

**FREE**  
LIKE SPEECH

Live music, P.20 | Events, P.14 | Movies, P.17  
Issue 17, Vol. 1 • June 27, 2013

**WEEKLY**  
EVERY THURSDAY



**F5**

*work like a farmer  
party like a rock star*

**>Final Friday blowout**

Every Final Friday spot and art gallery in the city on one giant map. *p.12-13*

**>Summer ales**

The heat is up, so cool down with one of a selection of easy-to-drink summer brews. *p.8*

**>15 seconds of frame**

Instagram takes on upstart Vine with short video features in the photography app. *p.11*

**>World War Z**

Brad Pitt stars in the most improbable zombie disaster movie since the very first one. *p.15*

**>I know that hat!**

Elizabeth Stevenson travels to London to mess with the very tall heads of the busbies. *p.3*

# F5

# View:

OTHER PERSPECTIVES

## Prepare to light it up

**With the Fourth just around the corner, there's a set of new rules in town.**

by Don Winsor  
dwinsor@f5paper.com

City officials announced today that in honor of the upcoming Independence Day holiday, restrictions on fireworks and "explosive devices" would be removed in order for citizens to celebrate the Fourth of July by "blowing shit up." In the statement received by *F5* late today signed in crayon by "The Mayor of Kansas," citizens are encouraged to try to create dazzling light shows and displays of pyrotechnic wizardry by creating the largest explosions they possibly can using illegally obtained fireworks.

The statement goes on to request that construction sites in the city limits open any stores of industrial-grade explosives to the public, and perhaps even offer assistance in the timed, controlled

implosion of a tall building "like where they fall down on themselves in movies and documentaries," suggesting this be done at a particular moment during the playing of Lee Greenwood's "Proud To Be An American."

"America is celebrating her birthday, bitches, and it's time we showed the world how Americawesome we are, and there is nothing more American than a Roman candle."

Any Wichita citizen who does not yet possess any fireworks is encouraged to visit any local fire or police station, where each resident can claim 10 bottle rockets from the city.

Citizens not wishing to be part of the celebrations are advised to remain in their "lame homes with their lame stupid families" and not to "get all upset and call the cops and stuff" when things start exploding on their street. Citizens are admonished to avoid exploding entire buildings whenever possible, unless vital to the epic coolness of the pyrotechnic effect that they are going for.

The city goes on to say that anyone who assists in writing "Happy 4th of July Wichita" in giant letters in gasoline on the grass in any park or open area (such as a stadium) and successfully ignites them after dark will be fully reimbursed for their fuel and lighter, but not any medical expenses.

Wichitans are asked to save their largest and most brilliant feats of explosive mastery for exactly 10 p.m., when every citizen is requested to simultaneously cue up and play Alice Cooper's "School's Out" on the loudest single piece of audio equipment they own. Once this is accomplished, "the hellfire may be released."

Police have been asked to "just relax and ignore any potential fireworks violations because come on, guys, fire is amazing."

When contacted by *F5* using the number listed on the press release, city officials said their son was grounded from his cell phone and if we wanted to talk with him we'd just have to come to the house like civilized people.



**DON WINSOR**

## Yesterdays, warts and all

**Bygone days of youth in Wichita have left with the toads.**

by Bill Jenkins  
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This morning I was thinking about summertime and the things I missed from the summers of my youth. Maybe it's just my youth I was missing, but there were things I loved about growing up in the Wichita area that aren't here any more.

Joyland sprang to mind immediately. Hot summer nights at Joyland, the calliope played by the mechanical clown banging away. The midway games like Skee-ball. The go-karts, the big swimming pool, the little railroad. And the roller coaster. Ah, that rickety wooden roller coaster that I had to ride over and over. Things of the past.

Draggin' Douglas. Getting together with friends to make the scene on Douglas Avenue, radio blaring KLEO, windows down. Kids from all over the area were there. Of course it tied up traffic for blocks and was probably ecologically unsound, but it was fun.

Afternoons at the local beaches made from sand pits. Meadowlake Beach, Sandy Beach and others. I'm sure that the cost of liability insurance ran them out of business, but while they lasted, they were

great places to see swimsuit-clad members of the opposite sex.

Choosing from the wide array of films at local drive-in movies. There was the 54 Drive-In at Kellogg and Rock, the Terrace and 81 drive-ins up north, the K42 Drive-In south of the airport, the Meadowlark Twin just west of Clapp Park and many more.

So many things that we have lost from my youth half a century ago. I had a great time seeing them in my mind, reminiscing about the "Good Old Days." Then I thought of toads.

When I was a kid, there were toads seemingly everywhere. Several in every yard, at least one in each flower bed. The kids played with them despite the wart warnings from their elders. The dogs learned quickly not to eat them because they, it seemed, tasted terrible. Birds would peck at them, but they were always there.

I hate to admit it, but in the week or so of fireworks around the Fourth of July, we did terrible things to them. We stuck firecrackers in, on and under them. We mercilessly tortured them.

Only recently did I realize that I hadn't seen a toad in years. There are none in my yard or in the yards of my neighbors. None in the flower beds. None in the damp places in the backyard. None.

What happened to toads? Surely we didn't kill them all off with fireworks. I doubt that the birds did them all in. They just aren't here any more.



**BILL JENKINS**

### >GET HEARD

Send letters addressed "To the Editor"

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see "Toads" page 3

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### ABOUT THE COVER



"Chin Up" by Alex Walker is part of Walker's show on display at the Go Away Garage this Final Friday. For more Final Friday info, see p. 12-13.

**FEELING THEIR PAIN:** Elizabeth watches a busby on guard in London. In the early '90s, she accidentally became one (in Canada) herself.



# Please don't kiss the busbies

*It's all fun and games until a tourist gets marched on.*

by Elizabeth Stevenson  
estevenson@f5paper.com

I'm in London right now, staying in a neighborhood close to Buckingham Palace. Most mornings, I go jogging in Hyde Park, and often run into, occasionally almost literally, some marching or mounted group of highly polished and flamboyantly attired ceremonial troops, parading off to relieve their colleagues from guard duty.

I've seen mirror-breastplated calvary guards on massive black horses, red tufted shako-sporting bands, grim-faced police details; and, of course, the big crowd pleaser, the infamous Busbies.

However, they do things a little differently here, in Merrie Olde England.

What a bunch of lightweights.

In Canada, an entire battalion gets involved, complete with extensive marching band and zippy motorcycle escorts. The processional route from the Cartier Square drill hall in downtown Ottawa to Parliament Hill winds through the city for more than a kilometer (some mornings it felt like 20), and the entire phenomenon is definitely a sight, and sound, to behold: hundreds of shiny steel toe and heel tap boots clacking in perfect unison, bagpipes wheezing and screeching away, big bass drums echoing off adjacent buildings, pomp and circumstance flowing like electricity.

But in London, there are maybe only 10 or 15 guards, and I definitely felt their band was lacking in both enthusiasm and wind power. They march down The Mall to the Palace, which could certainly be very dramatic in theory, but the tiny contingent gets a bit lost in the crowd.

To be fair, their marching is up to the standards that I would expect from such noble stock, and they do a mean back-and-forth between their guard boxes when approached by tourists.

This carefully choreographed duet is a stationary guard's best option if the humanity gets too overwhelming.

My buddy Freddo and I developed quite a routine when guarding the Governor General's residence, due to the fact that female guards were still a relative novelty: word had gotten out that there were

a few in the Grenadier regiment, one of whom could, presumably, be available for perusal/antagonism at any point.

As busbies are required to maintain an unresponsive demeanor when on duty, most tourists will approach boldly, with the sole — and gleefully malicious — intention of breaking your concentration. Usually, they'll just try to make you laugh

or frown, but occasionally someone will have over-served themselves with Labatt Blues during luncheon, and kiss you right on the lips.

Freddo is a bit shorter than I, and rather more slight of build; plus, his Italian ancestry has stained his lips much redder than my pale Canadian ones, and made his dark brown eyes extra large and luxuriantly lashed. Gender was difficult to identify under the bearskin hat and tight red coat, so when people came out to see the female guard, they inevitably picked the smaller, thinner one, with full red lips and long black eyelashes. Thus, Freddo became the very reluctant recipient of far too many gallant advances by drunken frat boys, his absolute least desirable target demographic for any kind of romantic adventure.

Avoiding these gentlemen is relatively easy though, as stationary guards are offered the option to relieve the tedium of ignoring both humans and insects (I

see "Busbies" page 7



**ELIZABETH STEVENSON**

## "Toads" from page 2

Back in the early 1980s, I was on a tour of Asia (then called the Orient) and one of my fellow travelers was a professor from Michigan State. He taught biology and his specialty was earthworms. He claimed that the earthworm was an indicator of the health of soil. Too many chemicals, no worms. Now I wonder if that is what happened to the toads as well.

Trugreen dumps chemicals on my yard to kill the weeds, fertilizer to make the grass grow and probably something else I can't think of right now. My neighbor dumps basically the same chemicals on his yard. The lawns look great. But no toads. Are those things related? Come to think of it, I haven't seen any turtles in

the yard in a long time and damned few out on the road.

Now I'm starting to scare myself. Have we poisoned the soil? Yes, I know that that is not by any means an original thought, but damn it, I miss the toads and turtles. I love my nice green lawn, but at what cost. Is it too late?

I realize that I sound terribly naive, but the more I think about the toads, the more it scares me. Will I call up Trugreen and cancel the service? Will I call Al Volkmann, the reptile guru who used to teach at North High with me? I don't know. I'm pretty much a slave to inertia. The gravitational force around my recliner is something fierce. My activist days are long behind me.

Do I get points for good intentions? 🐢

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## 100 Years Ago in Wichita

by Michael Carmody  
mcarmody@f5paper.com

[Editor's note: In last week's *Wichita Archaeology* we examined happenings in Wichita taking place from January through June of 1913. This week we look at July through December of that year, one century ago.]

July 1913 saw a feud develop between the city commission and the Wichita Water Company. The latter, which depended on the flow of the Big Arkansas River to maintain its reservoirs, had begun siphoning water from the Little Arkansas above the dam at Central and piping it into the big river. The city claimed it owned the land on both banks of the little river and that the water company had no right to tap it. The water company responded by citing an 1875 government survey map that showed the mouth of the little river had moved over the years, meaning legally the dam was across the big river, making the city's case moot.

On July 17th the Pacific Hotel opened its doors, roughly at the spot now occupied by Century II's Kennedy Plaza. This hotel stood across the street from the Missouri-Pacific train depot and would go on to serve Wichita for decades; it was torn down in the late 1960s to make room for the construction of Century II. Its trademark T-shaped sign can still be seen today, repainted and hanging in the 5700 block of North Broadway.

In August the city commission, in conjunction with the business association, agreed that "Wichita has already won, so there is no use of telling visitors to 'Watch Wichita Win' by hanging up a street sign over Douglas Avenue." This referred to the illuminated arch that had stood for four years at Douglas and St. Francis, admonishing visitors to the city arriving by train to "Watch Wichita Win." The business association had by this time apparently tired of paying their share of the electric bill for the sign; it came down one year later, in August 1914. (See March 6 edition of *F5*.)

In August, the city moved to pave the block of Douglas Avenue from St. Francis to the train tracks in brick; in September the five-week job of asphaltting Douglas from St. Francis west to Main was finished. There was considerable controversy at the time in the choice of asphalt over brick, as Wichita's outgoing commissioner in charge of street maintenance strongly favored the latter, citing studies showing "the wearing period of brick [being] 30 years compared with 10 years for asphaltic pavement, and maintenance cost 20 to one in favor of brick."

On Sunday, September 7, 1913, fire completely destroyed the Convent of Mount St. Mary's at 3700 E. Lincoln. The nearest supply of water was several blocks away at Hillside. The building had been erected in 1887 and used until 1893 as the original "Wichita University" (unaffiliated with the later Wichita University, which started

see "*Wichita Archaeology*" page 5



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

**THE SIGN IS STILL AROUND:** The Pacific Hotel opened in 1913, directly across the street from the Missouri-Pacific railroad depot, and served travelers until being demolished in the late 1960s to make way for Century II.



**EARLY BLOOMER:** Wichita's Union Station combined depots for several rail lines when it opened officially in 1914, but the Santa Fe was first, with its first train stopping there on Oct. 15, 1913, before the building was even finished. The last passenger train departed Union Station on Aug. 6, 1979.

SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

Part two,  
in which  
Wichita  
stops  
winning  
and  
roads get  
asphalt.



**MICHAEL  
CARMODY**

**"Wichitarchaeology" from page 4**

as Fairmount College and went on to become WSU). In 1915, a new convent would open on the same site; the Sisters of St. Joseph continue local operations there today.

Also in September, the Steffen-Bretch Ice and Ice Cream Company, a Wichita mainstay since the 1890s, announced plans to construct "an ice plant on Central Avenue between Rock Island and Santa Fe with a frontage of 155 feet and 255 feet long. The plant will have a capacity of 100 tons per day and storage capacity of 5,000 tons. It will have loading docks on both the Santa Fe and Rock Island Railroads."

This facility would be replaced with a striking Deco-influenced plant in 1931; the later building, notable for the life-size cow sculpture perched on the awning over its front entrance, continues operations today as the Hiland-Steffen Dairy Foods Company.

On Thursday, Oct. 16, 1913, according to the *Wichita Eagle*, "The first train over the Santa Fe Railroad drew into Wichita's new Union station last night. The train, No. 118 from San Francisco and Los Angeles to Newton, arrived at 9:35 p.m. It drew across the new railroad bridge over Douglas Avenue at 9:50. Many people inspected the completed west upper wing of the station and the platform. The Santa Fe offices are on the platform landing and consist of three waiting rooms, retiring room, and ticket offices. These will be used as storage rooms when the station is finished. Only the west upper wing of the new station and one track across the viaduct are completed."

It would be some time more before the entire Union Station, which would serve several railroad lines, was completed. In the meantime, the remains of the old depot complex were being torn down using a new technique employed by the Santa Fe railroad: workers "hitched a switch engine to a steel cable tied to the south and west fronts of the old station at Santa Fe and Douglas Avenue and pulled them to the ground. The south front was demolished first, and then another attempt brought the west front to the ground. Then the cable was placed around the station dome and it was brought down."

Two days after the first official train stop at Union Station, the first "mono-



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

**LATER, A DORM FOR WORKING GIRLS: The original 1886 Proudfoot & Bird building housing the Lewis Academy in the 300 block of North Market. This school was run by the Presbyterian Church and named for benefactor Hiram Lewis, president of the Wichita National Bank.**

plane airship" (airplane with a single set of wings) flew over Wichita, piloted by none other than Clyde Cessna, described by the *Eagle* as "formerly a Kingman County farmer boy." The plane, built by Cessna himself, reached an altitude of roughly 4,000 feet and a top speed in the neighborhood of 65 mph.

In November 1913, the city solicited bids for its first three gas-powered fire trucks.

At the time, the central fire station still maintained a stable of 10 horses, which pulled wagons carrying firefighting equipment.

Samuel H. Hoover, a pioneer who had come to Wichita in 1869, died on December 4. In 1892 he had bought the 291 acres of land between the rivers bordered on the north by 13th Street; this is now much of what is known as Riverside. He went on to buy tracts of farmland to the west and planted a series of apple and peach orchards on

what had been considered "a dreary sandy waste." Though the seas of fruit trees have since been replaced with blocks and blocks of residential housing, the area is still known today as "Hoover's Orchard." Hoover Road is also named after him.

The end of the year saw an open house at the new YWCA boarding house on North Market. The building, by architects Proudfoot & Bird (see April 10 edition of *F5*), had served as the Presbyterian Church's Lewis Academy from 1886 to 1909.

For several months thereafter it housed the Power-Myers Conservatory of Music. The YWCA purchased the building and remodeled it into a dormitory for "working girls." It served this purpose until 1949, when it was razed.

On the same site today stands the Wichita City Command of the Salvation Army, which features architectural details inspired by the original building. 🐦



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## A poetic Garden of Eden

by **Grant Seymour**  
gseymour@f5paper.com

**G**regory Orr weaves tenderness, measured breath, and playfulness in his newest book of poetry *River Inside the River*. Also present is a sense that Orr knows the full weight and power of his words and is conscious of the development of language from its birth, through time, including others' mastery of verse, to the current place it holds for all of us.

*River Inside the River* works like a narrative that spirals outward from a central point of creation. In the end, it leaves us looking back from a vantage point where we can marvel and wonder at just how it was we've come to be. It's a pleasant journey, and what follows is some of what can be seen along the way.

In the first of Gregory Orr's three lyric sequences, he gives us a fresh retelling of one of our most familiar origin stories.

"Eden and After" reintroduces Adam and Eve with a focus on the couple as the originators of language. Employing mouths that have never spoken allows for play and wonder to develop within each poem. Orr shows the complex relationship that we have with language.

Words give us power by setting a name and order to the world around us. Words can also restrict and imprison us as we become bound to the names we ascribe: "...Adam felt the sounds / He made / Build bars around / The things he saw." The perspective shifts and grows as Eve comes to realize that outside the garden, where mortality must be contended with for the first time, that "Now, her praising / Had new purpose: / As she spoke aloud / Each flower's name / She felt her saying save."

The last two poems of the sequence are titled "Now" and "To Build," and they provide a nostalgic point of departure. The animals of Eden "...missed / Those human voices / Calling, / Those bright threads..." but Adam and Eve know they have to create "A place to live, / a world inside the world," which leads the reader to the second sequence — The City of Poetry.

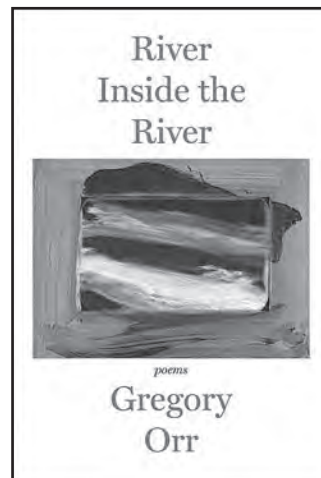
From this point in the book onward, Orr widens the scope of the human relationship with language. Adam and Eve were creators of words and, thus, poetry — words that sustain and save.

In time, Orr suggests, we can all come to inhabit the city of poetry they started; we can also enjoy the numerous additions constructed by other great poets.

Orr inserts himself into the narrative by showing how he came to this city of words "where every poem / Is a house; / And every house, a poem," and continues to show growth of the city and himself by taking us on a tour including Blake's cottage, Baudelaire's villa, and Dickinson's house, to name a few of the great builders.

Orr reminds us along the way that the city of poetry is "...not all spun sugar and gossamer" and that enemies besiege it and set it aflame: "They dance and exult, / Enjoying the blaze enormously." At its core, though, Orr wants us to know that poetry survives and continues to offer sustenance to those seeking shelter. This is evident when he confesses, "As I say aloud the opening line / Of my favorite poem, / My breath calms.... I'm an old man / Made young again / By the poems I love." It's fascinating how Orr takes the reader inside the city to where we

see "River" page 7



### >READ IT

**Title** *River Inside the River*

**Author** Gregory Orr

**Publisher** W.W. Norton

**ISBN** 978-0393239744

**Price** \$25.95 hardcover, \$12.99 ebook

**Gregory Orr's River Inside the River**

## Self-publishing vs. traditional publishing

by **Jason Quinn Malott**  
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**L**ast week I had drinks with some friends who are involved in the book business, and, as it often does among writers, publishers and booksellers I know, the topic of self-publishing came up and whether it is good for the book business.

I've never been a particular fan of self-publishing. To me it seems like a shortcut, and a way of avoiding any hard truths about yourself as a writer. Rejection tests a writer's resolve and determination. It should, in the best cases, force a writer to revise until there's nothing flabby left in their story. Opting to self-publish simply because it's easier than enduring years of rejection, or learning how to protect yourself from scam agents and unfair contracts, to me, is a cop out.

However, that's not the only reason people choose to self-publish.

Search for "self-publishing success" on Google and you'll get over 23 million results. Search "self-publishing failure" and you'll get over 13 million results. Dig into those articles and you'll find a lot of spin and, depending on what you want to believe and what measurement you use to determine a measure of "success," you'll find something to support your argument in favor of one publication route or the other.

The self-publishing companies, like Amazon's CreateSpace, Smashwords, Telemachus Press or Xlibris tout their success stories



**JASON QUINN MALOTT**

because that's what draws in more customers (self-proclaimed authors). Writers are a fundamentally hopeful lot, and if you show them a couple of good stories about a self-published author selling a million copies of his books, like John Locke (the Donovan Creed novels), and who then signs a major paperback distribution deal with a big, traditional publisher

like Simon & Schuster, then lots of people will think they can do the same thing.

The only problem is, they can't. The tiny percentage of traditionally published writers who will have the kind of sales that, say, Dan Brown, or John Grisham have had is about the same percentage of self-published writers

who will generate sales like John Locke or Amanda Hocking. Dan Brown has sold over 80 million copies of *The DaVinci Code*. John Locke and Amanda Hocking have sold somewhere over one million copies of their entire catalog of books via Amazon's Kindle Direct service. If money is your measure of success, keep in mind that Locke and Hocking reached their million copies sold numbers by selling their ebooks for .99 cents and relying on word-of-mouth.

A number of the people who champion self-publishing will argue that by doing it all themselves, they can retain all their rights, and keep "all the profits." But to me that's always been a sign of naivete about the publishing world, and a paranoid willingness to believe that all publishers are greedy cheats

see "Publishing" page 7

**Either way, you'll most likely find success for the wrong reasons.**

**"Busbies" from page 3**

find wasps to be horrifying, and I count it among one of my biggest triumphs that I was able to prevent myself from flinching as a wasp investigated my nasal cavity with an alarming thoroughness one afternoon) by performing a little marching number back and forth between their boxes.

The guard in need of repose signals his or her intention by slamming the butt of their rifle on the concrete — at attention, the rifle is held near the top of the barrel with the butt on the ground, carefully placed near the right toe — and then the two, in perfect synchronization, fling their rifles up to their shoulders, pivot on their heels towards each other in an authoritatively stomped 90-degree turn, and then march furiously back and forth until the interested parties have fled in fear.

From a bystander's perspective, this whole routine is an arresting spectacle, especially if one is not aware that the busby guards are even allowed to move; or, more terrifyingly, if the offender has already taken the liberty of positioning him or herself within smooch range.

Furthermore, bayonets are affixed throughout guard duty, so Freddo and I enjoyed many happy hours bearing down on unsuspecting tourists, glowering menacingly and stamping our big boots and spinning our knife-topped rifles around like majorette's batons.

I am sorry to report that I tried to sneak up on a busby here in London, in order to provoke a similar response, but a group of schoolgirls beat me to it, so I only caught the tail end of the show. They were shrieking with the appropriate astonishment and fear by the time I had arrived, and I could very clearly see a glint of satisfaction in the guard's eye as they scattered like mice.

It struck me today that, like my English counterparts, my own impassive face has probably shown up in the vacation snapshots of literally thousands and thousands of tourists.

Little did they know that, under my fabulous outfit, I was wearing a pair of panty hose on my head, to keep my hair pulled back under my bearskin hat; had probably stashed an extra peanut butter and jam sandwich up in there as well; was tightly bound in an adapted sports bra, to create the illusion of an androgynous figure; my feet, bedecked by numerous and more varied types of blisters than have populated that neighborhood before or since, were melting and itching in 100 percent wool socks; a complicated truss bandage system was stuffed into my trousers, supporting a groin injury sustained whilst storming a WWI-style trench during war games earlier that summer ... all discomforts that inspired in me an intense and desperate desire to scare the shit out of some obnoxious tourist, camera in hand and leaning in for a kiss.

**"River" from page 6**

can take comfort in Orr's comfort. For a poem to create a palpable emotion for the reader is just what Orr intends.

*River Inside the River* is the last of the three lyrical sections of the book, and it is at this point that the metaphor of poetry as a city takes on a new depth.

By beginning the section with a stanza from *How Beautiful the Beloved*, Orr's previous book, the complexity of the idea that he desires to express becomes readily apparent. This allusion to his own

**"Publishing" from page 6**

when they aren't.

It takes a lot of people to make a good book, and the self-published writers who are successful know that and act accordingly. The first difference between a traditionally published writer and a self-published writer is how all those editors, proofreaders, book designers, marketers and sales reps who help produce and sell a "professional" looking book get paid.

The traditionally published writer trades a few rights, primarily the right to distribute the book, for an advance and then receives royalties once enough books are sold to earn back the advance. If the book goes out of print, and most do, all rights should, if the contract is fair, return to the author. The author pays for nothing out-of-pocket.

The self-published writer, if they wish to produce a "professional" looking book, must pay for those editors, proofreaders and designers out of their own money — and often before they've earned anything from writing. This is why most of the self-publishing success stories happen to writers who are writing in the sub-genres like mystery, crime, romance, fantasy or their young-adult counterparts where a writing formula can be easily applied, and are either retired, semi-retired, or young people receiving parental support in some fashion before their efforts make bank, which means they have the time to work the online promotion machine.

The allure of self-publishing may be that it can be done cheaply or even freely, but if the measure of success is in dollars, or number of sales, then those considering the self-publishing route should factor in the cost of a freelance

work should not be interpreted as vanity or a deliberate muddying of the waters to give the look of added depth. Orr simply wants us to understand.

*River Inside the River* represents the inspiration that feeds the poet, the struggle with the muse, which, in turn, builds the city: "Today a letter arrived, / Sent from the city / Of poems — / The beloved / Summoning us."

The journey Orr takes the reader through is an explanation of how we've come to be where we are with the art of words, and it is also a renewed invitation

to all to return to the river as writers and the houses as readers.

The book is subtly complex in a way that allows poetry readers of all levels to enjoy. Seasoned readers will enjoy the allusions and play with form.

Novices will be comforted by the narrative and the easy one-sitting read time. In-between, the book invites to be read again and again. Gregory Orr leads us through his layered metaphorical construction to show "All we have is words," and, thankfully, we have many of his in this wonderful collection.

editor, the cost of a good cover design that doesn't look like it came from a template or an eighth grade art class and be prepared to spend a lot of time online trying to get people to notice you (aside from the NSA).

Or, instead, spend the time finding a good small press that will do all of that for you so you can get back to writing — even if you're using a formula to crank out a series of YA paranormal romance detective stories. Someone somewhere will want to publish that because if self-publishing has done anything, it's shown us that people will read just about anything.

The good part of this is the reason self-publishing has taken off is because the traditional publishing world has made the line to get into their houses so narrow that almost no one gets in

anymore unless they are a celebrity in another media platform, or come recommended by an already established writer. The successes that have come out of self-publishing have shown the major publishers that there is still life in the American reading public, and the people are ready to read if they can just be given something they want to read.

What's bad about this is that just like in traditional publishing, it always seems that those who do succeed have an abundance of time and money and a knack for appealing to the lowest common denominator. Or, to paraphrase Ernest Hemingway, those who "have a success ... have it for the wrong reasons." You become popular it is always because of the worst aspects of your work.



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## Good coffee anywhere

by Don Winsor  
dwinsor@f5paper.com

I enjoy exploring the various new coffee options in the cities I visit when traveling; it's a vital part of being a coffee geek.

Here in North Carolina, I've become particularly fond of one shop's Ethiopian Yergacheffe in the morning before rehearsal begins. While it's increasingly rare that any city of any size will be devoid of some little espresso bar worth checking out, I am always prepared to make my own brew. This week, I have speced out a fairly reasonable kit which entirely fits into a standard toiletry bag you can throw in any luggage. With this kit, you'll always be able to make proper brew wherever you go. This isn't necessarily the kit I have, yet, but it's certainly the kit I aspire to complete.



**DON WINSOR**

First off, you'll need an average toiletry bag. Any bag will work, but if you're classy you'll go with a nice brown leather bag like the brown leather Dopp Country Saddle Bag.

Your brewer for this kit will be the AeroPress, which I have mentioned before and is in any situation the easiest and best method for making a single cup of coffee. You'll want to either pack a number of filters or buy one of the stainless steel permanent filters for the road. I would advise against the permanent filters — the paper filters produce a better cup.

You won't always have access to a proper way to boil water on the road. Hotel room coffeepots will heat water but won't get it hot enough. The easiest solution here is an

see "Coffee" page 9



If you can be prepared, you can be caffeinated.

### Coffee Kit

1. Dopp Country Saddle Bag
2. AeroPress
3. Norpro 559
4. Hario Mini Mill, model MSS-1B
5. Highwave "Hotjo"
6. Aerolatte To Go
7. Robert Timm's coffee bags

The seasonal craft beers out there right now are the best to transition to craft beer.

by Will Darrah  
wdarrah@f5paper.com

Some of the feedback to the F5 beer column has suggested that it often comes off a bit aloof and directed primarily at beer geeks. (So what?) But in an effort to be more democratic, this week's article will preach less to the choir and more to the beer worshippers. Whoops, failed already. Let us try again. This week's article is dedicated to the beer heathens.

Have you accepted craft beers as the only true form of beer? OK, well

it is not, but there are a lot of good ones. If you don't drink craft beers, you are not alone.

In the sake of full disclosure, I will go on the record as having once said, "I don't like micro brews\*, they all have that same nasty aftertaste." That nasty aftertaste was the bitterness from the hops, but not knowing or being familiar with it, I immediately found it off putting. (\*"Micro brews" was the term before beer drinkers universally decided that "#craftbeer" was far sexier.)

Today I am a recovering hop addict, but it took a few gateway

beers to get me hooked.

The problem for most is how do you bridge the gap between Bud Light and the intimidatingly infinite list of micro brews? Ask a beer fanatic what a good beer is and their suggestions will likely be a good beer — but it is very unlikely to be a transition beer.

However, we have reached the one time of year that the seasonal craft beer happens also to be a mild and very approachable beer.

Summer ales (or brews) are, as the



**WILL DARRAH**

see "Beer" page 9

## "Coffee" from page 8

immersion heater, and I recommend the Norpro 559. It's available for less than 10 bucks anywhere and will boil your water in no time.

Next you'll need a grinder, and it just so happens that the vaunted grinder manufacturer Hario makes a manual grinder called the Mini Mill, model MSS-1B. It doesn't hold much, just enough for your needs on the road, but it does the trick as well as its larger brethren.

You'll need a cup to drink out of and also heat the water in, so you'll certainly want to avoid anything metal. Highwave makes an excellent line of ceramic travel

mugs which will serve nicely and if you so desire will fit nicely in the bag. The "Hotjo" is the model I'd recommend, unless you like to doodle and then I'd send you toward the Motor Memo.

Aside from your actual coffee beans, that will cover your basics. If you want to get fancy and froth some milk, Aerolatte makes the "Aerolatte To Go" milk frother which will allow you to approximate reasonably decent cappuccino in the comfort of the Chatanooga Days Inn. Where you get your milk is your own business.

All of these items plus a half pound of beans should fit in your toiletry bag quite easily, and if you carry your mug

separately it will fit even more easily.

Additionally, you can also carry a stash of Robert Timm's coffee bags with you. They're like teabags, but for coffee, and are genuinely decent. They're made in Australia and I'm unaware of any similar item made domestically that isn't just awful.

My current travel kit is a bit more ramshackle and modest than the kit I've assembled for you here, but I aspire to greatness. I must point out that I have been made aware that R Coffeehouse makes an excellent Cuban coffee, along the lines of what I mentioned last week. I haven't tried it myself, yet, but I hear good things. Check it out.

## THE BOYS OF SUMMER: Sam Adams, Schlafly, Sierra Nevada and New Belgium Brewing Co. all have strong summer ales in season right now.

PHOTO BY WILL DARRAH



that complement the crispness, but do not overpower. All while holding around the minimums for an American ale, keeping it a nice refreshing beer of summer. (It's uncharacteristically (for us) low in alcohol — it is very unlikely that you'll get drunk enough to run over your foot with the lawnmower before you sweat out the last one.)

Even if you might not like micro beers as a whole, you may find summer brews very appealing. You can find all of the above and more available in Wichita — well, you might have to show up at a F5 private party for the last, but, hey, we'll happily share a pint if you're over 21. Oh, and come check out our new custom painted racks on Friday, June 28 at the Bluebird Arthouse. Enjoy summer. Enjoy some new beers. Prost.

## "Beer" from page 8

name would suggest, most often brewed seasonally. And they have a very wide set of style characteristics. The characteristics that they almost always share are that they tend to be light, crisp and refreshing. A beer of summer should cool you down.

Spoetzl Brewery, best known for their Shiner Bock, has a very interesting summer selection in their Shiner Ruby Redbird. Shiner has come from behind here — its normal selection can be considered very average at best. The Ruby Redbird has been brewed with the additions of grapefruit juice and ginger. While many traditional beer consumers have turned their noses up at this beer, claiming it has departed too far from their definition of beer, I for one find the flavor very pleasing. Most of the downward scowls towards this brewer are likely just the perceived safety of kicking Spoetzl while it is down. This light sweet citrus brew is a fine summer selection, and I look forward to more of these radler-esque creations this season.

New Belgium has a summer brew — the Rolle Bolle Ale — that has been brewed with soursop and monk fruit. This beer, while not as much so as Shiner's Ruby, also has a forced sweet and sour flavor from the fruit additions. But not so much so that they are overbearing. It is still a light Belgian Ale at heart. It is universally better accepted by the general beer reviewing public, but

this author will be drinking more Shiner of the two.

Next up is Schlafly's Summer Lager. This beer is cheating, because it is brewed in the style of the Muenchen Helles, one of the all time greatest. (Think differently? Get your own beer column.) While not the best helles, it is a good one. The malty aromas are what make this style so great and they are present in this brew. The malty nose is followed by the lingering subtle hops similar to that of a pilsner. While not as crisp as either of the aforementioned, and thus not as good of a match for a hot summer day, this beer is still a nice summer treat. I look forward to drinking more than one on the warm evenings this summer.

Sierra Nevada Summerfest might be the beer geeks' favorite of the summer time selection. This is because of its more intensive hops-forward construction on top of a light malt. For this same reason, it is not the best transition beer. The hops, though desired in the end, should be introduced with baby steps. Put one in a combo pack for sampling, or buy a six pack if you're already comfortable with light IPAs, as it is good — it's just not for beginners.

Our very own F5 Brewery has created its Tiergarten Wheat as a soft refreshing summer ale. Being a Kansas alt weekly newspaper, it chose to create a wheat ale for the summer selection. It has been fermented with a German yeast providing a slightly crisper, less fruity taste. It is finished with a selection of noble hops

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PHOTO BY ELEONORE VERFALLIE

# Muffins can be food for an adventure

## Non Recipe No. 7: muffin'it

by Eleonore Verfallie  
everfallie@f5paper.com

Even if it's hard to provide data on the topic, chances are high that everybody loves muffins. And almost everybody is able to bake muffins. They are one of the go-to comfort foods when one feels hungry, angry or lonely. It's also a one-bowl, 10-minutes treat to whip up. Moreover, muffins are some of the healthiest options amongst cakes. No fluffy frosting or tooth-aching icing in these. No irresistible-but-guilty amount of butter either. Just some hearty flour, eggs, oil and/or buttermilk and baking soda. The final asset of muffins is that they are easy to carry everywhere and don't make a mess when devoured, even by children. They are a really nice food to take on the go, whether you are just commuting to work or making a coast-to-coast trip.

If muffins are such a culinary prodigy, why should we confine them to the kingdom of snacks? Let's make muffins for lunch or dinner. Let's make muffins to take to your next picnic. Let's make

savory muffins with your favorite ingredients: peppers, sun-dried tomatoes and oregano, cheddar and onions with pickles on the side, bacon and maple syrup, broccoli and blue cheese. You can go from junk to gourmet, from giant to bite-sized and from breakfast to midnight cocktails. They are your muffins. You can even buy a box of mix to make them, but no one will know. Just make sure your ingredients are in the middle of the cake, caught between two spoonfuls of batter, so that they stay well packed and moist.

### Savory corn muffins

- Prepare the ingredients of your choice (steam veggies, fry bacon, cut everything in small chunks)
- Prepare batter by mixing together in a bowl:
  - 1 cup cornmeal and 1 cup regular flour
  - 2 tsp baking powder
  - 1/2 tsp sugar and 1/2 tsp salt
  - 1 1/2 cup buttermilk
  - 3 tsp vegetable oil
  - 2 eggs
- Spoon into muffin tins lined with paper cups.
- Bake in 425°F oven for 12 minutes or until golden.
- Take on a picnic or an adventure. 🍴

we geek music



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## ICT Roller Girls charge hard to victory

by Byron J. Love  
blove@f5paper.com

**Wichita pulls out a squeaker against Pueblo in front of a home crowd.**

There wasn't a gin and tonic strong enough at the Cotillion to unclench my b-hole as the ICT Roller Girl All-Stars got off to a slow start at Saturday's bout against Pueblo's Derby Devil Dollz Jailhouse Jawbreakers.

The first half saw the Pueblo team jetting to an early lead, with Jawbreakers' Jaime Foxx U Up #1623 stealing lead jammer position in the first jam followed by teammate Frigidaher #T21 doing the same in the second. Don't panic. The Roller Girls have skated out to play cat and mouse with some teams for a couple of jams, and ICT has been known to immediately face-smack all takers-on. They have also lost matches. There was unspoken concern about which we were watching.

Like those who doubted George W. about his administrations' stance on tax relief, perhaps I "misunderestimated" the team they were playing. Pueblo's Derby Devil Dollz Jailhouse Jawbreakers definitely warmed up after a deceptively low-key practice, either to avoid over exerting themselves or throw off the scent of a team ready for blood. It would later be evident both squads were here for a fight as the teams entered the third jam with Pueblo far ahead of Wichita with a score of 24 to 6.

Jam 10 saw the Roller Girls climb back methodically and aggressively. Dogpile Diva #11 and Rump Wrecker #D11R clawed to bring the team back in points, Rump Wrecker called off a jam in mid-air to avoid Pueblo gaining a lead.

Going into half time the Roller Girls are closer to victory but faced a longer battle ahead, ICT now sitting at 51 points and the Jailhouse Jawbreakers at 44.

After the half, the Roller Girls introduced the Jawbreaker's jammer Frigidaher to the Wichita Wall. The Wichita Wall is a tight defensive formation comprised, in this instance, of ICT blockers Foxy Mauler #X13, Pistol Peak #17, ScotLANDahit #1888 and pivot Wizard of Owz #3Xs who by locking their arms together prevent any unwanted tourists from gaining access



PHOTO COURTESY ICT ROLLER GIRLS

**JAMMING UP: Pueblo's Jailhouse Jawbreakers came to an impressive early lead, but had succumbed to the ICT Roller Girl All-Stars by the half.**

to a toll road that leads you to New Point City.

The teams would trade points for points over the next few jams. But soon the ICT Roller Girls took a modest lead, elevating Wichita to 75, Pueblo 65. Soon after the jam began, Dogpile Diva delivered a devastating shoulder check to Big Kapowski #8409 who was knocked off her skates to make nice with the parquet.

Roller Girls are ahead; Pueblo is not letting them walk away with a victory. Entering the 24th and final jam, ICT's 102 points look real good next to Pueblo's 99, but there is a chance for upset around every corner. The Roller girls strove to stay on top of Pueblo's relentless defense by putting all their blood, sweat and fishnets on the line.

In the last minute of play, the ICT Roller Girls

— as well as the empty cup in my death grip — caught a break when the Jawbreakers' jammer got sent to the penalty box, meaning that only ICT was in the position to score points going in to the final seconds.

And, release.

The ICT Roller Girl All-Stars toppled their valiant competitors with the official final score going on the books as ICT All-Stars 113, PBDD Jailhouse Jawbreakers 104.

This victory should ease some tensions and also keep the girls on their toes as they head to Midwest Derby Fest this weekend June 29-30 in Lebanon, Mo.

Learn more about the team, upcoming bouts and how you can become an ICT Roller Girl at <http://www.ictRollerGirls.com>.

**The mobile video battle heats up.**

## Video for Instagram goes head-on with Vine

by Aaron Wirtz  
awirtz@f5paper.com

Last week, Instagram rolled out a major update that supports the creation of 15 second video clips, which raises the obvious question — what does this mean for Vine, which everyone describes as "like Instagram, but with video?"

Interestingly, at around the exact time I saw Instagram's announcement, our Vine account was followed by a string of transparently spammy

accounts, the first burst of its kind I've seen on our Vine so far.

There was something very "Instagrammy" about the way these spam accounts look. Could it be this was a coordinated effort to help convince people to shut down their Vine accounts? Is there such a thing as a strategic Spambot onslaught? Surely not.

### WHAT I LIKE ABOUT INSTAGRAM VIDEO

• Editability — Bits of video within

your composition are shown on a status bar, and you can double tap to delete the last bit and keep recording. This is a HUGE step ahead of Vine, in which each creation is an "all or nothing" venture.

• The filters look great and have fun names like Clarendon, Vesper, Brooklyn, and Moon. Being able to instantly preview the various filters is a wonderful touch, as well.

• With Instagram, you get 15 seconds of video instead of Vine's six (anyone



**AARON WIRTZ**

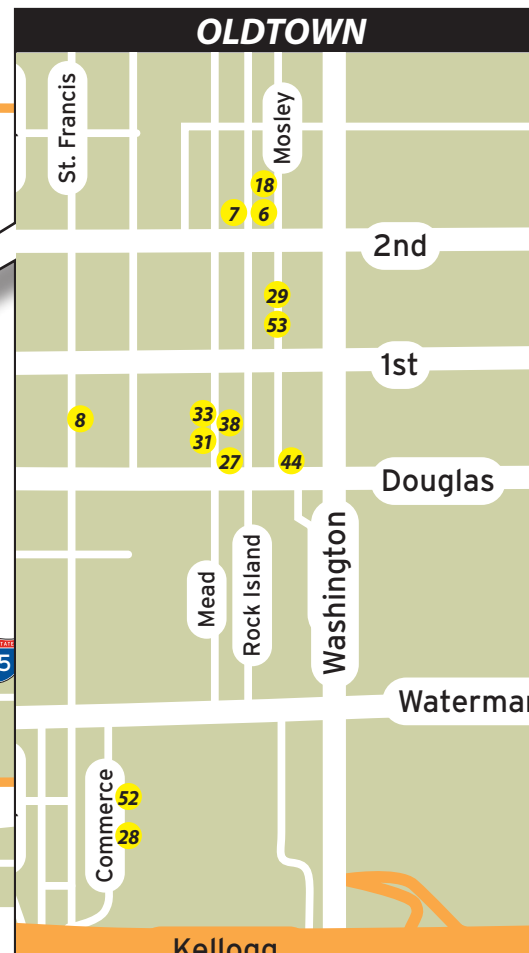
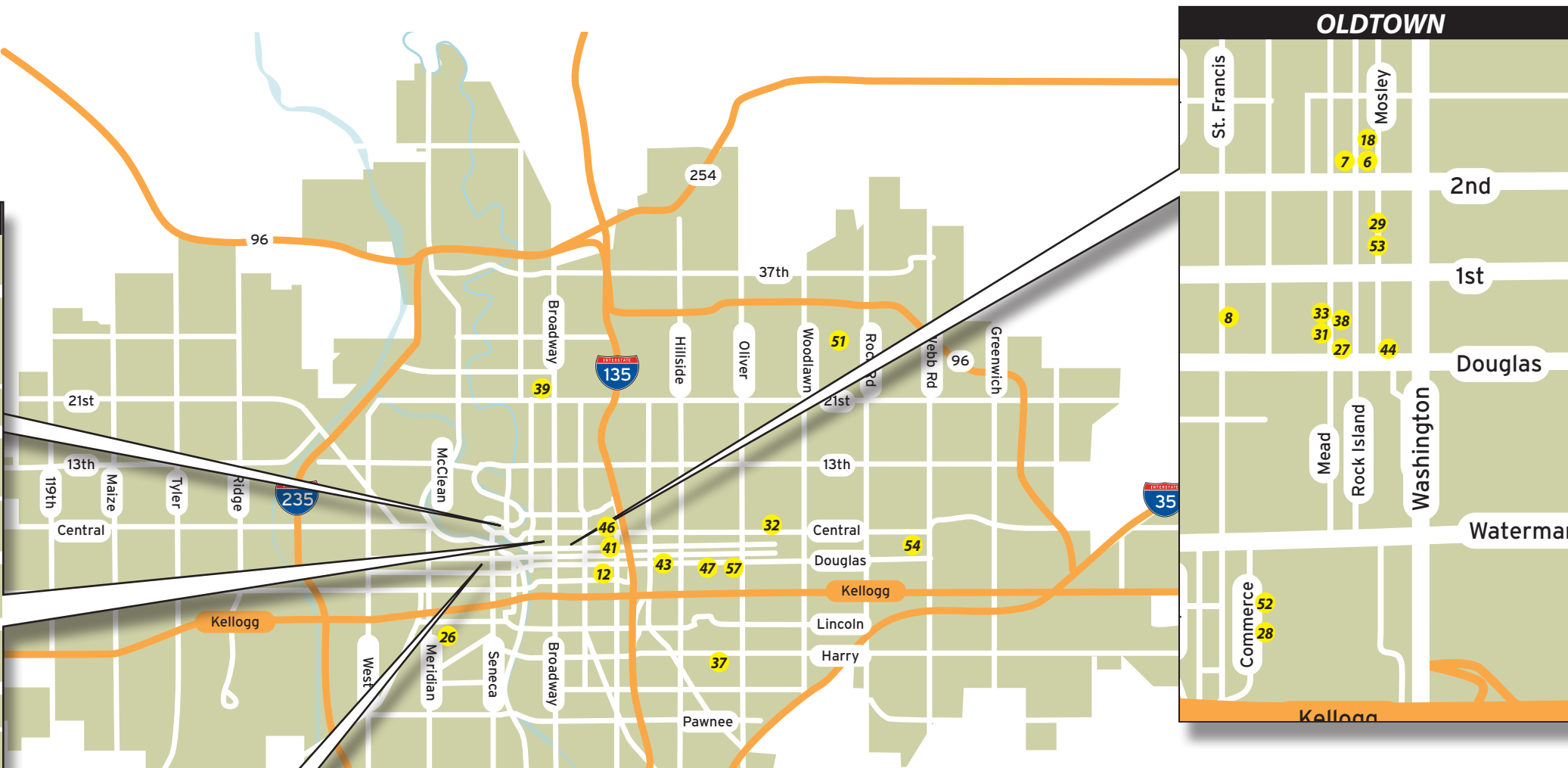
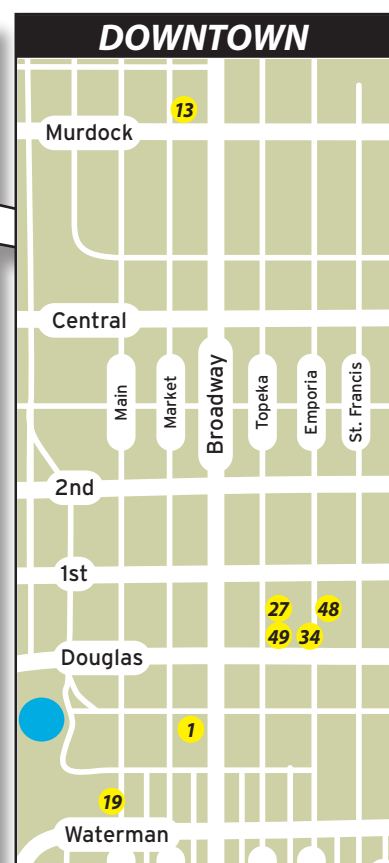
see "Instagram" page 22

# Final Friday: ARTS FOR THE CITY



- 1. Anna Murdoc's Cafe**  
209 E. William, Ste. 101  
Salt and Pepper Art Series
- 2. Apron Strings**  
810 W. Douglas  
John and Katherine Eberly  
5 p.m.-9 p.m. Artwork and music  
by John and Katherine Eberly.
- 3. Artist Central**  
5014 E. Central
- 4. Artists at Old Town**  
412 E. Douglas, Ste. C
- 5. Artworks**  
7724 E. Central, Ste. 300
- 6. Beadazzled Art Glass Studio**  
307 N. Mead  
Julie Lushbough
- 7. Bella Luz Gallery and Gifts**  
300 N. Mead St # 105  
Marian Vavra
- 8. Bite Me BBQ**  
132 N. St. Francis  
Mike Fallier  
Final Friday featured artist.
- 9. BloomHaus**  
3700 E. Douglas
- 10. Blue Swallowtail Studio**  
1712 W. Douglas  
Final Friday at Blue Swallowtail Studio
- 11. Bluebird Arthouse**  
924 W. Douglas  
Hey, Nice Rack!: F5 at Bluebird  
See what happens when Wichita  
artists take on dozens of F5  
newspaper racks.
- 12. Bob Schwan Studios**  
111 S. Ellis  
"Landscape Invitational"
- 13. C.A.F.E. Gallery at Inter-Faith Ministries**  
829 N. Market  
Final Friday at C.A.F.E. Gallery
- 14. Carla's in Delano**  
605 W. Douglas Ave.  
Ashton Bethel and Elaine  
Clampitt
- 15. Carriage Factory Art Gallery**  
128 E. Sixth St., Newton
- 16. Center Gallery**  
111 S. Ellis
- 17. Central Plains Novelty**  
905 W. Douglas  
Leo B. Kiesling Make-up Art
- 18. CityArts**  
334 N. Mead  
A Face In the Crowd and Identity  
Work
- 19. Collectors Fine Art Gallery**  
340 S. Main  
Jerry Osment, Paul Cavanaugh  
and James L. Crawford
- 20. Delano Community Garden**  
200 S. Handley  
Final Friday at the Delano  
Community Garden
- 21. Diver Studio**  
424 S. Commerce
- 22. Dock 410**  
410 S. Commerce
- 23. Exploration Place**  
300 N. McLean Blvd.  
Eclectic
- 24. Eye of an Eagle Gallery**  
322 E. Evans St.
- 25. Fisch Haus**  
524 S. Commerce
- 26. Friends University Riney Fine Arts Gallery**  
2100 W. University  
"College Dance Photography"  
Nathan Patrick Photography  
5-7 p.m. Work currently on  
display and will be available for  
viewing until July 26.
- 27. Gallery XII**  
412 E. Douglas  
Sally Allen, "Visibility"
- 28. Go Away Garage**  
514 S. Commerce  
Alex Walker "Time Lapse"
- 29. Jennifer Le Photography Studio**  
216 N. Mosley Ste. 130
- 30. Kansas Masonic Home Art Gallery**  
401 S. Seneca
- 31. Lynne Ziegler Weaving Gallery and Studio**  
121 N. Mead, Ste. 107  
Final Friday at Lynne Ziegler  
Weaving Gallery
- 32. Marcia McCoy Studios**  
5020 E. Central  
Marcia McCoy Studios Final  
Friday
- 33. Mead Street Gallery and Gifts**  
121 N. Mead, Ste. 107  
Layers and Shapes
- 34. Mead's Corner**  
430 E. Douglas
- 35. Mid-America All-Indian Center**  
650 N. Seneca
- 36. Mid-American Fine Arts**  
401 E. Douglas
- 37. MindFire Academy Art Gallery**  
3805 E. Harry Suite 105  
"Nature Remains"
- 38. Mrs. O'Leary's**  
126 N. Mead St.  
Final Friday at Ms. O'Leary's  
Fabric dyeing demo.
- 39. NOMAR International Market**  
204 E. 21st St.  
Final Friday at Nomar
- 40. Orpheum Theatre**  
200 N. Broadway
- 41. Pea Pod Consignment Gallery at Three Pea**  
1646 E. 2nd  
Final Friday at Pea Pod  
Consignment Gallery
- 42. R Coffee House**  
1144 N. Biting
- 43. Reverie Coffee Roasters**  
2611 E. Douglas  
Reverie Coffee Roasters Final  
Friday Grand Opening
- 44. Sandbar Trading**  
922 E. Douglas  
Featured Artist: Sabra Cazel,  
Photographer
- 46. Sonu Events**  
1648 E. Central

Gray means no known event this month.



**HEY, NICE RACK!**

**SEE WHAT HAPPENS WHEN ARTISTS TAKE ON DOZENS OF NEWSPAPER RACKS**

**Final Friday**  
Guitar Strings  
at Apron Strings

June 28  
5-9 pm  
810 W. Douglas

Art and music from  
John & Katherine  
Eberly

Today's Kitchen Store with ties to the past

**Book Signings for**  
*The Girl Who Cried "Wolf!"*: A Memoir

Authors Nancy Jensen and Nathan P. Swink will sign books, and Nathan will do a reading.

Sat., July 6th  
3 to 5pm  
Mead's Corner  
430 E Douglas,  
Wichita

Thur., July 25th  
7 to 8:30pm  
Pages Books & Coffee  
605 N. Main St.,  
Newton

Free to all

**FINAL FRIDAY**  
June 28th | 5pm - 9pm

- ◆ Free Trolley rides to all participating stops in the Delano area
- ◆ Music
- ◆ Food
- ◆ Art
- ◆ Shopping

- Lyle Brandon Woodwork
- 47. Springpark Gallery**  
3555 E. Douglas Ave.  
Final Friday at Springpark Gallery
- are Fred Bohn and Beth Post. To win a \$100 gallery gift certificate, enter in person or online at [www.Tessera-Gallery.com](http://www.Tessera-Gallery.com) before midnight, July 5.
- 48. T&J Studios**  
144 N. Emporia  
Brett Schauf and Andrew Unruh  
Brett Schauf's photography is of landscapes and storms. There will also be footage of a tornado during a recent storm chase by the Forever Chasing team. Andrew Unruh's abstract photography — printed on canvas — obscures the boundary between mediums and challenges the traditional idea of photography.
- 49. Tessera Fine Art Gallery**  
412 E. Douglas Ave.  
Art Classes at Tessera Gallery Formerly known as Vintera Gallery, Tessera Fine Art Gallery celebrating our grand opening under a new name and ownership on Final Friday, June 28, 5:30 to 9 p.m. Featured artists
- 50. The Fiber Studio**  
418 Commerce
- 51. The Gallery at Larksfeld Place**  
7373 E. 29th St. N.  
Rosemary Dugan and Judy Dove
- 52. The Jones Gallery**  
414 S. Commerce  
Joe Schlimm  
Watercolor and photography.
- 53. The Labor Party**  
216 N. Mosley  
Lamphouse Photo Company
- 54. The Wichita Center for the Arts**  
9112 E. Central  
Mary R. Koch School of Visual Arts Student/Faculty Exhibition
- 55. Trish Higgins Gallery**  
536 S. Commerce
- 56. Ulrich Museum of Art**  
Wichita State University, 1845 Fairmount
- 57. Watermark Books & Cafe**  
4701 E. Douglas  
"Fabrication of a LIFE"  
6 p.m. - 8 p.m. Exhibit of new work by Beth Golay, Jeanine Hathaway and Joyce Suellentrop. This opening reception will also feature a poetry reading.
- 58. WaterWalk Place**  
515 N. Main, Unit 502
- 59. Wichita - Sedgwick County Historical Museum**  
204 S. Main
- 60. Wichita Art Museum**  
1400 West Museum Blvd.
- 61. Wichita Pottery**  
300 N. Meridian

# Events::

## >GET LISTED

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

## ARTS

### Thursday, June 27

#### The Future of the Public Library by Randy Regier

As part of their mission to solicit "Community Awareness through Art" ACTIVATE WICHITA of the Wichita Public Library has commissioned local, highly celebrated artist, Randy Regier to create a temporary art installation in a vacant window Downtown, with assistance from artist Seth Blume. The window installation will explore how art can be used to generate community conversation and engagement. @NW Building, Market and William.

#### Preview Opening for Linda & Sheldon Ganstrom: Bell(e)s and Bow(l)s

*Thu., June 27 to Fri., July 26*  
5 p.m. Exhibit of wall sculptures and works of porcelain and metal. The opening will also feature an art talk by Linda Ganstrom. @The Fiber Studio, 418 S. Commerce.

#### Sabra Cazal at Sandbar Trading

5:30 p.m. Native American art, authentic handmade Navajo rugs, handmade pottery and baskets, genuine handmade turquoise jewelry and Hopi Kachinas. @Sandbar Trading, 924 E. Douglas.

### Friday, June 28

#### Alex Walker "Time Lapse"

*Fri., June 21 to Fri., July 5*  
8 p.m. Closing reception on July 5, will feature live music from Bergeron. @Go Away Garage, 514 S. Commerce.

#### Final Friday at the Delano Community Garden

Art fence made of found and recycled materials. @ Delano Community Garden, 200 S. Handley.

#### A Passionate Idea: Social Justice and the Work of Harry Sternberg

*Fri., June 28 to Sun., Aug. 18*  
As a graphic artist and social realist, Harry Sternberg used prints to draw attention to the lives of hard-working Americans during the 1930s and 1940s. His prints, lithographs, etchings and serigraphs reveal the human struggle for justice and democracy during the political and economic crises of the mid-20th century. Free. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

#### Hey, Nice Rack!: F5 at Bluebird

See what happens when Wichita artists take on dozens of F5 newspaper racks. @Bluebird Arthouse, 924 W. Douglas.

#### Lyle Brandon Woodwork

This exhibit features wall art, shelves, tables, plant stands and yard art. @Sonu Events, 1648 E. Central.

#### Rosemary Dugan and Judy Dove

*Fri., June 28 to Fri., July 26*  
@The Gallery at Larksfield Place, 7373 E. 29th St. N.

#### Mike Fallier

Final Friday featured artist. @Bite Me BBQ, 132 N. St. Francis.

#### "Fabrication of a LIFE"

*Fri., June 28 to Fri., July 26*  
6 p.m. Exhibit of new work by Beth Golay, Jeanine Hathaway and Joyce Suellentrop. This opening reception will also feature a poetry reading. @Watermark Books & Cafe, 4701 E. Douglas.

#### Sally Allen, "Visibility"

*Fri., June 28 to Fri., July 26*  
6 p.m. This exhibit also features pottery by Diel Gray and jazz guitarist Jerry Hahn will perform at the Final Friday reception. @Gallery XII, 412 E. Douglas.

#### Marcia McCoy Studios Final Friday

*Fri., June 28 to Sat., June 29*  
6 p.m. Exhibition and reception of Marcia McCoy's works on paper from her "Stone Temple" project, life drawing and works from her "Santa Fe" collection. The show will continue on Saturday with a studio art sale from 11 a.m. to 3 p.m. Free. @Marcia McCoy Studios, 5020 E. Central.

#### Layers and Shapes

*Fri., June 28 to Mon., July 22*  
6:30 p.m. Final Friday exhibit by featured artists Dustin and Lisa Sypher. @Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

#### Final Friday Nathan Patrick Photography

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

#### Final Friday at Pea Pod Consignment Gallery

5 p.m. Paintings, drawings and photography by artist, Sandra Clayton. @Pea Pod Consignment Gallery at Three Pea, 1646 E. 2nd.

#### Leo B. Kiesling Make-up Art

5 p.m. Kiesling, also known as Zipperface, creates zombies on live models. @Central Plains Novelty, 905 W. Douglas.

#### Final Friday at Springpark Gallery

5 p.m. Fine art prints by local, regional and international artists — original etchings, aquatints, mezzotints, monotypes and more on display as well as an extensive collection of recent and antiquarian prints. @Springpark Gallery, 3555 E. Douglas Ave.

#### Ashton Bethel & Elaine Clampitt at Carla's in Delano

5 p.m. These new paintings will be featured at Carla's along with Aston Ballroom Dancers and music by DJ "Rabia" Victor Salas. @Carla's in Delano, 605 W. Douglas Ave.

#### John and Katherine Eberly

5 p.m. Artwork and music by John and Katherine Eberly. @Apron Strings, 810 W. Douglas.

#### Julie Lushbough

5 p.m. Wire wrapping art and jewelry as well as in-studio glass artwork. @Beadazzled Art Glass Studio, 307 N. Mead.

#### Eclectic

5 p.m. Various pieces using different media created by Friends University faculty and students. Exploration Place educators will also work with families to create their own "works of art" based on similar techniques the artists are using in their pieces seen in this show. All activities will be dinosaur-themed. @Exploration Place, 300 N. McLean Blvd.

#### Tessera Fine Art Gallery Grand Opening

5 p.m. Artwork by Fred Bohn and Beth Post will kick-off the opening for this brand new gallery. @Tessera Fine Art Gallery, 412 E. Douglas Ave.

#### Brett Schauf and Andrew Unruh

6 p.m. Brett Schauf's photography is of landscapes and storms. There will also be footage of a tornado during a recent storm chase by the Forever Chasing team. Andrew Unruh's abstract photography - printed on canvas - obscures the boundary between mediums and challenges the traditional idea of photography. @T&J Studios, 144 N. Emporia.

#### Final Friday at C.A.F.E. Gallery

6 p.m. Artists are Eldad, Isaac Dowd, Carol Werner-Feiertag, Jene Fisher, Ely Fitzig, Sandy Fitzig, Jacob Dunchelle, Charlie Gaynor, Mallory Medvene, Sandford Peltzman, Ed Pogue and Ellie Shore with works of photography, glass work, paint, wood burning, sculpture and more. @C.A.F.E. Gallery at Inter-Faith Ministries, 829 N. Market.

#### Reverie Coffee Roasters Final Friday Grand Opening

6 p.m. Reverie Coffee Roasters will host a Final Friday Grand Opening featuring art by Wayne Clark and music by Elliot Road. B.S. Sandwich press will be on site. @Reverie Coffee Roasters, 2611 E. Douglas.

#### Final Friday at Blue Swallowtail Studio

6 p.m. Make a pendant or magnet night. Free dichroic grab bag for each person making an item. @Blue Swallowtail Studio, 1712 W. Douglas.

#### A Face In the Crowd and Identity Work

6 p.m. Final Friday show where artists, James Caldwell and Skyler Lovelace and Students of Butler County Community College, will meet with patrons and discuss their work. @CityArts, 334 N. Mead.

#### Final Friday at Nomar

6 p.m. This event will feature live graffiti demos, a sketchbook competition and an open mic for freestyle rappers, poets, singers and songwriters. @NOMAR International Market, 204 E. 21st St.

#### "Landscape Invitational"

6 p.m. Featuring new works by Rob Compton, Brian Hinkle, James Kandt, Joe Loganbill, Jacob Seymore

and David Vollbracht. @Bob Schwan Studios, 111 S. Ellis.

#### Final Friday at Jennifer Le Studio

6 p.m. Photography by Jennifer Le and other local photographers. @Jennifer Le Photography Studio, 216 N. Mosley Ste. 130.

#### Marian Vavra

6 p.m. Rose Hill wheat artist Marian Vavra will give demonstrations and talk about her work. @Bella Luz Gallery and Gifts, 300 N. Mead St #105.

#### Kim Lister and Barbara Vogt

6 p.m. Enamel on copper art and handmade copper jewelry. @Blue Swallowtail Studio, 1712 W. Douglas.

#### Final Friday at Lynne Ziegler Weaving Gallery

6:30 p.m. New handwoven pieces. @Lynne Ziegler Weaving Gallery and Studio, 121 N. Mead, Ste. 107.

#### Mary Erickson and Dustin and Lisa Sypher

6:30 p.m. @Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

#### Lamphouse Photo Company

7 p.m. The Labor Party will host a vintage Camper Trailer converted into a mobile photography studio and darkroom, where photos are captured and processed in a manner used decades before digital photography. @The Labor Party, 216 N. Mosley.

#### Salt and Pepper Art Series

7 p.m. Artwork by Alonzo Snipes and Janice Thacker and music by Dez Hill and Willie Wactor III. @Anna Murdoc's Cafe, 209 E. William, Ste. 101.

#### Final Friday at Ms. O'Leary's

7 p.m. Fabric dyeing demo. @Mrs. O' Leary's, 126 N. Mead St.

#### "Nature Remains"

7 p.m. Paintings by Mary Kay. @MindFire Academy Art Gallery, 3805 E. Harry Suite 105.

#### Joe Schlimm

7 p.m. Watercolor and photography. @The Jones Gallery, 414 S. Commerce.

### Sunday, June 30

#### "The Hills Are Alive: Flint Hills Landscapes"

2 p.m. Musical performance and art show featuring the Suzuki Violin Players and the artwork of 17 Kansas artists in "The Hills Are Alive: Flint Hills Landscapes." Free. @Carriage Factory Art Gallery, 128 E. Sixth, Newton.

### Ongoing

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

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

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

*Sat., March 30 to Sun., Aug. 4*  
Legends of the print-making world are once again united in this groundbreaking exhibition. 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*  
10 p.m. Exhibit celebrating the life and art of the Comanche-Kiowa artist and sculptor. Standard

museum admission prices. @Mid-American All-Indian Center, 650 N. Seneca.

#### 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.

#### Ray Turner: "Population"

*Sat., June 1 to Sun., Aug. 25*  
7 p.m. This show includes over 300 paintings of exceptional portrait art, including many Wichita faces. @Wichita Art Museum, 1400 W. Museum Blvd.

#### Art Classes at Tessera Gallery

*Tue., June 4 to Fri., Aug. 30*  
Tessera Gallery is offering a variety of painting, drawing, watercolor and other classes this summer. Contact owner, Teressa Slinger for more information. 316-262-2435, TesseraGallery@att.net. @Tessera Fine Art Gallery, 412 E. Douglas Ave.

#### 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.

## ARTS: CALL FOR ENTRIES

### Friday, July 26

#### Gallery XII: Annual Crazy Eights Small Works Invitational Show

Friday, July 26 The show will take place July 26. Contact Gallery XII for entry information. @Gallery XII, 412 E. Douglas.

## FILM

### Monday, July 1

#### Harry Potter and the Goblet of Fire

6 p.m. \$5. @Orpheum Theatre, 200 N. Broadway.

### Tuesday, July 2

"Chasing Ice: A Film on Global Warming" 7:30 p.m. Occupy Wichita presents this documentary detailing how an investigator came to believe that global warming is happening. All ages. @Go Away Garage, 514 S. Commerce.

### Monday, July 8

#### Harry Potter and the Order of the Phoenix

6 p.m. \$5. @Orpheum Theatre, 200 N. Broadway.

### Friday, July 12

#### Stoker

*Fri., July 12 - 8 p.m. to Sat., July 13 - 8 p.m.*  
A Sunday matinee will screen at 2 p.m. \$5. @Orpheum Theatre, 200 N. Broadway.

### Friday, August 9

#### Tallgrass Down to the Wire: 24 Hour Film Race

*Fri., Aug. 9 to Sun., Aug. 11*  
Teams have 24 hours to write, produce, shoot and edit a short film that is six minutes or less. The weekend will conclude with a public showcase of the top ten films, chosen by CreativeRush advisors and Tallgrass Film Association programmers. For more information visit, <http://dtwfilmrace.com>. Showcase is \$8 general admission. @Orpheum Theatre, 200 N. Broadway.

## LECTURE

### Tuesday, July 2

#### CreativeRush presents "Tyranny of Now: A First Tuesday Talk"

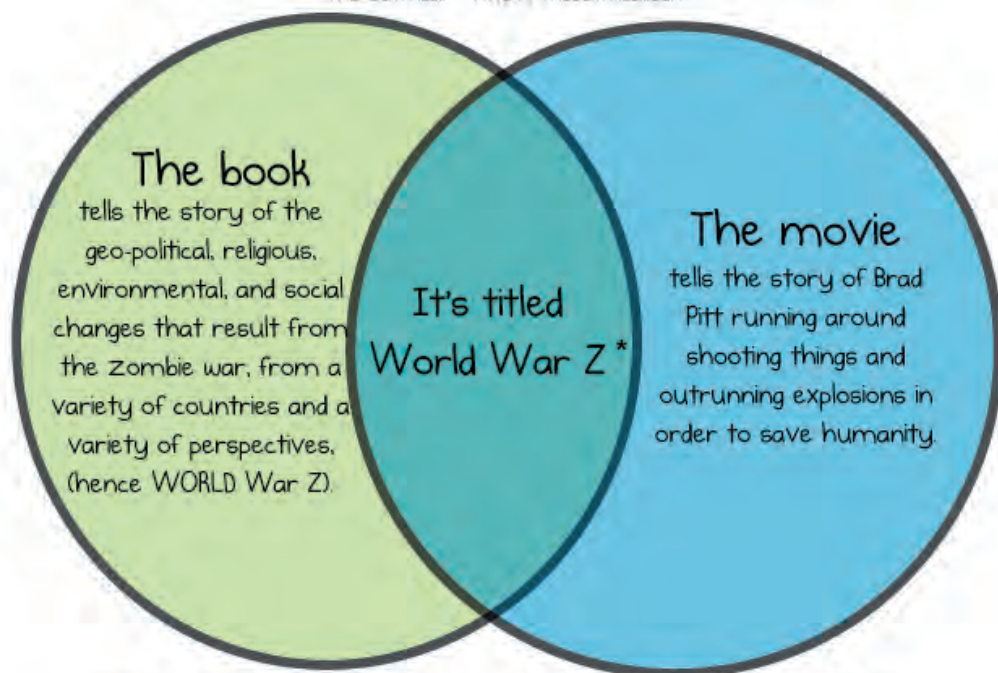
7 p.m. It is hard to stay or even get motivated, especially if your primary income doesn't come from your art. Musicians John Harrison, Susan Mayo and Arleigh Aldrich will share their life, work and creative endeavors within the topic of motivation. Free. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

see "Events" page 19

## World War Zzzzzzzzz

What the World War Z movie has in common with the book

The Oatmeal <http://theoatmeal.com>



\*I'm not exaggerating. Other than having Zombies, the title is basically the only thing the book and movie have in common. No lobo. No battle of Yonkers. No "total war" theory. No American refugees fleeing on rafts to Cuba. No social commentary. Just Brad Pitt sprinting a lot and shooting stuff.

COURTESY THEOATMEAL.COM

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

**W**orld War Z isn't just about a disaster, it is a disaster. Five different writers. A complete lack of a third act while the rest was being filmed. A completely abandoned original ending resulting in reshoots. A budget that reportedly ballooned into ludicrousness. Sadly, despite positive early reviews, *World War Z* is the poorly developed disaster all of these production headaches indicated.

Seen as a potential franchise for Brad Pitt, the actor's production company Plan B Entertainment snatched up the rights to Max Brooks's excellent novel of the same name in 2007, after which it promptly stripped most of the book away leaving only the central concept of a worldwide zombie apocalypse.

Former U.N. investigator Gerry Lane (Pitt) and his family are rescued during a zombie attack thanks to the efforts of an old U.N. buddy who wants Lane, who has a history of working in dangerous regions, to go on a globe-hopping mission trying to discover the source of

see "World War Z" page 23

## Monsters University a college film for all ages

by Dan Kampling  
[dkampling@f5paper.com](mailto:dkampling@f5paper.com)

**T**his past weekend, Pixar's 14th CGI -animated feature film, *Monsters University*, took in an impressive \$82 million at the box office. *MU* is also far better than Pixar's last sequel attempt, *Cars 2*.

Billy Crystal and John Goodman returned to voice their roles from the 2002 original film, *Monsters Inc.*, where monsters exist and extract scares from children for a power source. The original film ended with the source of power deriving from humor instead of terror, so it made sense to go backwards and tell the story of how the characters of Mike and Sulley met

as college rivals, but set aside their differences to become great friends.

In many respects, *Monsters University* feels very much like a well-crafted G-rated version of the many R-rated raunchy college films that peaked in popularity in the 1980s. Just about any college movie trope you can think of is in this film, aside from anything involving drugs, since this is a Disney film after all.

The choice of utilizing a college setting appears to have been chosen to reflect the current age of audiences who were children when the first film came out. Whether you're just starting or have just graduated from college,

see "Monsters" page 16



ON HIS WAY TO THE PANTY RAID: *Monsters University* is a G-rated version of the raunchy college comedies that swept the 80s.

### >SEE IT

**Title** *World War Z*

**Rating** F2

**Short review** An attempt to launch a big budget blockbuster zombie franchise only to have it emerge as an unskilled, often stupid homogenized PG-13 disaster.

### >SEE IT

**Title** *Monsters University*

**Rating** F4

**Short review** Pixar's first prequel creates a better impression than its last sequel (*Cars 2*) in both story and relevance.

**"Monsters" from page 15**

*Monsters University* is sure to resonate for that demographic, along with good Disney fun for the whole family.

It is a long-standing tradition for Pixar to screen a short film preceding the main feature and the short to accompany *Monsters University* was a charming tale called *The Blue Umbrella*, which excelled in making a fully CGI-animated film appear to have been filmed in real locations. The short depicted everything from rain gutters to street signs with animated faces, as they observe a blue umbrella with a male face try to connect with a red umbrella with a female face. One can hope that these realistic techniques will be utilized in a future Pixar feature film.

The fact that *Monsters University* is a prequel may hurt some of its reputation, along with a somewhat questionable ending about the value of higher education, but it is none the less a fine example of combining those elements for a film not just for children, but for those who were children when *Monsters Inc.* was released 11 years ago. Let's hope that the success of the film will entitle Pixar to not just make a sequel to *Finding Nemo*, but also a follow-up to the one film that called for it, *The Incredibles*.



**THE SKIN OF FAME:** Leslie Mann, Emma Watson, Israel Broussard, Taissa Farmiga, Katie Chang and Claire Julien portray a group of real-life teens who decided to rob from famous people in *The Bling Ring*.

# Bling a look at celebrity culture gone wrong

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

They cover our magazines, they fill our televisions and they inform our pop culture. Celebrities, whether we like it or not, play a huge role in the development of youth culture today. Sophia Coppola's new film, *The Bling Ring*, details the obsession young people today have with the lifestyles of the rich and the famous.

The story follows Marc, a new kid at school, who meets an unlikely friend in the beautiful and stylish Rebecca. However, Marc quickly learns that when it comes to Rebecca there is more than meets the eye. She slowly entices him into small burglaries and thefts before one day proclaiming she wants to go to Paris Hilton's house.

The two stalk Paris via social media sites and celebrity gossip sites and quickly find out where she lives, and that she will not be home all night. They make their way to the star's house and quickly find an unlocked door.

Once inside Marc is immediately nervous of getting caught, but Rebecca is scarily calm. They grab suitcases and fill them with Paris' things to take for themselves.

When there are no repercussions following their burglary, Rebecca convinces Marc that stars have so much stuff they won't know if anything is missing.

When they become cocky, they let their guard down and begin bragging about their transgressions.

This gains the attention of three of their other spoiled rich friends, Sam, Chloe and Nikki.

Fueled by drugs and a lack of parental control the Bling Ring begins regularly burglarizing Paris' house along with many other celebrity names.

Like the majority of Sophia Coppola

films, *The Bling Ring* is dripping with stylized imagery and surface characterizations.

The cinematography is gritty and at times leaves the audience feeling like they are watching the lives of these teens through a sheet of gauze.

The characters themselves are spot-on imitations of the real life Bling Ring. Though throughout the story I wanted deeply to know what made these kids tick, it was apparent that beyond their want of fame and glamour, there was nothing more to their personalities.

Translating real life characters, especially such superficial ones, into film characters is a definite challenge to any actor or actress, leaving them with little to draw from.

However, the cast of *The Bling Ring* proved it can be done, and in a fantastically humorous way.

Katie Chang and Taissa Farmiga both portray very shallow characters in a way that gives the audience a sense of the character and the reality that there is not much more to these girls.

The stand-out performance for me was Emma Watson, who portrays the slightly one-dimensional, Nikki Moore. Based on the real life Bling Ring member Alexis Neiers, Watson does a beautifully humorous job of bringing to light the most entertaining Bling Ring character. I heard many people describing Watson's performance as strange and many more said that her American accent was bizarre. The truth is she did a spot-on job of portraying Neiers. A quick watch of one of Neiers interviews will set the record straight.

What makes *The Bling Ring* stand out

is its heavy emphasis on the unfortunate nature of how obsessive youth culture is with fame. The members of the Bling Ring robbed and stalked celebrities just to be closer to them, to wear their clothes and be a "part" of the lifestyle.

Nancy Jo Sales, the co-writer of *The Bling Ring* and the author of the Vanity Fair article, "The Suspects Wore Louboutins," upon which the film is based, interviewed one of the officers on the case who described this obsession as being just as creepy as "wanting to wrap yourself up in their skin, like that guy in *The Silence of the Lambs*."

Coppola expertly examines how easy it was for these teens to not only stalk celebrities but to break into their houses, and the sad truth that no one was watching them or holding them accountable.

Overall *The Bling Ring* is a strict adaptation of Sales' article, and as such it is missing all the exciting twists and turns that some audiences would be looking for.

The film is not meant to be a fun summer movie about how exciting it would be to rob the rich and famous, it is instead a glossy semi-documentary about the state of youth culture and its morbid obsession with living the lives they see on TV.

## >SEE IT

**Title** *The Bling Ring*

**Rating** F3

**Short review** A stylish look at celebrity culture and youth in America, this movie is chock full of stylized imagery and an outstanding performance by Emma Watson.

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# F5

## MOVIE RATINGS GUIDE

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

## >NEW THIS WEEK

- *The Heat*
- *White House Down*

## >OPENS WEDNESDAY, JULY 3

- *Despicable Me 2*
- *The Lone Ranger*

### 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.

**Palace West:** 1:15, 3:50, 6:30, 9:20

### *The Big Wedding* (R)

Starring Robert De Niro, Katherine Heigl, Diane Keaton. Directed by Justin Zackham.

**Plot:** A long-divorced couple fakes being married as their family unites for a wedding.

**Genre:** Comedy

**Rating:** F3

**Short review:** With a strange but predictable plot and over-the-top raunchy humor, *The Big Wedding* is not everyone's cup of tea.

**Palace West:** 9:30 with 11:30 p.m. Fri-Sat

### *The Bling Ring* (R)

Starring Katie Chang, Israel Broussard, Emma Watson. Directed by Sofia Coppola.

**Plot:** Inspired by actual events, a group of fame-obsessed teenagers use the internet to track celebrities' whereabouts in order to rob their homes.

**Genre:** Crime, Drama

**Rating:** F3

**Short review:** A stylish look at celebrity culture and youth in America, chalk full of vapid imagery and an outstanding performance by Emma Watson.

**13th Ave Warren:** 2:30, 7:30; **21st St Warren:** 4:10, 9:55

### *The Croods* (PG)

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

**Plot:** In this animated prehistoric comedy adventure, we follow the world's first family as they embark on a journey of a lifetime when the cave that has always shielded them from danger is destroyed.

**Genre:** Animation, Adventure, Comedy, Family

**Rating:** F4

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

**Palace West:** 1:35, 2:10, 4:10, 6:30 with 8:50 Fri-Sat and Mon-Tue and 11:15 a.m. Tue

## Opens Wed

### *Despicable Me 2* (PG)

Starring Steve Carell, Kristen Wiig, Miranda Cosgrove. Directed by Chris Renaud, Pierre Coffin.

**Plot:** Gru is recruited by the Anti-Villain League to help deal with a powerful new super criminal.

**Genre:** Animation, Comedy, Crime, Family

**Starlite Drive-In:** (Screen 1) 9:25 p.m. Wed-Thru;

**13th Ave Warren:** Starts Wed 12:30 (3D), 1, 3:20 (3D), 3:50, 6:15 (3D), 6:45, 9 (3D), 9:30

### *The East* (PG-13)

Starring Brit Marling, Alexander Skarsgård, Ellen Page. Directed by Zal Batmangli.

**Plot:** An operative for an elite private intelligence firm is tasked with infiltrating an anarchist group known for executing covert attacks upon major corporations. However, she finds her priorities changing as she befriends the members.

**Genre:** Action, Drama, Mystery, Thriller

**13th Ave Warren:** 4:45, 10:15

### *Epic* (PG)

Starring Colin Farrell, Josh Hutcherson, Beyoncé Knowles. Directed by Chris Wedge.

**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.

**Starlite Drive-In:** (Screen 1) 11:35 p.m. Fri-Sat only;

**Palace West:** 1:45, 2:05, 4:05, 4:30, 6:30, 7, 9 with 11:15 p.m. Fri-Sat and 10:55 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

**Starlite Drive-In:** (Screen 2) 2:10 a.m. Fri-Sat; **13th Ave Warren:** 11:40 a.m., 3, 6:40, 9:40; **21st St Warren:** 12:35,

3:40, 6:55, 10:10

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

Starring Channing Tatum, Dwayne Johnson, Ray Park. Directed by Jon M. Chu.

**Plot:** Framed for crimes against the country, the G.I. Joe team is terminated 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 11:25 p.m. Fri-Sat and 11:40 a.m. Tue

## Retro

### *The Goonies* (PG-13)

Starring Sean Astin, Josh Brolin, Jeff Cohen. Directed by Richard Donner.

**Plot:** A group of kids embark on a wild adventure after finding a pirate treasure map.

**Genre:** Action, Comedy, Adventure

**Palace West:** 9:30 and 11:55 p.m. Fri-Sat, 4 Sun

## New This Week

### *The Heat* (R)

Starring Sandra Bullock, Melissa McCarthy, Demián Bichir. Directed by Paul Feig.

**Plot:** Uptight FBI special agent Sarah Ashburn is paired with testy Boston cop Shannon Mullins in order to take down a ruthless drug lord. The hitch: neither woman has ever had a partner — or a friend for that matter.

**Genre:** Action, Comedy, Crime

**13th Ave Warren:** 12:15, 1, 3:20, 4:10, 6:20, 7:10, 9:30, 10:15; **21st St Warren:** 11:50 a.m., 1, 3, 4, 6, 7, 9, 10;

**Movie Machine:** 1:10, 3:50, 6:55 with 9:30 p.m. Fri-Sat; **Warren Oldtown:** 7, 10, 10:15 with 12:15, 12:30 Sat-Sun, and 3:45 Fri-Sun

### *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.

**Genre:** Comedy

**Rating:** F2

**Short review:** Vaughn and Wilson have great chemistry, but can't overcome the film's overbearing need to take simple generation gap gags and stretch them out to the point of complete irritation.

**13th Ave Warren:** 1, 4, 7, 10; **21st St Warren:** 1, 7:05

### *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.

**Starlite Drive-In:** (Screen 1) 1:25 a.m. Fri-Sat, 11:35 p.m. Sun-Tue

## Opens Wed

### *The Lone Ranger* (PG-13)

Starring Johnny Depp, Armie Hammer, William Fichtner. Directed by Gore Verbinski.

**Plot:** Native American warrior Tonto recounts the untold tales that transformed John Reid, a man of the law, into a legend of justice.

**Genre:** Action, Adventure, Western

**Starlite Drive-In:** (Screen 2) 9:20 p.m. Wed-Thru;

**13th Ave Warren:** 8 (Tues Sneak) Starts Wed 11:30 a.m., 3, 6:30, 10:10; **21st St Warren:** 7 (Sneak) Tues only; **Movie Machine:** 7 (Sneak) Tue only; **Warren Oldtown:** 10 (Sneak) Tue only

### *Man of Steel* (PG-13)

Starring Henry Cavill, Amy Adams, Michael Shannon. Directed by Zack Snyder.

**Plot:** A young journalist is forced to confront his secret extraterrestrial heritage when Earth is invaded by members of his race.

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

**Rating:** F4

**Starlite Drive-In:** (Screen 2) 11:40 p.m. Fri-Tue; **13th Ave Warren:** 12:30, 1:45, 4, 5:15, 7:30, 8:45; **21st St Warren:** Noon (IMAX), 1:45, 5:15, 8:45, 3:15 (IMAX, 3D), 6:50 (IMAX, 3D), 10:15 (IMAX, 3D); **Movie Machine:** 12:30, 3:30, 6:30 (No Tue) with 9:30 p.m. Fri-Sat; **Warren Oldtown:** 6:30, 10:10 with 11:45 a.m. Sat-Sun, and 3:05 Fri-Sun

### *Monsters University* (G)

Starring Billy Crystal, John Goodman, Steve Buscemi. Directed by Dan Scanlon.

**Plot:** *Monsters University* unlocks the door to how Mike and Sulley overcame their differences and became the best of friends.

**Genre:** Animation, Adventure, Comedy, Family, Fantasy

**Rating:** F4

**Starlite Drive-In:** (Screen 1) 9:25 p.m. Fri-Tue; **13th Ave Warren:** 11:30 a.m. (3D), Noon, 12:30, 2:30 (3D), 3, 3:30, 5:30 (3D), 6:40, 7:15, 8:30 (3D), 9:50, 10; **21st St Warren:** 11:30 a.m., 12:15, 1:30, 2:30, 3:20, 4:20, 5:30, 6:20 (No Tue), 8:30, 7:10, 9:15 (no Tue), 10 with 11 a.m. (Sensory Sensitive) Fri-Sat only; **Movie Machine:** 1, 4:15, 6:50 with 9:20 p.m. Fri-Sat

### *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.

**13th Ave Warren:** 2, 5, 8 (no Wed)

### *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

**13th Ave Warren:** 12:50, 3:50, 6:50, 9:50; **21st St Warren:** 11:50 a.m., 3:30, 6:40, 9:45; **Warren Oldtown:** 7, 9:50 (no Tue) with 12:15 Sat-Sun, and 3:45 Fri-Sun

### *Olympus Has Fallen* (R)

Starring Gerard Butler, Aaron Eckhart, Morgan Freeman. Directed by Antoine Fuqua.

**Plot:** Disgraced former Presidential guard Mike Banning finds himself trapped inside the White House in the wake of a terrorist attack; using his inside knowledge, Banning works with national security to rescue the President from his kidnappers.

**Genre:** Action, Thriller

**Rating:** F4

**Palace West:** 1:30, 4, 6:40, 9:10 with 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



PHOTOS BY BYRON J. LOVE

**MAKING NOISE:** DeathBlack Flowers' Todd Woolard (left) and Jed Ghouled (above) joined founder Chris Mackie to make some sounds together, everything "from pop to noise to psychedelic."

## Come Join Me: An evening with DeathBlack Flowers

### >HEAR IT

**Who:** DeathBlack Flowers with Dead Silos

**What:** Rock

**When:** 10:30 p.m., Thursday, June 27

**How much:** \$5

**Where:** John Barleycorn's, 608 E. Douglas

by *Byron J. Love*  
[bllove@f5paper.com](mailto:bllove@f5paper.com)

Chris Mackie's brainchild turned reverb soaked indie rock monolith known as DeathBlack Flowers has been nabbing real estate in the hearts of the Wichita music scene seduced by the somber curse of the project's incredibly honest lyrics coupled with heavy, melancholic pop tantrums.

Mackie began DeathBlack Flowers while living in Baltimore around 2008 with just a guitar, effects pedals, a recorder and voice that translated the pain of being an old soul in a new world. Three years later saw Chris moving back to Wichita, where the singer found friends to work with who help amplify what the writer has to say.

One of those friends is DBF drummer-turned-bassist Eric Harrison, of ICT New-Wave fave Boys Beware notoriety. Harrison has been collaborating with Mackie since 2011 and has also served as a recording engineer and director for DeathBlack Flowers' music

video "Invisible Ghost." Because Harrison abdicated his drum throne, a drummer needed to be found. It's OK. They know one: Todd Woolard, who is one half of the familial psychedelic metal outfit Terrible Airplane. The rhythm section of Harrison and Woolard is rounded out by the synth/keyboard talent of Jed Ghouled, member of husband and wife Goth/industrial DJ team, The Ghouleds.

In the interest of teamwork, the current roster has Mackie letting go of the reigns as principal writer.

"Now I just contribute guitar ideas and lyrics to sing," Mackie said. "Being a band, we get behind a sound, which ideally is dark and heavy, but with infinite variations of that sound — from pop to noise to psychedelic. It's a great mash up of our backgrounds in music."

After weaseling my way in to DeathBlack practice days before their June 27 show at John Barleycorn's with the rock/soul band, Dead Silos, I listened to the band not only blend their influences, wants, dreams and

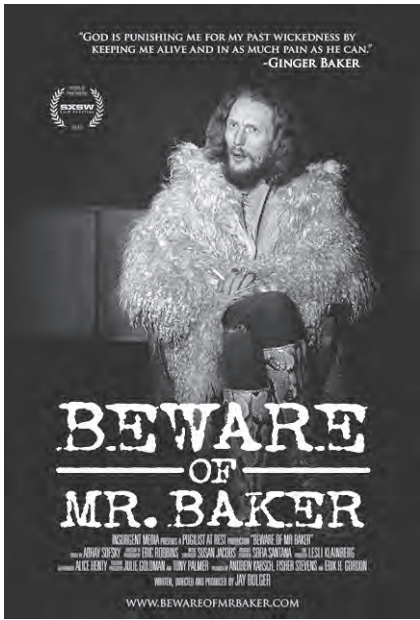
styles of their past, but also their laser-precise live set. The band moved from song to song leaving only time for slow building loops and crescendo, as if DBF were kind enough to show up to your home and hop into your home stereo for a spell.

"Tying the songs together with more ambient textures is an increasing focus to us," Mackie said, "making it more of a performance than just a set of songs played with banter for the crowd in between."

DeathBlack Flowers demonstrates this idea on stage and in practice. Moments after my arrival the band enters the unapologetically sparse build in the bridge of "Come Join Me" right before it crashes to shore with an ocean of lush low end and icy cool delay.

In the event they will not come to your house and hop into your stereo, join DeathBlack Flowers along with Dead Silos Thursday, June 27 at John Barleycorn's. The show starts at 10:30 p.m., and the cover is \$5.

Also, follow the band on Facebook at <http://facebook.com/deathblackflowers>



★★★★★

**Beware of Mr. Baker (DVD)**

Vivendi, 2013

by Jedd Beaudoin  
jbeaudoin@f5paper.com

It starts with music legend Ginger Baker threatening to put director Jay Bulger in hospital and breaking the director's nose. You won't see that in the latest fluff piece about Mick Jagger and the Stones, that's for sure.

Baker, at the time that Bulger caught up with him a few years back, was living in South Africa, in chronic pain and on the verge of being chased out of the country. To say that he was miserable would be an understatement. But then Baker has pretty much perfected the art of misery. Baker's story features bouts with heroin, the usual round of divorces and estranged children, plus an unexpected turn in Nigeria that saw him creating some of his best music. And, yes, his second career in polo.

His son Kofi, also a prodigious drummer, doesn't have much nice to say about Ginger, his obvious love for the man aside. Jack Bruce also pledges his love, but former bandmate Eric Clapton appears weary of his nearly lifelong friend's many problems. You don't really know whether to dismiss Baker as despicable or shower him with the love he so clearly craves but has never had on any meaningful level. Those complexities make him all the more fascinating and this documentary all the more praiseworthy.

There's some great music footage and Baker issues some howlers: If he'd known, he says, that the music he was making would have led to the birth of heavy metal he would have suggested an abortion and he asserts with lightning speed that Led Zeppelin drummer John Bonham "couldn't swing a sack of shit."

A heartbreaker to be sure — not because it reveals the frailty of a rock god but because no one should have to be as miserable as Ginger Baker.



★★★★★

**Brothers and Sisters (40th Anniversary Edition)**

**The Allman Brothers Band**

Mercury, 2013

by Jedd Beaudoin  
jbeaudoin@f5paper.com

After the death of Duane Allman in late 1971 and the death of bassist Barry Oakley in late 1972 the ground on which this Macon, Georgia collective had long stood forever shifted. Guitarist Dickey Betts stepped up with some of the band's best material to that point — including the now omnipresent "Ramblin' Man" and the timeless instrumental "Jessica." (Both featuring extra guitar work from Les Dudek.) Gregg Allman offered just two tracks — the opening "Wasted Words" and "Come and Go Blues," both strong but neither a match for what his bandmate brought.

Reports are that the band became more fractured after the release of this record as Betts became an increasing presence while Allman disappeared behind a veil of addiction and various distractions. You can't hear those fractures here, though, this is the sound of a unified front, a band that has healed — or has begun to — after a prolonged season in the abyss. Here, the rural hippies further demonstrated their ability to move from blues to modal-type jazz to country to rock to psychedelic music with an ease that few if any other American acts have been able to.

Augmented by a second disc of outtakes and rehearsals, this is further proof that the Allman Brothers Band was one of the greatest things to ever emerge from the American south.

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★★★★★

**Dust Bowl Demos Part 3 Tom Page Trio**

Toptone, 2013

by Jedd Beaudoin  
jbeaudoin@f5paper.com

Tom Page Trio issues the latest installment in the *Dust Bowl Demos* series and it's easily the strongest of the lot. Armed with the Jonathan Eaton (bass) and Tommy Crabb (drums) rhythm section

"Events" from page 14

**LITERARY**

**Saturday, June 29**

**James Rollins "Eye of God"**  
2 p.m. Author James Rollins will read from and sign copies of his new book, "Eye of God." @Watermark Books & Cafe, 4701 E. Douglas.

**"The Girl Who Cried Wolf" Reading and Signing**  
3 p.m. Nancy Jensen reads from and signs copies of her book. It chronicles Nancy's heroic journey through mental illness to recovery. Along the way Nancy contributed significantly to the federal cases against Arlan and Linda Kaufman who were found guilty of subjecting mentally ill individuals to involuntary servitude. @Mead's Corner, 430 E Douglas.

**NATURE**

**Saturday, June 29**

**Exhibit Opening: Form & Function: Making a Living in the Cenozoic**  
New and permanent exhibit that will focus on various mammal and fish species from the Cenozoic Era, the era that directly follows the extinction of dinosaurs and leads up to today. This exhibit will explore the relationship between the form of an animal's body and an animal's lifestyle. It will also explore the similarities between Cenozoic and modern species and common misconceptions about life after the dinosaurs. Guests will be able to compare themselves to the real-life size of a mammoth, see pictures of forests and grasslands of the Cenozoic, and visualize the changes in the world as life transitioned from dinosaurs to the Ice Age. \$6.95-\$8.95 @ Museum of World Treasures, 835 E. First.

**SPECIAL**

**Thursday, June 27**

**"Alert Today- Alive Tomorrow: Living with the Atomic Bomb 1945-1965"**  
Thu., June 27 to Sun., Aug. 11  
This traveling exhibit looks at life in the cold war era, especially to Wichitans as Wichita ranked high on the Cold War Soviet "strike list". @Wichita - Sedgwick County Historical Museum, 204 S. Main.

and some ace tunes, the guitarist/vocalist has hit his stride with songs such as "Lost & Found," "Tulsa" and "Ancient Aliens." The hit of this six-song collection is probably "South Wind," featuring a turn from Wichita music legend Cliff Major. That song perfectly captures Page's heartfelt regionalist tendencies as a lyricist and the trio's ability to paint an accurate sound picture of life on the plains.

Never at a loss for tasteful guitar lines Page has outdone himself here; Eaton's bottom end rumblings and melodic supporting lines will cause your ears to perk up more than once throughout and Crabb, of course, is easily one of the most sensitive, understated and underrated drummers this city has ever produced. Hearing him add just the right touches to these songs is in itself worth one or two attentive listening sessions.

It'd be easy to praise this record as authentic, though that word often means so little and the question might easily arise, "Authentic to what?" Instead, let's say that it's a refreshing addition to music of its kind — folk and rock, let's say — and a promise of many more great things to come.

**Saturday, June 29**

**Reverie Coffee Roasters Grand Opening Saturday**  
Reverie continue their grand opening events on Saturday with music by Kayla FitzGerald Jacobs and food B.S. Sandwich Press and The Flying Stove. @ Reverie Coffee Roasters, 2611 E. Douglas.

**Friday, July 12**

**Gallery Jazz Fest**  
6 p.m. Jazz and BBQ exhibit opening. The TKAAM Gallery Jazz Fest will feature black and white photographs from their permanent collection detailing local and national artists hard at work in one of America's original art forms. Live music by Willie Wactor III and friends. \$15. Food is included in the ticket price. @Kansas African American Museum, 601 N. Water St.

**Fifty Shades of Men**  
9 p.m. 18 and older. \$15-\$20. @The Cotillion, 11120 W. Kellogg.

**Ongoing**

**Windows on Collection: New Special Temporary Exhibit**  
Mon., April 30, 2012 to Thu., Aug. 1  
New acquisitions include a 1970s Mead Junior High letter jacket and a photograph of a 1920s style show in the Geo. Innes Department Store. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

**Normandie Center Farmers' Market**  
Wed., May 1 to Wed., Sept. 25  
Wednesday evenings from 3:30 p.m. to 6:30 p.m. @ Normandie Center Farmers' Market, 6574 E. Central.

**Dinosaurs Unearthed**  
Sat., May 25 to Mon., Sept. 2  
This traveling exhibit features 14 life-size animatronic dinosaurs, 2 articulated full-scale skeletons, 22 fossils, fascinating stories and more in an immersive, prehistoric setting. @Exploration Place, 300 N. McLean Blvd.

**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.

see "Events" page 20

## >GET LISTED

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

### Thursday, June 27

**Denny Jiosa**  
7:30 p.m. @Bradley Fair, 21st and Rock.

**Glimpse Trio**  
8 p.m. @Pumphouse, 825 E 2nd.

**The Kind**  
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

**Kentucky Knife Fight and The Calamity Cubes**  
9 p.m. Must be 21. @The Brickyard, 129 N. Rock Island.

**Dead Silos and Deathblack Flowers**  
10 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

### Friday, June 28

**Jerry Hahn**  
6 p.m. Jazz guitarist Jerry Hahn will perform during the Sally Allen "Visibility" reception. @Gallery XII, 412 E. Douglas.

**Glimpse Duo**  
8 p.m. All ages. Free. @The Donut Whole, 1720 E. Douglas.

**JC Hopkins Band**  
8 p.m. Must be 21. @The Dusty Boot Saloon, 430 State St., Augusta.

**Denny Jiosa**  
8 p.m. Must be 21. \$5. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

**The Source**  
8 p.m. @YaYa's Eurobistro, 8115 E. 21st.

**Odds Against and The Evolution of Pain**  
9 p.m. Must be 21. @Kirby's Beer Store, 3227 E. 17th.

**Lucky People**  
9 p.m. @The Brickyard, 129 N. Rock Island.

**Stitched Up Heart and Without Sacrifice**  
9 p.m. Must be 21. \$5 for guys, ladies get in free. @Pumphouse, 825 E 2nd.

**Fly By Night**  
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

**The Trigger Effect, The Matador, Transcendancy and Empire Falls**  
9 p.m. Must be 21. @Lizard's Lounge, 300 S. Greenwich.

**Get Bad**  
9 p.m. Must be 21. @Jerry's Bar & Grill, 630 N. Robin.

**Joe Stumpe**  
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

**Tornado Rose**  
9 p.m. Must be 21. \$5. @Loft 150, 150 1/2 N. Mosley.

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

**The Gabriel Project and Trials and Ways**  
10 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

### Saturday, June 29

**Daughtry**  
7:30 p.m. \$30-\$42. @Kansas Star Casino, 777 Kansas Star Dr., Mulvane.

**Jenny Wood and The Watchers**  
8 p.m. @YaYa's Eurobistro, 8115 E. 21st.

**Kool Kat Daddy**  
8 p.m. Must be 21. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

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

**DJ Manic Mike**  
9 p.m. Must be 21. \$5. @Loft 150, 150 1/2 N. Mosley.

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

**Sanctus Infernum, John Woodson's Leg, Murder Ordained and The Space Between**  
9 p.m. Must be 21. \$5. @Lizard Lounge, 300 S. Greenwich.

**Abandon Kansas and Behold the Brave**  
9 p.m. \$5. @The Brickyard, 129 N. Rock Island.

**Fly By Night**  
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

**Escotar, Folkicide and Mitch Gettman**  
9 p.m. Must be 21. Free. @Kirby's Beer Store, 3227 E. 17th.

**Keely Connolly**  
9 p.m. Must be 21. Free. @Snug Harbor, 845 S. Christine.

**Little Smoke and Nahuatl: A Tribute to Santana**  
9 p.m. Must be 21. \$5. @Shamrock Lounge, 1724 W. Douglas.

**Get Bad**  
9 p.m. Must be 21. @Jerry's Bar & Grill, 630 N. Robin.

**The Shoes**  
10 p.m. Must be 21. @Mike's Wine Dive, 4714 E. Douglas.

**Fast Food Junkies**  
10 p.m. Must be 21. @Lucky's Everyday, 1217 E. Douglas.

**Brutally Frank and The Terminals**  
10 p.m. Must be 21. \$5. @Rock Island Live, 101 N. Rock Island.

### Sunday, June 30

**John Fullbright**  
3 p.m. All ages. \$10. @Bartlett Arboretum, Kansas 55, Belle Plaine.

**Wichita Blues Society Member Appreciation**

**Butch "with an I" Cassidy and the Can't Dance Kid**  
11 p.m. Special uncensored, "Rated R" showing. No one under 17 will be permitted. Call 263-0222 for reservations. \$17 in advance, \$20 at the door. @Mosley Street Melodrama, 234 N. Mosley.

### Sunday, June 23

**Shakespeare in the Park: "The Two Gentlemen of Verona"**  
7 p.m. All ages. Free. @Hand Park, Lakeview Drive and English, Derby.

### Wednesday, June 26

**Les Miserables**  
Wed., June 26 - 8 p.m. to Sun., June 30 - 7 p.m. Music Theatre of Wichita presents this production of the stage classic. Saturday and Sunday matinee showings begin at 2 p.m. Evening \$24-\$60, matinee: \$22-\$52 @Century II, 225 W. Douglas.

**Party**  
4 p.m. Timbuktoo will be performing. WBS Members are free, \$5 for non-members @The Brickyard, 129 N. Rock Island.

**Polkadot Cadaver, Exotic Animal Petting Zoo, Absalom and The New Imperialism**  
8 p.m. Must be 21. \$10. @Lizard Lounge, 300 S. Greenwich.

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

### Tuesday, July 2

**Tuesdays on the Terrace: Raging Sea**  
5:30 p.m. \$7 regular admission, \$3 for members. @Botanica, 701 Amidon.

### Wednesday, July 3

**Killswitch Engage, Miss May I, The Word Alive, Darkest Hour and Affiance**  
6:30 p.m. All ages. \$21-\$25. @The Cotillion, 11120 W. Kellogg.

**The Handsome Devil and Hopeless Jack**  
9 p.m. Must be 21. Free. @Kirby's Beer Store, 3227 E. 17th.

### Thursday, July 4

**Cosmo Baker and DJ Carbon**  
8 p.m. @The Brickyard, 129 N. Rock Island.

**The Handsome Devil and Hopeless Jack**  
9 p.m. Must be 21. @John Barleycorn's, 608 E. Douglas.

### Friday, July 5

**Rodney Branigan**  
7:30 p.m. \$8 for members, \$10 general admission. @Botanica, 701 Amidon.

**Chamber Music at the Barn: Darol Anger and the Republic of Strings**  
8 p.m. \$12-\$47. @Prairie Pines, 4055 N. Tyler.

**Bombshell, Megalodon and Evil Bastards**  
8 p.m. Ages 16+ to enter, 21 to drink. Ages 16-20, \$15. 21 and up, \$12. @Spectrum Venue, Spectrum Venue, 3920 W. Douglas.

**Sleepy Truckers**  
9 p.m. Must be 21. @Jerry's Bar & Grill, 630 N. Robin.

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

**The Fever Trend and M.R. Smith**  
9 p.m. Must be 21. @Candle Club, 6135 E. 13th.

**Cricket Wand, Wolf Hollow Revival, Ghost Town Strays and Muscle Worship**  
9 p.m. Must be 21. Free. @Kirby's Beer Store, 3227 E. 17th.

### Saturday, July 6

**Chamber Music at the Barn: Darol Anger and the Republic of Strings**  
8 p.m. \$12-\$47. @Prairie Pines, 4055 N. Tyler.

**Jabber Josh, Living Ghost and Male Bondage**  
9 p.m. Must be 21. @Lucky's Everyday, 1217 E. Douglas.

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

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## "Events" from page 19

### THEATER & DANCE

#### Friday, June 21

**Hairspray**  
Fri., June 21 to Thu., July 25  
Call 316-612-7696 for reservations. \$60 for dinner and show. \$45 show only. @Crown Uptown Professional Dinner Theatre, 3207 E. Douglas.

**Shakespeare in the Park: "The Two Gentlemen of Verona"**  
7 p.m. All ages. Free. @College Hill Park, Douglas and Circle Dr.

#### Saturday, June 22

**Shakespeare in the Park: "The Two Gentlemen of Verona"**  
7 p.m. All ages. Free. @Old Cowtown Museum, 1871 Sim Park Dr.

## ASTROPOOP!

THE SKINNY ON YOUR WEEK

by Diviner Mme Zanzibird

**Aries:** (March 21 — April 19)

Week rating: F3

You'll get into a heated argument with your spouse over paisley-print curtains. This week: Get a Sparkle Pony tattoo.

**Taurus:** (April 20 — May 20)

Week rating: F5

You'll stop caring about the price of gas when you use a unicycle for transportation. This week: Join a great cover band.

**Gemini:** (May 21 — June 21)

Week rating: F2

It's amazing what you can fix with a glue gun. This week: Hold a candlelight vigil to mourn the loss of Google Reader.

**Cancer:** (June 22 — July 22)

Week rating: F4

The heat index this week will prove you're made mostly of salt water and air. This week: Leave a copy of *Oryx and Crake* behind for other patrons at Chicago Donuts.

**Leo:** (July 23 — Aug. 22)

Week rating: F1

The universe is trying to tell you to quit doing Zumba. This week: Eat nothing but Dilly Bars while the temperatures stay above 100 degrees.

**Virgo:** (Aug. 23 — Sept. 22)

Week rating: F4

Your suit made of recycled *F5s* will go over well at the office, but you'll start to getinky when you sweat. This week: Schedule a peaceful protest at Kris Kobach's house.

**Libra:** (Sept. 23 — Oct. 23)

Week rating: F3

Your new best friend will become your new BFF over fried ice cream at Connie's on north Broadway. This week: Check out the new window art displays downtown.

**Scorpio:** (Oct. 24 — Nov. 21)

Week rating: F5

After weathering last week's Super Moon, you can handle anything. This week: Try some of Mayor Brewer's barbecue sauces at your next cookout.

**Sagittarius:** (Nov. 22 — Dec. 21)

Week rating: F2

Pay attention to cosmic static in your life. This week: Visit the Great Plains Transportation Museum with a loved one.

**Capricorn:** (Dec. 22 — Jan. 19)

Week rating: F3

There is no way to get Darius Rucker's cover of "Wagon Wheel" out of your head. This week: If you can, can it.

**Aquarius:** (Jan. 20 — Feb. 18)

Week rating: F2

Give extra hugs to any Cancers in your life. They'll need them. This week: Keep working on your goal of memorizing Dante's *Inferno* by the end of summer.

**Pisces:** (Feb. 19 — March 20)

Week rating: F4

If you build it, they will file a zoning complaint with the city. This week: Use "insipid" in as many sentences as possible.

## ¡Ask a Mexican!

by Gustavo Arellano  
themexican@5paper.com

**D**ear Mexican: I'm a U.S.-born Mexican who grew up part of my life in Tijuana. Why do Mexican-Americans from Santa Ana and South Gate always think they're harder than the rest of us Mexicans, yet their neighborhoods are like a hundred times better than the *colonia* I grew up in? I mean, they have the Santa Ana Zoo and South Coast Plaza; we got Plaza del Rio, which is right next to a mainline sewer. Please explain the misplaced pride these folks have in their hometowns. Like George Carlin said, "No one should be proud of where or how they were born," or something like that.

**Confused Border Brother**

Dear Wab: Two things here. What George Carlin said was, "I could never understand ethnic or national pride. Because to me, pride should be reserved

for something you achieve or attain on your own, not something that happens by accident of birth. Being Irish isn't

a skill, it's a fucking genetic accident." And while he's technically correct, ethnic and regional pride is as old and enduring as the paintings at Lascaux — no use in arguing its rationality. What IS funny, however, is your point about Mexicans who grew up in the United States saying they've had a tough life. Unless you're three days removed from the border and working at one of those tomato-growing slave camps in Florida, you ain't got it hard.

Tough is, as you pointed out, growing up in a Mexican urban *colonia* ala Plaza del Rio in Tijuana, or Tepito in Mexico City. Tough is growing up like my parents in the ranchos of Zacatecas, picking through cow shit as kids to find corn kernels to cook for dinner. Poverty does

exist in the United States, but it pales to what others in other countries must endure — and it sure as hell doesn't com-

pare to the tenement slums of Hell's Kitchen at the turn of the 20th century and before. Despite this nation's current economic malaise, we live in the good times, so if you ever hear some Chicano yaktivist bitch about their rough-scrabble life in some American suburb, make sure to record it: that's further proof that Mexicans assimilate, because they've turned into whiny, entitled *gabachos*.



¡ASK A MEXICAN!

**After living in London for many years and marrying an immigrant of South Asian Muslim origin, this midwestern *gabacha* involuntarily relocated to Southern Arizona**

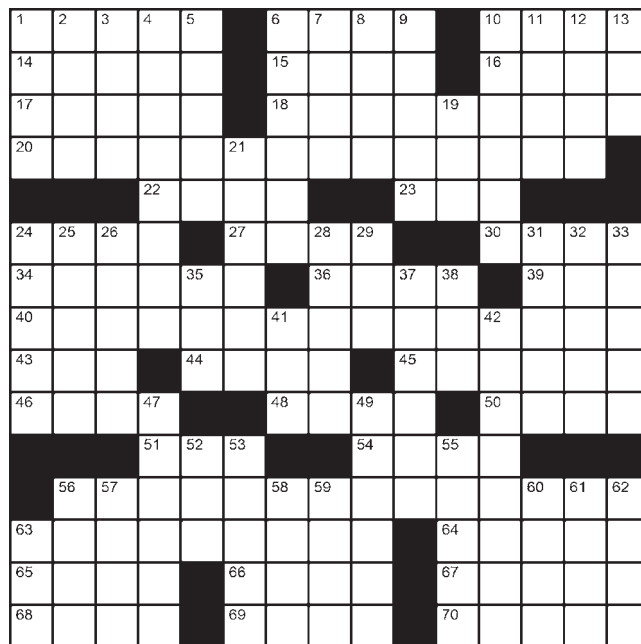
see "Mexican" page 23

## Jonesin' Crosswords "Product Placement" — we'll just slip this in there.

by Matt Jones

### ACROSS

- 1 \_\_\_ fate
- 6 "Rated \_\_\_ 'General Audience'"
- 10 Dutch tourist attraction
- 14 Poker variant named for a city
- 15 "First lady of song" Fitzgerald
- 16 High point
- 17 "\_\_\_ Tag!"
- 18 Ship of agreeing fools?
- 20 Duck or elephant silhouette on the wall?
- 22 \_\_\_-Coburg and Gotha (royal house of Europe)
- 23 "Affirmative"
- 24 Rum cake
- 27 Texting sign-off
- 30 Field animal's harness
- 34 Astronomy muse
- 36 Assistant
- 39 Mitochondrial material
- 40 Person who can't enjoy great evenings out?
- 43 Chou En-\_\_\_
- 44 900-line psychic Miss \_\_\_
- 45 Like grunt work
- 46 "To be," to Brutus
- 48 Cobra Kai, for one
- 50 "Bill & \_\_\_ Excellent Adventure"
- 51 Tease
- 54 "For \_\_\_ in My Life" (Stevie Wonder)
- 56 "And so this foul vixen kept me broadcasting for years" response?
- 63 Guy who walks through water?
- 64 Company with a famous joystick
- 65 Hot spot?
- 66 Egg, in Latin
- 67 Kind of criminal



- 68 Vera of gowns
- 69 Idee \_\_\_
- 70 October option

### DOWN

- 1 "Animal House" chant
- 2 Big birds
- 3 Adding and such
- 4 Long-tailed game bird
- 5 Blue material in movies and musicals, for short
- 6 Jump in the pool
- 7 \_\_\_ powder (traveling substance for Harry Potter)
- 8 "Lemony Snicket" evil count
- 9 Australian actress Mitchell
- 10 Coleman of "Nine to Five"
- 11 Apple MP3 player
- 12 New Zealand parrots
- 13 Abbr. after a phone no.
- 19 Kermit-flailing-his-arms noise
- 21 Jamaican stew ingredient
- 24 Crooner Michael
- 25 Fields
- 26 Cornerstone

### LAST WEEK'S ANSWER



- 28 Tumblr purchaser of May 2013
- 29 Brightened up
- 31 "Live Free \_\_\_" (New Hampshire motto)
- 32 Deal with dough
- 33 British noblemen
- 35 Firm ending?
- 37 Focus of an exorcise plan?
- 38 Part of NYE
- 41 Dropout's alternative
- 42 Termite targeter
- 47 Blowing it
- 49 Quest leader's plea
- 52 Quality \_\_\_
- 53 "\_\_\_ Bones" (Stephen King novel)
- 55 Artfulness
- 56 "\_\_\_ Nagila"
- 57 Fall garden?
- 58 It was only VII years ago
- 59 Evian waters
- 60 Flamboyant surrealist
- 61 \_\_\_-Z ('80s muscle car)
- 62 "Old MacDonald" noise
- 63 "That's so cool!"

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BY MIKE PIVONKA

**"Instagram" from page 11**

remember Viddy?), and while you don't have to use all 15, it's nice to have the extra time if you want it. I appreciate the fact that Instagram Video doesn't automatically loop — if you want to see the video again, you can just restart it. Vine's idea of continuous looping is nice in theory, and has led to some wonderfully creative posts, but in reality, watching someone take the same shot at a bar fifteen times in a row gets old fast.

• Just like with Vine, the Instagram Videos get saved to your Camera Roll so you can reuse it for something else.

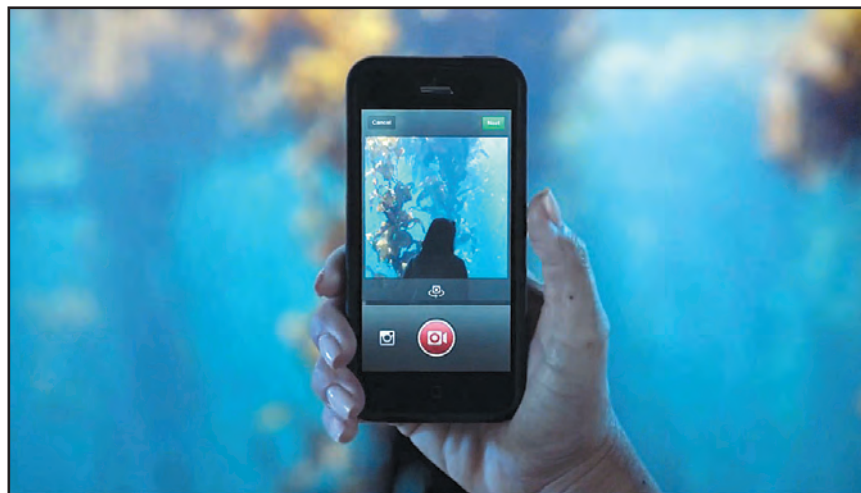
**WHAT I DON'T LIKE**

• The Instagram Record Button. Vine's touch screen record feature makes recording tiny video clips and stop motion animation super easy. Instagram's record button is not as sensitive, which seems to encourage more static shots rather than Vine's touch and go. If you lightly tap the record button in a Vine-like fashion, you get an annoying message that says "Press and hold to record."

• Just like Instagram pictures, when the Instagram Videos are tweeted, you can't watch them within your Twitter stream.

• As with Vine, you can't use bits of prerecorded video — everything has to be created on the spot.

Is the bell tolling for Vine? I don't think so. Many people who don't have Vine accounts still appreciate being able to watch Vines from within their Twitter stream, which is a huge advantage Vine has over Instagram Video. Certainly, this



**RED FOR START:** Instagram Video has a lot going for it, but the insensitive big red record button is not one of them.

is a significant obstacle in Vine's path to become a thriving, standalone social network, though.

I'm more excited about Instagram as a tool for customer outreach than I've ever been, and this video component fuels that fire. While not a substitution for "traditional" videography, being limited to such a short amount of time helps the cameraperson think in terms of capturing only the shots that are most compelling and assembling a narrative out of seemingly disparate pieces — practice that makes both Vine and now Instagram Video immensely valuable.

I've already read some negative industry reactions to this update, along

the lines of "that's it? How unoriginal." But I see such blowback as a validation of my point. Few platforms resist vendor-generated content like Instagram does, because of its intimate, behind-the-scenes sensibility. This closeness is what makes Instagram feel so real, and the brand feel so authentic, despite its recent PR missteps and the fact that, well, it's owned by Facebook.

Online, our sixth sense is not seeing dead people but perceiving realness, and in the same way callers get frustrated when they're transferred to an overseas call center, your social following will know if you're right there with them or if someone has been hired to "stimulate social engagement" from afar.

**"Movies" from page 17**

taking, until he meets three witches who are not convinced he is the great wizard everyone's been expecting.

**Genre:** Action, Adventure, Fantasy

**Rating:** F4

**Palace West:** 1:25, 4:20, 7:20 with 10:15 p.m. Fri-Sat and 10:45 a.m. Tue

**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 all crime is legalized.

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

**Rating:** F5

**13th Ave Warren:** 2:10, 4:45, 7:20, 9:45; **21st St Warren:** 1:45, 4:15, 6:40, 9:10

**Scary Movie 5 (PG-13)**

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

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

**Genre:** Comedy

**Palace West:** 4:25, 7:05, 9:35 with 11:35 p.m. Fri-Sat

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

Starring Benedict Cumberbatch, Chris Pine, Zachary Quinto, Karl Urban, Zoe Saldana, Simon Pegg, John Cho, Leonard Nimoy. Directed by J.J. Abrams.

**Plot:** After the crew of the Enterprise find a force of terror from within their own organization, Captain Kirk leads a manhunt to a war-zone world to capture a one-man weapon of mass destruction.

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

**Rating:** F5

**13th Ave Warren:** 12:40, 3:40, 6:45, 9:40; **21st St Warren:** 11:45 a.m., 3:10, 6:30, 9:45

**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

**Rating:** F4

**Short review:** Directorial debut of writing team Seth Rogen and Evan Goldberg proves to be a side-splitting summer hit.

**13th Ave Warren:** 1:20, 4:15, 7:10, 9:55; **21st St Warren:** 1:20, 4:15, 7:10, 10:05; **Warren Oldtown:** 7:30, 10:20 with 1 Sat-Sun, and 4:15 Fri-Sun

**New This Week****White House Down (PG-13)**

Starring Channing Tatum, Jamie Foxx, Maggie Gyllenhaal. Directed by Roland Emmerich.

**Plot:** While on a tour of the White House with his young daughter, a Capitol policeman springs into action to save his child and protect the president from a heavily armed group of paramilitary invaders.

**Genre:** Action, Drama, Thriller

**13th Ave Warren:** 11:30 a.m., 1:30, 3:10, 5, 6:30, 8:30, 9:45; **21st St Warren:** 11:30 a.m., 1:40, 3:10, 5, 6:45, 8:30, 10:10; **Movie Machine:** 12:30, 3:30, 6:30 with 9:25 p.m. Fri-Sat; **Warren Oldtown:** 6:30, 6:45, 9:50 with noon Sat-Sun, and 3:15, 3:30 Fri-Sun

**World War Z (PG-13)**

Starring Brad Pitt, Mireille Enos, Daniella Kertesz. Directed by Marc Forster.

**Plot:** United Nations employee Gerry Lane traverses the world in a race against time to stop the Zombie pandemic that is toppling armies and governments, and threatening to destroy humanity itself.

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

**Rating:** F2

**Starlite Drive-In:** (Screen 2) 9:25 p.m. Fri-Tue; **13th Ave Warren:** 11:45 a.m., 12:15 (3D), 12:45, 2:45, 3:20 (3D), 3:50, 6, 6:30 (3D), 7, 9, 9:30 (3D), 10:10; **21st St Warren:** 11:45 a.m., 12:15 (3D), 12:50, 2:45, 3:20 (3D), 4, 5:45, 6:20 (3D), 7, 8:45, 9:15 (3D), 10:05; **Movie Machine:** 1:20, 4:05, 6:45 with 9:25 p.m. Fri-Sat; **Warren Oldtown:** 7:30, 10:30 with 12:45 Sat-Sun, and 4:15 Fri-Sun



**ARMY OF ONE:** Brad Pitt is improbably unstoppable in the profoundly unlike-the-book movie adaptation of *World War Z*.

**"World War Z" from page 15**

this worldwide zombie pandemic. When Lane refuses, he's given a choice — either do what the U.N. wants or he and his family will be moved from the safety of an aircraft carrier at sea to somewhere on land where it'll be more dangerous. He agrees, says a heartfelt goodbye to his family, and takes a cell phone so he can call his wife from time to time.

From here out the film becomes the movie equivalent of a first person shooter video game. Lane arrives in a location, investigates, has to escape a zombie outbreak, flies to a new location to investigate, etc. etc. Except, where a first person shooter has the protagonist fight their way out, Lane is usually given no choice but to flee.

It's obvious that a lot of work went into the film's multiple chase sequences, most of which are large scale setpieces requiring dozens of extras or utilizing tens of thousands of ugly, rubbery CGI zombies. Unfortunately, we're also supposed to be emotionally engaged with Lane's family situation, and in this aspect the film fails completely as, once Lane's gone, the movie spends almost no time on them whatsoever.

The film is also completely unable to create any sort of tension in regard to Lane himself, as he's basically invincible. While we don't expect Brad Pitt to buy the farm, his near-consistent capability to come through everything unscathed while most everyone around him is killed or zombieified quickly escalates into absurdity.

This absurdity often dovetails with immensely stupid plot developments to render the film nearly laughable. A zombie found hiding in a closet in the back of a jetliner Lane is on infects the passengers in the rear portion of the plane. The pilot is aware of Lane's mission and is essentially following U.N. orders. Rather than run up to the cockpit, ask to be let in, and lock the door behind him, Lane decides chucking a grenade at

the zombies so he can blow a hole in the side of the plane to suck the zombies out is the best answer for this dilemma.

Of course, this dooms the aircraft, which crashes in the British countryside with everyone — including the pilots — dead save for Lane — who's impaled through the abdomen with what looks to be a two-foot piece of steel — and a helper. They get out of the wreckage and start walking. How convenient, their next investigation location was within walking distance, despite them not seeming to have any information as to directions and Lane having a giant steel spike rammed through his kidney!

The paramount example of the filmmakers' complete ineptitude at understanding how to establish tension comes in a later scene, where, at a Centers for Disease Control-type of facility, Lane feels he is forced to test a theory he has by injecting himself with a lethal disease which, apparently, isn't labelled, so he doesn't know if these people have a cure for it or not. Lane holds up a notebook reading, "Tell my family I love them," and injects himself with one of the diseases.

This setup is brilliant. In the hands of filmmakers who understand tension and suspense, this would be a gold mine. There'd be tense moments finding out what disease he injected himself with, trying to figure out which treatment is the cure, potentially watching Lane get increasingly ill as time began running out.

In *this* film, what you get is a seemingly perfectly well Brad Pitt sitting on a table getting a shot in the arm. All that buildup... for nothing.

I could go on and talk about its anticlimactic, nearly worthless climax. I could discuss several scenes where potential dangers are discussed in typical foreshadowing style yet are never brought to fruition in the movie. This review could go on for another two thousand words, and the fact that it can should tell you everything you need to know about this stinker of a film.

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**"Mexican" from page 21**

recently with a *mixta* baby. Despite a few instances of being swarmed by the Border Patrol while out on walks and detained at border checkpoints, my *prieto* husband has found America more welcoming than the Paki-bashing culture of his childhood in the United Kingdom. However, I think the *dulce de leche*-tinted baby is often being mistaken for Mexican here. People have tried to speak Spanish to her, but *sólo habla Ingles*, except for Google Translate. How do we handle raising an ethnically ambiguous child in a Latino-heavy culture? I have been told that there is no foreign-language requirement in public schools here, and I don't feel keeping the TV perpetually tuned to Telefutera is a good idea, but we are all strangers in this very strange land.

**Tamarindo and Tortillas**

Dear Gabacha: First off, for a Midwestern gabacha, you do VERY well with your *español* — good for you to go with the Reconquista flow! As for your child: if you're going to continue to live among Mexicans, you're going to have to accept that she's going to turn part-Mexican. Definitely teach her to be proud of her Paki side, and make sure to be a good school mom and teach all those Mexican kids about your daughter's culture. But the preponderance of Mexis means your daughter will grow up immersed in the culture, learning the words and customs. And that will further confuse people, *gabachos* and wabs alike, as she gets older — you mean to tell me that someone who looks like a Mexi and talks like a Mexi isn't one? And that's a great thing — be proud of the fact your child is one glorious monkey wrench in the *pendejada* that is ethnic identity, an ossified relic as relevant to today as courting your bride by kidnapping her.

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**BIG PRODUCTION:** Nicholas F. Saverine leads the full company in Music Theatre of Wichita's 2008 production of *Les Miserables*.



COURTESY PHOTO

# MTW's *Les Miserables* returns

by Anne Welsbacher  
awelsbacher@f5paper.com

**L**es *Miserables*, the global smash musical that has run pretty much everywhere nonstop since it opened in London two decades ago, returns this week to Music Theatre of Wichita in an encore production following its 2008 performance.

"It's between *Phantom* and *Les Mis* which can lay claim to being the most popular musical in the world," said Wayne Bryan, MTW's artistic director, referring to the popular musical, *Phantom of the Opera*, which MTW also has produced.

*Les Mis*, by Alain Boublil and Claude-Michel Schoenberg, is based on Victor Hugo's novel set in 19th-century Paris about a failed student rebellion. It features Jean Valjean, freshly released from a long prison term for stealing bread for his starving sister. The show already had a built-in following by 2008 — when MTW became one of only 12 theaters authorized to produce it — thanks to strategic thinking by Cameron Mackintosh, the super-star producer who turned the small Paris show into a London megahit. Mackintosh mandated that the initial productions following the original could only be done in high schools — "Les Mis Junior," explained Bryan, "ensuring that another generation would grow up wanting to see it. He is a genius at marketing — but this also was a legacy decision, to get young people involved in theater early."

Music Theatre of Wichita uses similar tactics, hosting a robust series of programs for young people to ensure plenty of fresh blood now and in the future, on both sides of the curtain. Smart-phone-wielding kids rub shoulders with

the blue-rinse crowd in a typical MTW audience, and each production features a pre-show of kids from the theater's apprentice program singing and dancing their hearts out on the boards. Longtime MTW fans have seen yesterday's kids in many of the theater's shows, ensuring that the popular theater will continue to draw Wichita talent — and audiences — ad infinitum.

## THEATER BEAT

New York director Joe Locarro and set designer Bruce Brockman — both MTW veterans — return to stage this encore production of the show that they built in 2008. Locarro most recently directed the documentary *Finding Billy*, about the international search for a young singer, dancer, and actor capable of performing the demanding child lead in Broadway's *Billy Elliott*.

For *Les Mis*, Locarro, Brockman, and Bryan devised a stage dripping with physical and atmospheric renditions of the narrative's dark time and place, as large as the story being told. An elaborate stage creates the cobblestone streets, crowded two-story buildings, and additional accoutrements of the musical; "then the rest is left to David Neville and his terribly evocative lighting," Bryan said.

Wichita's own Nicholas Saverine, who has performed Jean Valjean on Broadway and on national and European tours, returns to recreate the role he performed here in 2008. Also returning are Wichitans and MTW veterans Karen and Timothy W. Robu. The cast also features Ian Patrick Gibb, Shaun-Michael Morse, Eleanor Fishman, Carolyn Anne Miller, Kathryn Boswell, Sean Ronayne, Za'ev Barmor, Emma Boyle and Hannah Kintzel.

Thomas Westley Douglas returns as musical director of the show, which will

feature a satisfyingly large live orchestra. Costume design is by Debbie Roberts; makeup and wigs are by Alena Sellers; sound design is by David Muehl; and props are by Michelle S. Bigbee. Visit [mtwichita.org](http://mtwichita.org) or call (316) 265-3107.

## ALSO PLAYING: JUNE 27 TO JULY 12

- *1776*, Signature Theatre, Sunday-Monday; June 30-July 1; Wichita Scottish Rite, 332 E. First St N.; search Facebook for Signature Theatre or call (316) 644-7018.
- *You Take the Cake*, Kechi Playhouse, Thursday-Sunday; June 6 through June 30; visit [kechiplayhouse.com](http://kechiplayhouse.com) or call (316) 744-2152.
- *Hairspray*, Crown Uptown, Thursday-Sunday; June 21 through July 27; visit [crownuptown.com](http://crownuptown.com) or call (316) 612-7696.
- *Les Miserables*, Music Theatre of Wichita, Wednesday-Sunday; June 26 through June 30; visit [mtwichita.org](http://mtwichita.org) or call (316) 265-3107.



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