the camera work masterful and the special effects seamless. Director Louis Leterrier, known for his work on films like *The Incredible Hulk* (2008), *The Transporter*, and *Clash of the Titans*, delivers his next blockbuster hit with *Now you See Me*. Sticking to his comfort zone, Leterrier crafts an action packed visual delight.

*Now You See Me* follows the story of Dylan Rhodes (Mark Ruffalo), a New York City detective who is assigned to a strange case. A group of rag-tag magicians (played by Woody Harrelson, Jesse Eisenberg, Isla Fisher, Dave Franco) known collectively as “The Four Horsemen” are using their magic

shows to rob banks and give money to their audience members as reward.

After the Horsemen rob a bank in Paris, Rhodes is partnered with Alma (Henley Reeves), a desk agent from Interpol, and the pressure is on to solve the puzzle and stop the robberies. Rhodes tracks down the infamous magic-debunking Thaddeus Bradley (Morgan Freeman) and enlists his help to solve the puzzle. Along the way Rhodes realizes that with these magicians there is more than meets the eye, and he will have to start thinking outside the box if he wants to catch them before time runs out.

At its core, *Now You See Me* is a heist movie. A team of specialists is grouped together in order to pull off some amazing heists on a global scale.

see “*See Me*” page 19



**PICK A CARD:** Fast moving action such as Dave Franco’s fight scene with magic tricks carries this summer fare.

# Events::

## >GET LISTED

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

## ARTS

### Thursday, June 6

#### Blake Boyle at Tessera Fine Art Gallery

*Thu., June 6 to Mon., June 17*  
Andover artist, Blake Boyle has a new series of his colorful and imaginative drawings. Other artists in the gallery are Jillian Henning (ceramics), Candace Lowery (steampunk computer graphics) and Gary Pendergrass (steampunk sculptures). @Tessera Fine Art Gallery, 412 E. Douglas Ave.

### Friday, June 7

#### Mary R. Koch School of Visual Arts Student/Faculty Exhibition

*Fri., June 7 to Sun., July 7*  
Hundreds of works will be on display including paintings, ceramics, sculpture, jewelry and photography showcasing the varied mediums taught at the Wichita Center for the Arts. @The Wichita Center for the Arts, 9112 E. Central.

#### Why Portraits? A Conversation

6 p.m. Art discussion with Patrick Duegaw. @Wichita Art Museum, 1400 W. Museum Blvd.

### Saturday, June 15

#### Enameling Workshop with Kris Bohanan

1 p.m. This class is limited to 10-12 students. Recommended tools to bring are tweezers, needle-nose pliers, pallet knife or small spatula. Materials will be supplied. \$70 for class and materials. @Carriage Factory Art Gallery, 128 E. Sixth, Newton.

## Ongoing

#### Bridging Art & Science

*Sat., Feb. 23 to Sun., June 23*  
5 p.m. In this linear exhibit space located on Exploration Place's indoor bridge, enjoy pieces by local artists that illustrate the intermingling of art and science. Exploration Place @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 Wichita-Sedgwick County Historical Museum's collection. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

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

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

#### Wheatshocker Warhols

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

#### 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.

#### Tsate Kongia: Walking in Two Worlds, the Life of Blackbear Bosin

*Thu., May 16 to Thursday, Oct. 17*  
Exhibit celebrating the life and art of the Comanche-Kiowa artist and sculptor. @Mid-American All-Indian Center, 650 N. Seneca.

#### The Collectic Couple- Billy and Ariana Powell

*Fri., May 31 to Sat., June 8*  
Mechanical sculpture show. @Go Away Garage, 514 S. Commerce.

#### Reinvented: New Paintings by Harry Williford

*Fri., May 31 to Wed., June 26*

5:30 p.m. This Final Friday opening reception also features the sculptures of Don Lind. @Gallery XII, 412 E. Douglas.

#### Eunice Kim

*Fri., May 31 to Fri., June 7*  
6 p.m. Oil, pastel, watercolor and acrylic landscapes and still life. @Hana Next Door, 321 N. Mead.

#### Changing Seasons I, II and III

*Fri., May 31 to Sat., June 22*  
6:30 p.m. Artwork by Alisha Edinborough and Dina Griswold. @Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

#### Ray Turner: Population

*Sat., June 1 to Sun., Aug. 25*  
Portrait art. This show includes over 300 paintings, including many Wichita faces. @Wichita Art Museum, 1400 W. Museum Blvd.

## FILM

### Thursday, June 6

#### June IndieConnect

6:30 p.m. CreativeRush's monthly filmmaking, production and film enthusiast event will feature a special performance by Cutter J the Absurdist, who will also talk gear and equipment used in creating his music-video-art performances. Free. @R Coffeehouse, 1144 N. Bitting.

### Monday, June 10

#### Harry Potter and the Chamber of Secrets

6 p.m. \$5 regular admission or series passes are available for \$30. @Orpheum Theatre, 200 N. Broadway.

### Thursday, June 13

#### King Kong 80th Anniversary Screening

7 p.m. \$5 for adults, \$4 for seniors, military and students. @Orpheum Theatre, 200 N. Broadway.

## FOOD & DRINK

### Thursday, June 6

#### Hand Crafted Beer and Spirit Dinner

6 p.m. Wichita Brewing Company is hosting Scott Leopold from Leopold Brothers Small Batch Distillery for a special beer and spirit tasting dinner. This dinner will include a five-course meal and beer or spirit with each course. Must be 21. \$45. Contact Wichita Brewing Company for ticketing information. @Wichita Brewing Company, 8815 W. 13th.

## LECTURE

### Saturday, June 8

#### From Tura to Turner: A History of Portraits

2 p.m. Lecture on the history of portraits from the Renaissance to the present day. Free. @Wichita Art Museum, 1400 W. Museum Blvd.

### Wednesday, June 12

#### Meeting the Three M's: Learning the Basics of Marketing, Management and Money

3 p.m. This workshop and lecture is open to all interested in starting their own business. Free. @Eugene M. Hughes Metropolitan Complex, 5015 E. 29th St. N.

## LITERARY

### Thursday, June 6

#### Claire Caterer

7 p.m. Author Claire Caterer will read from and sign her new book, "The Key and the Flame." @Watermark Books & Cafe, 4701 E. Douglas.

### Wednesday, June 12

#### Khaled Hosseini

7 p.m. WSU and Watermark Books and Cafe host "The Kite Runner" and "A Thousand Splendid Suns" author in this discussion and signing of his new book, "And the Mountains Echoed." Tickets are available for pre-order through Watermark Books, by phone at 682-1181 or online at [www.watermark-books.com](http://www.watermark-books.com). \$28.95 plus tax, which includes a copy

of the new book. @Eugene M. Hughes Metropolitan Complex, 5015 E. 29th St. N.

### Thursday, June 13

#### Marlene Lee- "The Absent Woman"

6 p.m. Author Marlene Lee reads from and signs copies of her new book, "The Absent Woman." @Watermark Books & Cafe, 4701 E. Douglas.

## NATURE

### Saturday, June 8

#### 29th Annual Walk With Wildlife

9 a.m. A one mile walk displaying over 50 species of native Kansas wildlife at GPNC. All ages. \$2. @Great Plains Nature Center / Chisholm Creek Park, 6232 E. 29th N.

## SPECIAL

### Thursday, June 6

#### Riverfest Marketplace

*Thu., June 6 to Sat., June 8*  
This temporary Marketplace will be a part of the closing weekend of Wichita Riverfest. The Marketplace will highlight local businesses, including hand-made vendors from Onion Tree, The Missing Link, Katmandu, Foam on the Range, Tucker's This, That and Other Crap and many more. There will also be live music and a variety of food. @Century II, 225 W. Douglas.

### Saturday, June 8

#### Loving Day Wichita

1 p.m. Loving Day celebrates Supreme Court decision: Loving vs. Virginia, which, on June 12, 1967, rules that prohibiting interracial marriage was unconstitutional. Celebrate with free food, games for kids and adults, and booths from local vendors. All ages. Free. @Kiwanis Park, 5101 W. 2nd St. N.

### Sunday, June 9

#### Comedy Open Mic

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

### Monday, June 10

#### Sloppy Joe Improv Troupe

7 p.m. This is the summer show for Newman's Sloppy Joe Improv Troupe. Free. @Mead's Corner, 430 E. Douglas.

### Wednesday, June 12

#### LHV Farmers' Market

*Wed., June 12 to Wed., Oct. 16*  
Every Wednesday from 7 a.m. to 11 a.m. on the corner of Douglas and Oliver. @Extraordinaire Day Spa, 4715 E. Douglas.

#### Delano Community Farmers' Market

*Wed., June 12 to Wed., Sept. 25*  
Wednesday evenings from 5 p.m. to 7 p.m. @Lawrence-Dumont Stadium, 300 S. Sycamore St.

### Friday, June 14

#### Tunes+Tallgrass on the Terrace Summer Kick-Off

7 p.m. Wichita Art Museum and the Tallgrass Film Association join forces to inaugurate the museum's new outdoor terrace. Sundog Surf band will begin this event followed by a screening of "The Endless Summer" after dusk. Several of Wichita's food trucks will be on hand and beer and wine will be available for purchase. @Wichita Art Museum, 1400 W. Museum Blvd.

## THEATER & DANCE

### Thursday, June 6

#### You Take the Cake

*Thu., June 6 to Sun., June 30*  
An original comedy set in a Prohibition-era bakery follows the lives of gangsters, vagrants, a cop and a would-be-actress who bakes cakes. Contact Kechi Playhouse for ticketing information. 744-2152. \$11 on Thursday, \$12 on Friday and Saturday. @Kechi Playhouse, Oliver and 61st St. N., Kechi.

#### The Bilking of Lord Bilgeworthy, or Froggy Went

#### A-Courtin'

*Thu., June 6 to Sat., June 8*  
Part of Doc MacDougals's Miraculous Melodramas. Doors open at 6:30. The Saturday-only Dinner Theater will start at 6. Thursday and Friday tickets are \$10 youth, \$12 adults, Saturday Dinner Theater prices are \$22 youth and \$24 for adults. @Old Cowtown Museum, 1871 Sim Park Dr.

#### The Dixie Swim Club

*Thu., June 6 to Sun., June 23*  
Five Southern women, whose friendships began many years ago on their college swim team, set aside a long weekend every August to recharge those relationships. Thursday-Saturday shows will start at 8p.m. The Sunday show starts at 7p.m. For reservations call 686-1282. \$14 adults. \$12 for students, military and seniors. @Wichita Community Theatre, 258 N. Fountain.

#### Butch Cassidy and the Can't Dance Kid or You Polka, You Brought Him

*Thu., June 6 - 6 p.m. to Sat., July 20 - 6 p.m.*  
Following dinner and Butch Cassidy, Mosley Street presents "Motown Mania," a musical comedy revue. \$17-\$27. For group rates, contact Mosley Street Melodrama. @Mosley Street Melodrama, 234 N. Mosley.

### Friday, June 7

#### Ballet in the Park- A Prairie Tale

7 p.m. Ballet Wichita presents "A Prairie Tale" which follows Macy the monarch as she migrates south, making new friends on her flight across Kansas. Featuring original music written and performed by Tom Page and Wayne Long. All ages. Free. @Riggs Park, 71st Street South and Seneca, Haysville.

#### Shakespeare in the Park: "The Two Gentlemen of Verona"

7 p.m. All ages. Free. @College Hill Park, Douglas and Circle Dr.

### Saturday, June 8

#### Ballet in the Park- A Prairie Tale

11 a.m. Ballet Wichita presents "A Prairie Tale" which follows Macy the monarch as she migrates south, making new friends on her flight across Kansas. Featuring original music written and performed by Tom Page and Wayne Long. All ages. Free. @Old Town Warren, 353 N. Mead.

#### Shakespeare in the Park: "The Two Gentlemen of Verona"

7 p.m. All ages. Free. @Hap McLean Park, 1198 E. 69th St. N.

### Sunday, June 9

#### Ballet in the Park- A Prairie Tale

1 p.m. Ballet Wichita presents "A Prairie Tale" which follows Macy the monarch as she migrates south, making new friends on her flight across Kansas. Featuring original music written and performed by Tom Page and Wayne Long. All ages. Free. @Kansas Aviation Museum, 3350 George Washington Blvd.

#### Shakespeare in the Park: "The Two Gentlemen of Verona"

7 p.m. Free. @Riggs Park, 71st Street South and Seneca, Haysville.

### Wednesday, June 12

#### Monty Python's Spamalot

*Wed., June 12 to Sun., June 16*  
Wednesday-Saturday doors open at 7:30 p.m. Sunday matinee doors open at 6:30. Contact Music Theatre of Wichita for more ticketing information. Evening tickets are \$60-\$24. Matinee tickets are \$52-\$22. @Century II, 225 W. Douglas.

### Thursday, June 13

#### National Theatre Live presents "The Audience."

1 p.m. Academy Award winner, Helen Mirren reprises her role as Queen Elizabeth II in this live broadcast. \$15. @Louise C. Murdock Theatre, 536 N. Broadway.

### Friday, June 14

#### Shakespeare in the Park: "The Two Gentlemen of Verona"

7 p.m. All ages. Free. @Buffalo Park, 450 Maize Rd. N.

# I could kill you from very far away

**But I'd really rather not, if it's just the same to you.**

by Elizabeth Stevenson  
estevenson@f5paper.com

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

I have never been interested in guns; in fact, I didn't even like to make gun shapes with my thumb and index finger when playing "cops and robbers" on the playground — remote "killing," even at that age, seemed like such a cowardly act.

If someone casts aspersions upon your orthodontic headgear, or questions your interpretation of the dodgeball rules of engagement, the correct response is to kick the offender smartly in the shin, not run away and "shoot" them from behind the monkey bars. Plus, guns are scary looking — gleaming black, hard-edged, sinister devices that showed up in the kind of movies I hated, used by characters that I suspected were not kind to their mothers. There isn't much of a gun-worship culture in Canada, so my perspective was consistently uninformed and negative. When I was informed that I would be expected to not only fire a rifle in the army, but actually sleep with one, I prepared myself for the worst.

The first day on the firing range was equally fascinating and terrifying — having never even seen a real rifle before, I had to reluctantly admit that it really was a remarkably intriguing little piece of machinery. However, holding a fully loaded weapon scared the shit out of me, and I started to shake so violently that I couldn't even get a good look through the sight.

We were being taught to hit a target at varying distances, from standing, kneeling and prone positions, and the instructor briskly moved through his talking points: never, ever point a loaded, or unloaded, weapon at anyone, including yourself; keep the safety on until you are ready to fire; never, ever rest your trigger finger on the trigger itself, instead, hold it parallel to the barrel, pointing down-range, until you have released the safety and are in position to shoot; regulate your breathing and relax your muscles, but not too much; grasp the rifle firmly, but not too firmly; and squeeze the trigger without pulling it.

With all of this new information spinning crazily through my head, and shaking like a leaf, I knelt down on the ground, wiped away the waterfall of sweat pouring into my eyes and tried desperately to line up the target in my sight, carefully released the safety, held my breath ... and fired.

Oh. My. God.

Everything changed in that instant. My body stilled, my mind opened up and by the time the smoke cleared, I knew this was something I had been born to do. Master Corporal McLean was speechless, standing behind me with his mouth gaping open like an idiot, paralyzed with astonishment. Bullseye.

Shaking himself out of his stupor, he sneered, "Beginner's luck, Stevenson! Enjoy it while you can, because that sure won't happen to YOU again!"

I cocked my rifle, preparing my second shot. I felt confident and relaxed, even happy in a way that I thought the army had brainwashed out of me forever. I was suddenly and completely in my element, and even the cloud of halitosis being emitted by the grimacing face of our Master Corporal from over my left shoulder could not distract me from the task at hand.

I lined up the target, breathed in and out, waited until I felt just so, moved my finger smoothly to the trigger and squeezed.

Bullseye again.

Master Corporal McLean froze for a second and then coughed awkwardly, murmuring, "Keep practicing, Stevenson, maybe you'll get it right some day," and stalked off.

When I went back to sit on the bench, my whole section just stared at me blankly. Freddo couldn't stop smiling: evidently proud, for the first, and probably last time, to be associated with Private Stevenson.

That was a very good day, and I wondered if perhaps my accidental enrollment in the military would not turn out to be a total disaster. The following week I was notified that Master Corporal McLean had approved my promotion to Sniper School, and, from henceforth, hated him just a little bit less.

My sniping skills seemed harmless, for lack of a better term, until I received a strange letter a few years later, bearing an official Government of Canada postmark, while living in England above a tiny pub in East London.

I had been honorably discharged at the end of my service, and never dreamed I'd hear from the army again. Furthermore, I had just moved out of my friend's parents' basement and relocated to The Railway Arms, a spontaneous decision I had not shared with my Canadian friends and family, and hardly anyone in England either — I hadn't even changed my address with the Royal Mail yet. So, imagine my surprise when I opened the letter and discovered that, not only had the army somehow found me, but worse yet, my unit was on call to be sent to Bosnia, and they hoped I would be available to pop by and do a bit of sharp-shooting on their behalf.

This was inconceivable, and unac-

ceptable. I would rather die myself than dispose of someone else in cold blood, and I immediately began plotting avoidance strategies. Get new teeth and fingerprints and change my name? Marry a Bosnian rebel and plead conflict of interest? Flee to America?

Fortunately, I was eventually let off the hook, for reasons that were never made particularly clear. I think my architecture degree may have had something to do with it, as I heard somewhere (absolutely unverified information) that armies prioritize the troops they send to war: people with "useful" professions, other than shooting, are held back as long as possible. This could have been just a rumor or urban myth, but I didn't really care.

As far as I was concerned, this false alarm was a sign. I was scared straight: I vowed to never touch a gun again, and would try as hard as I could to forget everything I had learned.

This proved to be a little more difficult than expected. A couple years ago, my husband, "Ralphie," wanted a Red Ryder BB Gun more than anything for Christmas. Even though I strongly disapproved, I bought it for him, and enjoyed several months of goodwill and get-out-of-jail-free cards as a result.

One afternoon, he and a good friend, "Matthew" (all names have been changed to protect the egos of cocky and arrogant boys), were plinking out back in the train yard behind the Fisch Haus.

I had wandered out to say hi, and found Matthew deep in concentration, firing away at a beer can perched on an old tire about 30 meters away. He hadn't hit it yet, and had already wasted several million BBs trying, so I generously offered to save him the ammunition and frustration and knock it off for him. Matthew snorted derisively and passed me the gun, positing the theory that it would be folly for me to even try. Raising his eyebrows and stifling a smile, Ralphie looked on with interest, clearly not wishing to ruin the surprise.

Matthew had a tendency to assume superiority in some matters, and was not overly modest in his demeanor, so Ralphie was understandably loath to hinder the inevitable, and vicariously satisfying, resolution of this turn of events.

I shot a practice round at a train car in the opposite direction, to get a sense of the Red Ryder, and then spun back around to take aim at the beer can. By this time, Matthew was cackling away like an old lady, blatantly eager to witness my failure, as I, too, can be occasionally and similarly non-humble.

I breathed out smoothly, inhaled, rested for a moment until "the feeling" came over me, and then pulled the trigger. The can, of course, flew off the tire and skittered out of sight.

Hearing someone scream "WHAT THE FUCK?!" at me had never felt better.



ELIZABETH STEVENSON

VAGABOND

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**"Monsanto" from page 2**

said in a press release, "Food companies are in the best position to determine what type of information meets the needs and desires of their customers." Yes. That's why we had to mandate that they use nutrition labels on everything — because they are sooo good at supplying the information that meets the needs of customers.

Clearly, Monsanto doesn't want its Genetically Modified Organism foods labeled because it thinks that then no one would buy that food. And then Monsanto couldn't sell it. Well, that's Monsanto's own bad marketing problem and nothing more.

To tell people that they don't have a right to know what they are eating is ridiculous. It's like saying that they don't have a right to know if the person who is giving them a ride home has been drinking. I mean, if you can't tell the difference between a drunk person and a sober person until the drunk runs into a parked car, then what's the harm? Because the only test you have may be fatal or severely damaging.

Free-market libertarians should rejoice at this opportunity for a chance for the public to truly find the actual value of GMO crops by being given a chance to vote with their dollar — a free market is only as accurate as the information that goes into the transaction.

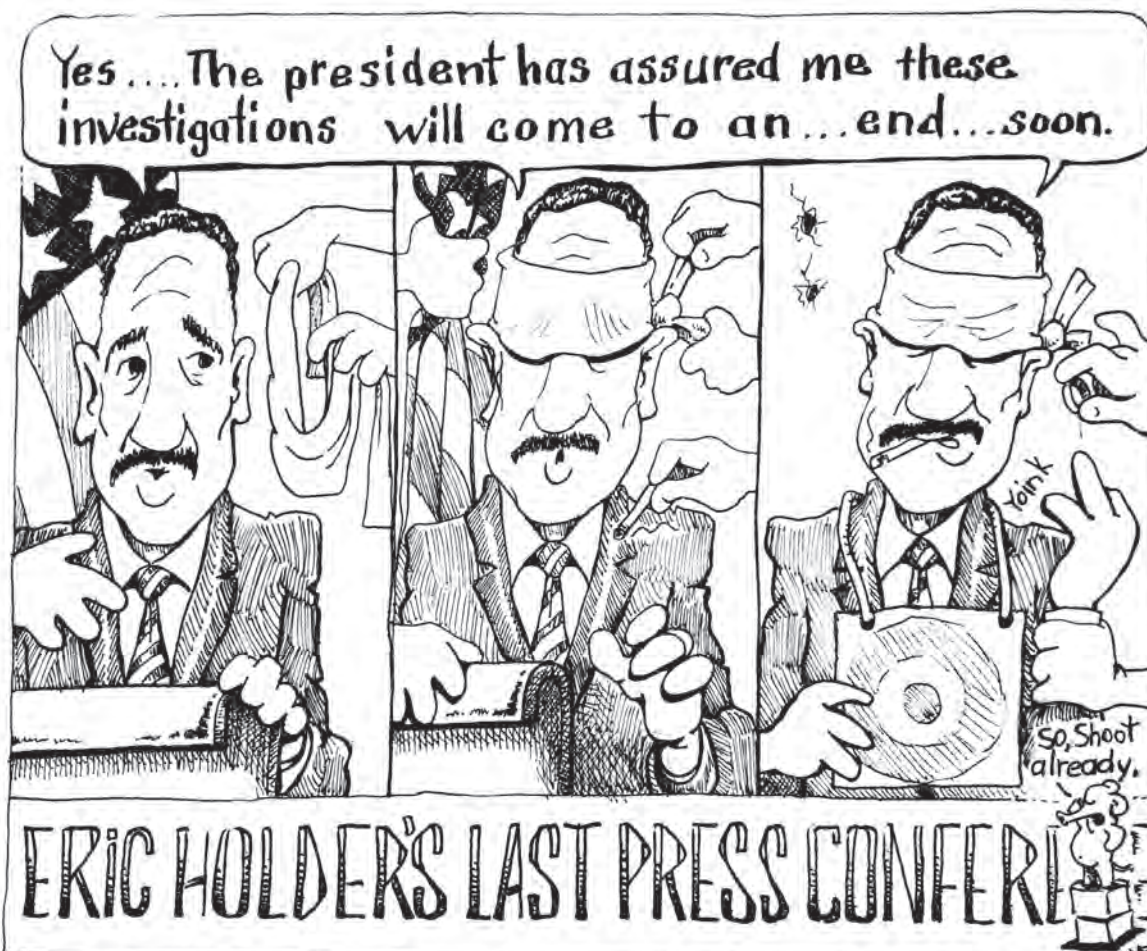
The harm or benefit of GMOs is debatable. And that's fine. Maybe they are totally, completely awesome. Maybe they are death on a stick.

What should *not* be happening is an effort to protect GMO makers from liability (if they are safe, there shouldn't be a problem; if they aren't safe, well, guess what — they should be sued for it) or the effort to make GMOs an invisible commodity for consumers.

If GMOs aren't important, then Monsanto shouldn't be suing farmers out of business. If it is important, then consumers should have a right to decide if it's something they want to buy.

As it is right now, I don't actually have any objection to GMO crops for any health or safety reasons. But I do object to Monsanto's business practices. And I want to financially punish them by not buying the very crops that Monsanto has drunkenly run into farmers with. I want to punish Monsanto and the farmers who do business with it. But there's no way for me to know how to make that economic vote without GMO labeling.

You may not care about the business practice. You



**BY MIKE PIVONKA**

may not care about the health implications. You may not care about the environmental implications. There are a dozen other things that you may or may not care about related to GMOs. But we should all get a chance to fully participate in the economic decision to use the

product. We should get a chance to vote with our dollar.

Monsanto doesn't want us voting. It doesn't want us to vote with our ballots, our judges or our pocketbooks. And while I'm sure it sees itself as a benevolent dictator, it's really just a big asshole.

**"Letters" from page 2**

weeds and insects that have developed an ability to resist pesticides. GMOs threaten biodiversity by outcrossing with surrounding fauna and altering their role in ecological systems and by promoting genetic homogeneity and monocultures. Monsanto and other biotech groups have been gobbling up seed companies and discontinuing conventional products in order to provide only GM versions. Biotech companies now control most of the world's seed market and Monsanto controls the most seed of all. This allows Monsanto to sue farmers who save seed and even farmers who never planted GM products after a neighbor's seed blows into their crops. Worse, it gives this one company far too much control over vital resources that are critical to sustaining human life.

One of the most devastating social impacts that can be attributed to Monsanto is the farmer suicide epidemic in India. Monsanto promised farmers that their bollworm-killing cotton seeds would provide enormous yields. Instead,

many crops succumbed to aphids when farmers could not afford the expensive pesticide needed to control these pests. Crop failures and the expense of more seed created formidable amounts of debt that farmers simply could not recover from. Farmer suicides since the introduction of GM cotton have substantially increased and these farmers typically kill themselves by drinking Roundup in protest.

Recently, biotech lobbyists encouraged anonymous legislators to add a rider that protects U.S. biotech firms from litigation if their GMO seeds are found to be harmful. This section of budget appropriations act H.R. 933 is infamously coined "The Monsanto Protection Act" and was a major catalyst for the international March Against Monsanto.

Mr. Darrah asserted that agri-giants like Monsanto have increased crop yields over the years but the Union of Concerned Scientists released a report in March 2009 which found that genetic engineering has generally failed to increase crop yields in the United States. Hybrids have improved crop yields, but

hybrids are not GMOs. Hybridization and genetic modification are two very different things. Comparing the two is at least a little like comparing mixed-breed puppies to whatever that thing was that Jeff Goldblum became in the 1986 film version of *The Fly*. GMOs have done little, if anything, to reduce world hunger because there is already plenty of food to go around; it is simply not effectively distributed. Soon, according to a report on CBS News, we may have Monsanto to thank for *increasing* food prices. Studies show that organic farming is both sustainable and capable of reaping rich harvests. Organic food is only expensive because the market is small. Prices will go down as consumers turn to organic options. Affordable GMO-free options are available right now at our local farmers markets or in our own backyards. We don't even need GMOs.

Mr. Darrah argued that Monsanto is not evil. You may not have considered some of the meanings of that term. ("That which causes harm, misfortune, or destruction: a leader's power to do both good and evil." Or "Causing ruin, injury,

or pain; harmful: the evil effects of a poor diet.") Malevolent intent isn't even necessary to earn the description, but I would argue that Monsanto's intentions have been plainly malevolent. Bulldozing "anything that is an obstacle on the path to their goal" of making obscene amounts of money is evil intent of the worst kind. Do you excuse the mafia for doing the same? They, too, are simply hyper focused on the goal of making money. Do you really see a difference between ignoring existing laws and paying big bucks to manipulate the laws in your favor? Monsanto, a multibillion dollar multinational corporation that enjoys the same privileges of common citizens, has far greater impact on our elected officials than we can possibly have unless we stop feeding the beast and find our food elsewhere. There are things that money simply should not be able to buy and human welfare, environmental integrity and elected officials are at the top of the list. I think we can satisfactorily conclude that Monsanto is, indeed, an evil company.

—Liesl Wright, Wichita

## ASTROPOOP!

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

**Aries:** (March 21 — April 19)  
Week rating: F3  
Your next romance involves a short-term trader who chews artisan bubble gum. This week: Mow the lawn and enjoy the aroma of freshly cut grass.

**Taurus:** (April 20 — May 20)  
Week rating: F2  
After reading extensively on the housing collapse, you'll decide your dream home is an Airstream trailer. This week: Go bowling with grapefruits.

**Gemini:** (May 21 — June 21)  
Week rating: F4  
Replace your lawn with rocks to save water. This week: Show your Linwood pride!

**Cancer:** (June 22 — July 22)  
Week rating: F1  
Your arresting green eyes will, weirdly, actually get you arrested soon. This week: reconsider posting those home-made "I <3 the IRS" T-shirts on Etsy.

**Leo:** (July 23 — Aug. 22)  
Week rating: F5  
You'll soon discover an entirely different Wichita west of 119th Street. This week: Abstain from pinning Popsicle recipes from Pinterest.

**Virgo:** (Aug. 23 — Sept. 22)  
Week rating: F3  
Now is the time to paint your house fuchsia. This week: tweak your signature recipe for chicken Vindaloo.

**Libra:** (Sept. 23 — Oct. 23)  
Week rating: F2  
The Mary Tyler Moore Show will inspire your next career. This week: Buy all of your clothing two sizes too large at Goodwill, then take them in.

**Scorpio:** (Oct. 24 — Nov. 21)  
Week rating: F4  
Now is the time to start a pedi-cab business downtown. This week: Bake some cookies that could double as gravel.

**Sagittarius:** (Nov. 22 — Dec. 21)  
Week rating: F3  
You're going to meet your next BFF at Riverfest. This week: Make it official at Official Barbecue.

**Capricorn:** (Dec. 22 — Jan. 19)  
Week rating: F2  
Spangles is the perfect place to finish writing your novel. This week: Fall in with a wild group of angry pescatarians.

**Aquarius:** (Jan. 20 — Feb. 18)  
Week rating: F5  
Now is not the time to brag about your job interview at Via Christi. This week: Imagine how the song "Love in an Elevator" would change if revised to "Love in a Wheat Elevator."

**Pisces:** (Feb. 19 — March 20)  
Week rating: F4  
Watch out for emotional pitfalls. (You'll see them coming, since you're so intuitive.) This week: Ask about an internship with Running Dove Press.

## ¡Ask a Mexican!

### MUY CALIENTE SUMMER EDITION

by Gustavo Arellano  
themexican@f5paper.com

**D**ear Readers: The U.K.'s spectacular *Guardian* newspaper has asked if I could field some questions for their readers as part of the paper's summer travel package — turns out Brits want to know more about Mexican food! Let's be benevolent toward those buggers: their idea of what our *comida* constitutes comes solely from their *gabacho* cousins, and not from any actual Mexicans. *Gracias* to the *Guardian* for the opportunity, and mark my words: we Mexicans are going to avenge the Armada, with the Irish as our wingmen. So, without further ado...

**Dear Mexican: I'm a Brit who's traveling to New Mexico and Texas during the summer. We love our Tex-Mex in England — all that chili and yellow**

**cheese! So where can I get the good stuff?**

**The Boy with the Nachos in His Side**

Dear Limey: For starters, you're NOT going to find much chili and yellow cheese in New Mexico, or even in all parts of Texas — the two states have about as much in common as *Doctor Who* and *Star Wars*. New Mexico is most famous for its Hatch chiles, fulsome, fleshy peppers from the southern part of the Land of Enchantment that the state's residents either eat whole, grill and place inside cheeseburgers (the Blake's Lotaburger chain is famous for their version) or turn into a stew. That state's Mexican food is unique because it dates back to the days of the Spanish conquistadors, back when you Brits were still eating each other at Jamestown. You should think of Texas, meanwhile, as the Indian subcontinent: a large, unwieldy, country of countries with edible brim-



**¡ASK A MEXICAN!**

stone (curry for the Asians, salsa for the Mexis) the sole unifier. Because you want to visit New Mexico as well, you'll probably only be able to travel to El Paso — make sure to stop by Chico's Tacos and order the rolled tacos, what us Yanks call taquitos. Just in case you travel elsewhere in Texas, here's a brief primer on Tex-Mex faves: in San Antonio, the natives eat puffy tacos, which look like Cornish pastys inflated to its golden, crispy extreme. South Texas is famous for barbacoa (a slow-roasted cow's head) and cabrito (slow-roasted kid — have the Pakis taught y'all to eat goat yet?). Texas is also the land of nachos, so do me a favor, Boy: remind them that they stole the idea of vile yellow goop poured over crunchy trash from your Welsh rarebit.

**Do we have authentic Mexican food**

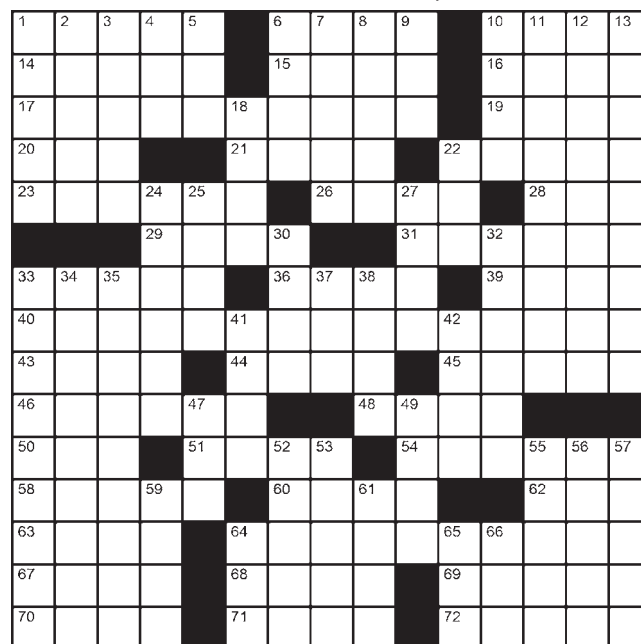
see "Mexican" page 19

## Jonesin' Crosswords "The Quiet People" — they still make an impression.

by Matt Jones

### ACROSS

- 1 Cup in some coffeehouses
- 6 Bounce back
- 10 Superficial, as speech
- 14 Clear jelly
- 15 A little depressed
- 16 Letter from Iceland?
- 17 Quiet person with a Scottish accent?
- 19 Me, myself \_\_\_\_
- 20 A gazillion years, seemingly
- 21 Friendly lead-in
- 22 Began to eat
- 23 Quit the chess game
- 26 Indigo and such
- 28 Hit hard, as with a ball
- 29 Dish the insults
- 31 Decrease
- 33 For face value
- 36 Designer Cassini
- 39 Boo-boo
- 40 Quiet person who oversees new family additions?
- 43 Sommelier's stat
- 44 Birth certificate info
- 45 "Green \_\_\_\_"
- 46 Ventura County city
- 48 Supposedly insane Roman ruler
- 50 34-down craft
- 51 1952 Winter Olympics site
- 54 Secret place?
- 58 Dilate
- 60 Abbr. near a 0
- 62 Ottoman title
- 63 Month of the Jewish calendar
- 64 Quiet person who moderates debates?
- 67 Film spool
- 68 Peel, as an apple
- 69 "Real Housewives of..." aier

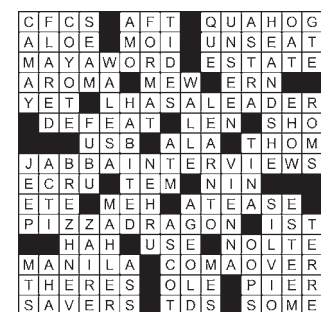


- 70 This, in Spain
- 71 Tiny marchers
- 72 Pump parts

### DOWN

- 1 Electric-dart firer
- 2 "... who lived in \_\_\_\_"
- 3 Covers
- 4 Male customer, to a clerk
- 5 "The Name of the Rose" author
- 6 Dwindles
- 7 Did part of writing a crossword
- 8 "Time's a-wastin'!"
- 9 Poetic contraction
- 10 Color in Cologne
- 11 Inflation driver?
- 12 Site with the slogan "Film. Biz. Fans."
- 13 Samadhi concept
- 18 Longtime Georgia senator Sam
- 22 UK mil. award
- 24 Liqueur from the Basque country
- 25 Pink, in a nursery

### LAST WEEK'S ANSWER



- 27 Round breakfast brand
- 30 Painter of "The Naked Maja"
- 32 Business bubble that burst
- 33 "Carry on, then"
- 34 Its pilot episode introduced The Smoking Man
- 35 It may involve sitting side-by-side on a bench
- 37 On the \_\_\_\_ (running away)
- 38 \_\_\_\_ Prairie, Minn.
- 41 Wraps up
- 42 Henry VIII's last wife Catherine
- 47 "Parks and Recreation" character Swanson
- 49 Make
- 52 "Mean Girls" actress
- 53 Dizzying pix
- 55 Of Benedict or Francis
- 56 "OK, so what's the answer?"
- 57 Some Value Menu dishes
- 59 Marie Claire competitor
- 61 Female flockmates
- 64 Detox place
- 65 Conan's current home
- 66 Elemento numero 79

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# LiveMusic:: CRANK IT UP

## >GET LISTED

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



**BUT WILL THEY WATERSKI?: The Go-Gos headline the River Festival's Beach Party on Saturday, June 8, and should take the stage at 8:15.**

COURTESY PHOTO

### Thursday, June 6

**Riverfest: Tom Page**  
11:30 a.m. Food Court Stage located on Century II Drive. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Riverfest: Razz, Team BSR and First Phaze Dance Team**

4:30 p.m. Food Court Stage located on Century II Drive. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**L. Wayne Jones**  
5:30 p.m. @Pumphouse, 825 E 2nd.

**Riverfest: Nouveau Quintette**  
6 p.m. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Carrie Nation and the Speakeasy, Spirit of the Stairs and Ophiel**  
7 p.m. \$8 advance, \$12 at the door. @The Brickyard, 129 N. Rock Island.

**"Zen Cowboy" Chuck Pyle**  
7 p.m. This is the first concert in the Ulrich Museum's free, outdoor music series, "Art For Your Ears." Free. @McKnight Art Center, Wichita State University.

**Julian Vaughn**  
7:30 p.m. Part of Bradley Fair's Summer Jazz series. Concert will take place on the plaza overlooking Bradley Fair Lake. Free. @Bradley Fair, 21st and Rock.

**Riverfest: Big Bad Voodoo Daddy**  
8:15 p.m. All ages. Free admission with River Festival button. @Kennedy Plaza, 225 W. Douglas.

**Soundtrack to the Soul and Michael Garfield**  
9 p.m. @John Barleycorn's, 608 E. Douglas.

**Jason and the Punknecks**  
9 p.m. @Pumphouse, 825 E 2nd.

**Living Ghost, Mancey Drew and Self Mutilator**  
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

### Friday, June 7

**Riverfest: Brad Connor and Jim Vegas**  
11:30 a.m. Food Court Stage located on Century II Drive. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Riverfest: Carson Mac and Raging Sea**  
4:30 p.m. Food Court Stage located on Century II Drive. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Clone of Joon Kim and Renea Abdallah**  
5 p.m. Free. @Hotel at Oldtown, 830 E. First.

**Randy Zellers and Seth Carrithers**  
6:30 p.m. Free. @Hereford House, 1400 Terradyne Drive, Andover.

**Monophonics and Project H**  
7 p.m. All ages. \$12.50-\$15. @The Cotillion, 11120 W. Kellogg.

**Josh Davis Quartet**  
7:30 p.m. Free. @Larkspur Bistro, 904 E. Douglas.

**The Source**  
8 p.m. Free. @Ya Ya's Eurobistro, Bradley Fair, 8115 E. 21st N.

**Riverfest: Neon Party with DJ Carbon and XV**  
8 p.m. Pavilion Stage. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Riot Nurse, Librium and Fractured Form**  
8 p.m. @Betty's Runway Lounge, 4000 S Broadway.

**Byron J. Love and Erik Mallory**  
8 p.m. All ages. No Riverfest button necessary. Donations welcome. @Anna Murdoc's Cafe, 209 E. William, Ste. 101.

**Lady and the Tramps**  
8 p.m. Free. @Pumphouse, 825 E 2nd.

**Faux Reality**  
8 p.m. All ages. Free. @Mead's Corner, 430 E Douglas.

**Riverfest: Big Head Todd and the Monsters**  
8:30 p.m. @Kennedy Plaza, Wichita River Festival, 225 W. Douglas.

**Becoming Atlas, Anialas and Mabel**  
9 p.m. \$5. @Lizard Lounge, 300 S. Greenwich.

**LeLe DJ and Softie**  
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

**Charlie Shooter**  
9 p.m. @Snoops, 2301 E. Mt. Vernon.

**Crush, Vehicles and DeathBlack Flowers**  
9 p.m. @John Barleycorn's, 608 E. Douglas.

### Saturday, June 8

**Riverfest: Czech Republicans and Laughing Feet**  
11 a.m. Food Court Stage located on Century II Drive. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Riverfest: Jazz Journey**  
1:30 p.m. Pavilion Stage. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Riverfest: Beach Party featuring The Go-Gos with Sunshine the Bunny, Jenny Wood Band, and Me Like Bees**

2 p.m. This event will also feature Ukulele Society and hula girls. All ages. Free admission with River Festival button. @Kennedy Plaza, @Wichita River Festival, 225 W. Douglas.

**Riverfest: Czech Republicans**  
2 p.m. Star Lumber Floating Stage. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Riverfest: School of Rock and Uche and The Crash**  
4 p.m. Food Court Stage located on Century II Drive. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Pina Brothers**  
5 p.m. Star Lumber Floating Stage. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Joon Kim and Renea Abdallah**  
5 p.m. Free. @Hotel at Oldtown, 830 E. First.

**Rudy Love and The Love Family with Kool Kat Daddy Band**  
7 p.m. For tickets and information call 390-3416 or 303-4701. \$15 in advance, \$20 at the door. @Riordan Clinic, 3100 N. Hillside.

**Riverfest: Wade Bowen and Logan Mize**  
7 p.m. Pavilion Stage. All ages. Free admission with River Festival button. @Wichita River Festival, Various locations.

**Jazz Forum with Lisa Hittle**  
7:30 p.m. Free. @Larkspur Bistro, 904 E. Douglas.

**Young Survivorship Benefit Concert with Livy High**  
8 p.m. Presented by the Leukemia and Lymphoma Society. @Revolution Rock Bar, 233 N. Mosley.

**The Suede Panther**  
8 p.m. @Pumphouse, 825 E 2nd.

**The Tenors**  
8 p.m. \$15-\$100. @Orpheum Theatre, 200 N. Broadway.

**Blue Eyed Soul**  
8 p.m. Free. @Ya Ya's Eurobistro, Bradley Fair, 8115 E. 21st N.

**End of Story, Barrelbright and The Many Colored Death**  
9 p.m. \$5. @Lizard Lounge, 300 S. Greenwich.

**Jessica Baker, Jordan Minnis, Lacey Cruse, Lily Dooman and Shantel Leitner**  
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

**Jenny Wood, Vehicles and White Lando**  
9 p.m. \$5. @Rock Island Live, 101 N. Rock Island.

**Seven Nation Army**  
9 p.m. @John Barleycorn's, 608 E. Douglas.

**Raging Sea**  
9:45 p.m. Free. @Public at Brickyard, 129 N. Rock Island.

### Sunday, June 9

**Claire Lynch Band**  
3 p.m. All ages. \$10. @Bartlett Arboretum, Kansas 55, Belle Plaine.

**Front Porch Blues**  
6 p.m. Free. @Snug Harbor, 845 S. Christine.

**Lamb of God, Decapitated and Ancients**  
6:30 p.m. All ages. \$25-\$29. @The Cotillion, 11120 W. Kellogg.

### Monday, June 10

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

### Tuesday, June 11

**Haymakers**  
5:30 p.m. \$3 for Botanica members. \$7 for non-members. @Botanica, 701 Amidon.

**Greg Adams**  
7:30 p.m. @Bradley Fair, 21st and Rock.

**Cricket Ensemble and Jason Zeh**  
9 p.m. @Kirby's Beer Store, 3227 E. 17th.

### Wednesday, June 12

**Ask An Adult**  
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

### Thursday, June 13

**Greg Adams and East Bay Soul**  
7:30 p.m. All ages. Free. @Bradley Fair, 21st and Rock.

**The Back Room (Goth Night)**  
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

### Friday, June 14

**Brandon Graves Drum Clinic, featuring the Wrong Kata Trio**  
7 p.m. @Midwest Drum & Percussion, 2228 E. Douglas.

**Tornado Rose**  
9 p.m. @Pumphouse, 825 E 2nd.

**Ms. Lady Dee and the Boyz**  
9 p.m. @Betty's Runway Lounge, 4000 S Broadway.

**Astral Menace, Cricket Wand and Feeder Gainer**  
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

### "Movies" from page 12

**Rating:** F4  
**Short review:** A well-crafted, fun time at the movies despite having a little trouble finding the balance between high fantasy and darker emotional overtones. And Franco maybe isn't the most convincing con man wizard.  
**Palace West:** 1:25, 4:20, 7:20 with 10:15 p.m. Fri-Sat and 10:45 a.m. Tue

**Genre:** Horror, Sci-Fi, Thriller  
**21st St Warren:** 12:50, 1:45, 3:30, 4:30, 6, 7:10, 8:30, 9:45; **13th Ave Warren:** 1:15, 2:10, 3:50, 4:45, 6:20, 7:20, 9, 9:45

### Quartet (PG-13)

Starring Maggie Smith, Michael Gambon, Billy Connolly. Directed by Dustin Hoffman.  
**Plot:** At a home for retired musicians, the annual concert to celebrate Verdi's birthday is disrupted by the arrival of Jean, an eternal diva and the former wife of one of the residents.  
**Genre:** Comedy, Drama  
**Palace West:** 1:20, 4, 6:45, 9 with 11:10 p.m. Fri-Sat and 10:50 a.m. Tue

### Star Trek Into Darkness (PG-13)

Starring Benedict Cumberbatch, Chris Pine, Zachary Quinto, Karl Urban, Zoe Saldana, Simon Pegg, John

Cho, Leonard Nimoy, Alice Eve. Directed by J.J. Abrams.  
**Plot:** After the crew of the Enterprise find an unstoppable force of terror from within their own organization, Captain Kirk leads a manhunt to a warzone world to capture a one man weapon of mass destruction.

**Genre:** Action, Adventure, Sci-Fi  
**Rating:** F5  
**Short review:** Star Trek Into Darkness crams intimate character development, political intrigue and massive thrill-ride effects and action spectacle setpieces into a compact and cohesive whole, producing a solid and entertaining piece of post-9/11 sci-fi social commentary.

**Derby Plaza Theatres:** 1:15, 4, 7:05, 9:55; **21st St Warren:** Noon, 12:30 (IMAX, 3D), 3:15, 3:45 (IMAX, 3D), 6:30, 7 (IMAX, 3D), 9:45, 10:15 (IMAX, 3D); **13th Ave Warren:** 12:30, 1:10, 3:40, 4:40, 6:45, 8, 9:40; **Warren Oldtown:** 6:30, 9:50 with 3:15 Fri-Sun and noon Sat-Sun

### Starts Wednesday

#### This Is the End (R)

Starring James Franco, Seth Rogen, Jay Baruchel. Directed by Seth Rogen.  
**Plot:** While attending a party at James Franco's house, Seth Rogen, Jay Baruchel and many other celebrities are faced with the apocalypse.  
**Genre:** Action, Comedy  
**Derby Plaza Theatres:** 7 Tue and 1:35, 4, 7:15, 9:45 Wed; **21st St Warren:** 1:20, 4:15, 7:10, 10:05 Wed-Thu; **13th Ave Warren:** 8:15 Tue and 1:20, 4:15, 7:10, 9:55 Wed

### New This Week

#### The Purge (R)

Starring Ethan Hawke, Lena Headey, Max Burkholder. Directed by James DeMonaco.  
**Plot:** A family is held hostage for harboring the target of a murderous syndicate during the Purge, a 12-hour period in which any and all crime is legalized.

**"After Earth" from page 13**

species that dissolves like Alka-Seltzer tablets if they come in contact with water — a species that decided to invade a planet 70.8 percent comprised of water — and all without a single protective suit in sight. Ah, *Signs*... how I'd hoped I'd scrubbed your stupidity from memory.

*After Earth's* core plot, in a nutshell, is of an adolescent trying to prove his worth not only to his ultra-strict military father but to himself. The two are supposed to be coming to terms emotionally with each other, but Will Smith's character is so stiff he's completely impenetrable. Shyamalan seems to be trying to overcome this by giving him some family-related flashbacks, but he's even stiff and impenetrable in *those*, so the technique fails. Smith has to *emote* and *respond* with some sort of recognizable emotional feedback. If his son has narrowly escaped danger, having a three-second shot of Smith sitting there and sighing without *any change in his poise whatsoever* is not effective. When Kitai eventually goes off on his father over a tragedy in their family's past over remote radio communication, it's a completely one way conversation — all Kitai, nothing from the father. What a bungle.

Outside of the poorly realized relationship dynamics, the film is a complete mess in a gob of aggravating ways.

There's been no human life on Earth in 1,000 years, but Daddy Smith warns Little Smith that life on Earth has evolved

specifically to kill humans. How did they manage that if there were no humans there? If the oxygen content ended up poor enough for humans to leave or die, how did all these animals survive?

In a future where hyperspace-capable spacecraft are regularly utilized, why is the best apparent weapon for fighting the alien invasion threat essentially a Darth Maul-esque dual-ended katana? What happened to, you know, *guns*?

Shyamalan's poor pacing completely robs the film of the tension it really needs to keep viewers on the edge of their seats. This movie should make the viewer feel *every second counts*. Instead, it just had me looking at my watch in the hope that it would eventually get *somewhere*.

As a sort of vanity project of the Smith family, I honestly think there was probably a good movie in Smith's basic concept, but the resulting heap has all the trademark ponderous, idiosyncratic weaknesses that have plagued Shyamalan's films for years. When it bombs, hopefully a chewing-out from the Hollywood heavyweight Smith clan will provide the constructive criticism to get this once promising director to do some earnest self-reflection. Then again, this is the director who cast *himself* in his critically reviled *Lady In The Water* as the writer who not only saves the world but will be martyred for doing so.

Either way, unless you like paying good money for a nap, stay away from *After Earth*.

**"See Me" from page 13**

What makes this movie unique from any other heist movie is the use of magic tricks. The slight of hand, the intriguing puzzles, and over the top stunts work seamlessly together to give a thrill ride for the ages.

For example, in one scene in the middle of the film Rhodes is pitted against one of the magicians, Jack Wilder (Franco), in hand-to-hand combat. Wilder, who is physically much smaller than Rhodes continuously gains the upper hand by using his slight of hand and magic tricks to dupe Rhodes and make him look like an idiot. This fast-paced use of special effects and camera work makes for a visual feast.

Though the film boasts, "the closer you think you are the less you will actually

see," the truth is, there isn't a bad seat in the house. From the sprawling camera views of the large magic stages to the elegantly designed chase sequences, there is way more to see in *Now You See Me* than the typical bank heist film. Heist movie fans will find their favorite formula enhanced for a unique viewing experience.

The only drawback to *Now You See Me* is that it is not an in depth character study, and many of the film's characters fail to go deeper than their surface set-ups.

For example, the character J. Daniel Atlas (Eisenberg) begins as the young arrogant magician and ends the film much the same way. Even though the characters are superficial they do brilliantly serve the plot, which will keep audiences guessing up to the final scenes.

**"Mexican" from page 17**

**in the United Kingdom? Black Legend Bloke**

Dear Limey: Yes, and no. My friends who have traveled across the pond always return with horror stories about the Mexican food there, and they all agree with the *Top Gear pendejos* — Mexican food in Britain IS refried sick. But it's still Mexican food. See, all tacos are created equal, but some tacos are more equal than others. When people ask about "authentic" food, they mean regional Mexican specialties that haven't achieved widespread

popularity ala tacos and tequila. A good place to try such dishes in the U.K. is London's Wahaca — their mescal comes from Mexico's rural regions, tinga is a meat preparation from Mexico City, and pibil is the pride and joy of the Yucatan. I'll only fault Wahaca for its silly name, a transliteration of the Mexican state of Oaxaca — you tea sippers too stupid to learn how to pronounce Nahuatl?

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

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**"Girl" from page 7**

known performers as Alison Krauss and The Dixie Chicks.

Many common themes run through *Pretty Good for a Girl*, and come up again and again in the stories of these women: the resistance of male performers to a woman joining them, or relegating her to the less regarded position of playing bass, explicit or implicit doubts that the woman had the talent to compete, or alternately that she got her gig by sleeping with a band member, the competing claims of motherhood and musicianship and many more. The performers profiled have different responses to these challenges, whether they stoically endured, or resolved to show the skeptical men they were twice as good as anyone else or something entirely different. Some chose to bring their children with them on the road. Some chose to hire nannies. Some chose to forgo parenthood altogether. They were all passionate about the music, and they had to be if they stood any chance of succeeding in a field that's difficult even for those with every advantage.

Some of the women are admirable and upstanding, while others come off as unpleasant and less than wholesome. Hicks Henry doesn't shy away from the seamier events or questionable opinions stated by her subjects, though she remains decidedly uncritical and nonjudgmental. This can be off-putting at times, but she seems to prefer to let the women speak for themselves, generously quoting them, or those that knew them. Often, information is scanty about the more obscure performers, but Hicks Henry presents what is available. Of course, the more popular acts, like Krauss or Rhonda Vincent or the Dixie Chicks, have longer, more detailed bios, both as a result of a greater amount of information, and the fact that they are still alive and available for direct interviews.

But the less well known performers are not skimmed, if it can be helped. Unless one is a deep student of bluegrass, it's guaranteed that at least a name or two will

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be unfamiliar. These women often have fascinating life stories, ranging from truly impoverished childhoods in the mountains to privileged coastal upbringings. Adultery, divorce, lifelong marriage, heartbreak and happiness. It's all on display, intertwined with the music that they all love.

This is, though, a book born of frustration and anger. Hicks Henry was annoyed and angry that the contributions of women to bluegrass were dismissed and minimized, even into the 1990s when the earliest seeds for the idea of the book began to take shape. (The book took a decade to complete.) This anger seeps through from time to time, but Hicks Henry is never less than straightforward and honest about it, and it never comes across as whining or pleading for special treatment. She interlaces her own story, and her love of bluegrass, into the book, connecting her own experiences and thoughts into the broader themes, and this serves to contextualize much of what she says.

If you are at all interested in this peculiar subset of music, or wish to become more versed in its history, or simply want to read about a lot of talented women overcoming obstacles, then *Pretty Good for a Girl* is the book for you.

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