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Issue 18, Vol. 1 • July 4, 2013

WEEKLY
EVERY THURSDAY



F5

*work like a farmer
party like a rock star*

>Power folk

Rodney Branigan returns to Wichita with new tricks and yet-to-be broken guitars. *p.6*

>Cull of frap

Frappucinos® are coffee-flavored drinks like Tang is an orange-flavored drink. *p.8*

>Hairspray holds up

The Crown Uptown's stage performance of the '80s camp classic film is electrifying. *p.11*

>Paula's n-bombs

Paula Deen's racial epitaphs are inexcusable, but what, really, did people expect? *p.2*

>Young and talented

MTW's *Les Misérables* features a lot of fresh faces pulling off an amazing performance. *p.11*

Policy flips are the new normal

Liberals and conservatives will get their day — every other day.

by Don Winsor
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In a stunning move which spread joy across the nation, the Supreme Court last week ruled that the ironically named Defense of Marriage Act, whose primary effect was to prevent a sizable percentage of society from being able to marry, was unconstitutional.

The day before, the same court struck down a section of the Voting Rights Act saying that it is no longer necessary as, essentially, the racism that prompted the law has been eradicated. Also, they

made a ruling that essentially eliminated citizens' "right to remain silent" if asked any question prior to being verbally informed of their Miranda rights.

This is all a part of a new idea based on the operational policy envisioned by a bi-partisan committee in Congress, whose members have realized that conversation and compromise can no longer exist in the fabric of American government. In a memo circulated by Representative Bryce Morningstone-Stein (D, New Hampshire) and Senator Grand Wizard Billy Joe Bob Remington-Winchester III (R, Georgia), the new policy of the Supreme Court and legislative branch will rule entirely on the side of progress and social justice on even-numbered days and on the side of various

lunatic fringes on odd-numbered days.

"No one will have any input as to which bills or cases come up on which days," said Rep. Morningstone-Stein in a joint press conference. "It will be handled by a computer system which randomizes what action is handled on what day. My hope is that a gun control bill will come up on the 14th."



DON WINSOR

"With respect to the distinguished gentleman from New Hampshire," interjected Sen. Remington-Winchester III, "I am rolling the dice and introducing a new bill to make

performing a mixed-race marriage a capital offense. Like anything else, now at least it has a 50/50 shot."

When asked their opinions on the

see "Policy" page 3

Paula Deen's language is no surprise

Which words would you expect an old Southern woman to use?

by Bill Jenkins
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Poor ol' Paula Deen! She gets to where she is (television chef and host, endorser of various kitchen related products (and diabetes medication), her name on four restaurants, etc) because she is a good ol' gal from Georgia who does things the old fashioned Southern way. She fries most everything. She uses pounds of butter. She sports a drawl as thick as molasses. And once in a while, she slips and drops the N-bomb.

Should we be surprised? You would be hard-pressed to find any Georgian of her age who has not used the word. She grew up in the 1940s and '50s in the Deep South, for heaven's sake. Give her credit for not using it as much as she has. She is a product of her time and place.

Most people are stuck in a time and place. Kansas is not a Deep South state, but many here grew up using that word and not knowing any better. A landmark for me was when my uncle (actually a cousin of my mother) began to not use it. I remember vividly him bragging about the basketball team at Dodge City Community College, telling me, "I love to go watch our colored boys whip up on their niggers."

My dad slipped occasionally, but generally tried to use the word "colored." I grew up in the 1940s and '50s, but my mom raised me to use "colored" or "negro." In college, I learned that "black" was the favored term. I still go to "black" as my instinctive choice. Now and then I catch myself and use "African-American," but I think "black."

My father and his whole generation rarely used the whole word "Japanese." The years of World War II were imprinted on them, and it was "Jap." For some reason, maybe because of the number of German heritage Kansans, he never



REALITY CHECK: Old white Southerners generally use racist language, in case you didn't know that. It's probably the racism.

used any other term for Germans.

When I taught at North High, a politically correct principal opened a "dialogue" that was aimed at changing the "Redskin" name. It was the "right" thing to do. And then, the Native American community, or at least a local, vocal part of it, got up in arms and demanded that we keep it. Go figure.

At a Final Friday event in Delano, I ran into an old friend. He is now retired but spent his whole working life with the U.S. Postal Service. He always and still refers to himself and his colleagues as mailmen. Even the ladies. He knows,

see "Deen" page 3



BILL JENKINS

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ABOUT THE COVER



A detail of John Pirtle's entry into the F5 newspaper rack show. He received the most votes at the Final Friday event at Bluebird Arthouse.

"Policy" from page 2

recent rulings by the high court, both congressmen demurred and stated that the new system allowed for no petty bickering or complaining about laws made or overturned on days not in their control.

"Look at what happened with health care reform," offered Rep. Morningstone-Stein. "Even before we passed it, it was hamstrung by whiners and alarmists sponsored by the pharmaceutical and insurance lobbies until it was a toothless piece of compromised twaddle. Now, even after they decimated it in order to get it passed, it's been nothing but complaints as we try to drag our healthcare system up to par with the rest of the first world. From now on, we won't need to compromise or discuss, we will just hope it comes up on an even numbered day."

"And no more bitching," laughed Sen. Remington-Winchester III. "We really have kicked up a ruckus like a bunch of 4-year-olds being told there's no cake at a birthday party. There'll be no more of that, but I will tell you that if our new bills to require a mandatory, minimum amount of fracking in every state or to make synagogues hold nativity pageants come up on odd-numbered days, I don't want to hear any boo-hoing from the other side of the aisle."

"But fracking is scientifically proven to..."
 "Nope. Tweren't no allowing for science in our policy. Science will just have to roll the dice like everyone else. Until I outlaw it, anyway. My granddaddy weren't no monkey."

"Aw, Bill," grinned Rep. Morningstone-Stein, "you're gorgeous when you're backward."

After a very awkward moment of indescribable tension during which the two congressmen stared intently at one another, both began to laugh and shook hands.

"This is the spirit of compromise," the Senator said. "To not discuss issues and just hope that things go your way on the 15th."

"Deen" from page 2

if he stops to think about it, that the preferred term, the unisex term — the politically correct term — is "letter carrier."

The same can be said about anyone over the age of 40. When we were young, the people who worked for commercial airlines were called stewardesses. I guess a few were stewards. Now they are all flight attendants. Which word springs to your mind when you are not concentrating on being PC?

I know that a linguist could pinpoint a person's time and place of growing up by the words you choose. Sofa, couch, divan or davenport? Bag or sack? Soda, pop or a generic Coke? But none of these choices are particularly hurtful. Racial terms can be. We need to try to think about the terms we use, but I'm not sure that we need to be crucified when we slip.

While I'm on this rant, what do you call



BY MIKE PIVONKA

"Or 16th," laughed the Representative.

Today, the Supreme Court is expected to rule in favor of Wal-Mart and overturn child labor laws which have stood since the advent of the industrial revolution, while tomorrow the Senate is expected to pass a measure outlawing the consumption of beef.

When contacted for comment on the new policy, The White House released a deep, heavy disappointed sigh and went to bed before sunset with a glass of Glenmorangie.

people my age, folks too old to be baby boomers? Is the term "elderly" correct? I for one hate that. I can put up with "senior," but I don't like it very much. I have friends who refer to themselves as geezers. Given the state of my digestive system, "old fart" has a certain validity. I grew up using the simple "old men" and "old women." I don't much care for that now that it applies to me. To a Brit, I'm a pensioner.

I guess my point is that you can't much change how you grew up, but you can and should develop a filter and use it as often as possible. You can't expect everyone automatically to use the term that you prefer, though there are some that are widely known to be offensive. Or only usable by the ones to whom it applies.

Now I've got to go deal with the guy who is going to clear away the storm debris in my yard. I will attempt to wheedle his price down. See, filter is working.

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50 Years Ago in Wichita

by Michael Carmody
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1963 was a year of many endings, transitions and beginnings for the city of Wichita. The last living members of the pioneer generation were passing away, numerous notable local institutions experienced great moments of change and now-familiar touchstones of the community were just being born. In this and next week's installments of *Wichitarchaeology* we look at some key happenings from that year, now half a century gone by.

Five years after razing old buildings on the site, and two years after beginning construction, the Wichita Plaza at 125 N. Market finally saw its first tenants moving into offices there in January 1963. Now known as the Wichita Executive Centre, the building stands on the spot formerly occupied by a long-running newsstand, and before that, the Coleman Company's mantel works. Over the years the building has housed offices for many businesses, including Vickers Oil, KFH radio and a succession of high-end hotels.

In February the city issued a building permit to Wichita University (now WSU) for its new Education Center, which was among the last projects drawn up by the late architect Frank Lloyd Wright. This building would go on to be named after beloved WU President Harry Corbin, who announced his retirement from the office in May of the same year. The original blueprints called for a second building, never built; exterior design cues from the unused plans were later recycled by Wright's apprentice John Hickman in the design of Century II.

The stately sandstone Kirby Castle, built in 1888 by Riverside real estate kingpin J.O. Davidson, was knocked down in February 1963. Located at 1201 W. River Boulevard, it stood only a few blocks downstream on the Little Arkansas from Campbell/Crumm Castle, which lives on today as the Castle Inn Riverside. The Kirby Castle site is now occupied by an apartment building.

The county, having four years prior moved operations from the original courthouse at the northeast corner of Central and Main to the new building across the street, in February 1963 discussed plans to raze the old building and construct a fallout shelter on the site in case of nuclear attack by the Soviet Union. These plans were never acted upon, as evidenced by the old courthouse's continued existence in 2013.

March saw the city's new bus line suffering the embarrassment of its drivers being issued tickets for expired license plates. The Rapid Transit Line, then under contract to provide the City of Wichita with bus service, had failed to pay over \$21,000 in property taxes for the years 1961 and 1962, and was

see "*Wichitarchaeology*" page 5



PHOTOS SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

STATELY : Riverside real estate developer J.O. Davidson built this gorgeous sandstone mansion on River Boulevard in 1888. Later known as Kirby Castle after a subsequent owner, it was razed in 1963 and replaced with apartments.



LOCALLY OWNED NEWSPAPER: *The Wichita Eagle* made its home at the corner of Market and William from 1908 to 1961. It was demolished, along with much of the rest of the block, in 1963 to make way for a parking garage.



SNAZZY DIVIDE: One of many projects in downtown Wichita's urban renewal binge was this "beauty island" in the middle of Douglas Avenue. A 2012 survey of Wichitans showed a great deal of interest in adding similar medians to Douglas for both aesthetic purposes and as a boon to pedestrians.

Part One, in which WU turns into WSU and the Kirby Castle gets torn down.



MICHAEL CARMODY

"Wichitarchaeology" from page 4

thereby unable to renew the tags on its buses. The city bailed out the bus line by refunding nearly \$25,000 the company had paid in fuel taxes. Shortly thereafter the line was sued by Goodyear for back tire rental. RTL spent most of the rest of 1963 cutting back its operating hours; until then all lines ran until at least 9 p.m. and some all the way to midnight every day. The company had only been in business in Wichita since 1960 and would go on to be involved in numerous quarrels and lawsuits with the city before folding in the 1970s.

Downtown beautification efforts, part of the "urban renewal" mania sweeping America, included a "beauty island" constructed in the center of the 200 block of East Douglas Avenue. This aesthetic upgrade featured a low serpentine brick wall and landscaping consisting of trees and shrubs; it was removed in the late 1980s or early 1990s during a renovation of the street.

On April 19, 1963, groundbreaking ceremonies were held for Notre Dame High School at Central and Woodchuck. The school would later be renamed for Bishop Mark K. Carroll, who retired as Bishop of Wichita the same year, on the 16th anniversary of his appointment to the post.

May saw the demise of the 1908 Wichita Eagle building on the southwest corner of Market and William, as well as adjacent properties on each side: the old Sandra Theater on William and the Fox-Vliet Drug Company building on Market. All were razed to make way for the parking garage that endures there today. A San Francisco company called "Circular Ramp Garages" was brought in to build the modern structure, which connects via elevated crosswalk to the Sutton Place and State of Kansas (formerly Innes Department Store) buildings.

By a landslide vote of 30,980 to 1,051, the citizens of Wichita approved on May 14, 1963, transfer of control of the Municipal University of Wichita to the State of Kansas. Outgoing WU President Harry Corbin had spent considerable effort toward this goal, giving birth to Wichita State University. On the day of the vote, the *Wichita Eagle* ran a feature on 98-year-old Miss M. Alice Isley, "who joined the Fairmount College staff in 1911 and later was head librarian at University of Wichita until her retirement in 1946." Miss Isley favored the transfer to state control of the university.

In that same month, the Sedgwick County assessor released unofficial figures showing Wichita's population as 264,179, up 16,622 from the year prior.

In June 1963 the U.S. Postal Service issued ZIP codes to Wichita and surrounding areas, to go into effect July 1; simultaneously, all 50 states were given two-letter postal abbreviations, with Kansas' being "KS." The term "ZIP" is actually an acronym for "Zone Improvement Plan."

Next week: July-December, 1963.

The Men's Scrapbooking Club, on a beach

Absurdist comedy troupe mesmerizes and entertains.

by **Torin Andersen**
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Men's Scrapbooking Club has been blazing a trail for absurdist live sketch comedy including video, interactive art and live audience participation for eight years now, and shows no signs of stopping the experiment any time soon.

MSC started out as a trio in 2004 as a fake campus organization called "The Wichita State Men's Scrapbooking Club" to enter the theater festival Hippodrome where campus groups write a play and compete. Andy McMillin, Tim Rogers and Nathan Lowe, the founding members, entered Division 2 that year of the Hippodrome opting for the cash prize Division 1 did not offer. They won 1st place that year because they were the only group that entered. The following year they decided to compete again, this time against themselves. The Wichita State Men's Scrapbooking Club vs. The Wichita State Men's Scrapbooking Club with Moustaches. With no other competitors that year either, they were able to secure the 1st and 2nd place cash prizes.

Since then, MSC dropped the Wichita State part of the name and have been performing at bars, arthouses and backyards.

Brent Duncan and Jarett Young were initiated in 2006, and the group launched its website — themensscrapbookingclub.com — in 2011. 2012 saw the induction of Canadian transplant Billy Walsh, who often opened for MSC doing stand-up comedy.

Sunday night, June 30, MSC performed at a party for a local pub owner in a setting not too different from the *Karate Kid's* beach scene. Leaving out Daniel-San and the Cobra Kai, imagine instead, Ten Sketches in Ten Minutes, Ten Sketches in One Minute, Ten Sketches in Ten Seconds, and the finale, One Sketch in Ten Days. Though One Sketch in Ten Days was mostly unrehearsed and not



PHOTO BY TORIN ANDERSEN

WHAT? NO HOT GLUE GUN?: The Men's Scrapbooking Club formed at WSU to win prize money for showing up.

played to spec, it was a crowd pleaser.

Absurdity and fun continued throughout the night and included a sketch featuring a lobster and robot selling "human vacuums" alongside a Haiku-based skit.

Last night marked the first performance from the newest members to MSC, Seth and Ian Blume. They performed well with the rest of the fellas and brought the two video elements featured Sunday night, *Untitled* and *Hack*.

Untitled — a purely visual piece about food getting messy — is beautiful, a bit gross and funny. *Hack*, much longer and more ambitious, sees almost the entire cast on screen in a story about a friend who gets caught cheating at life.

The night was surprising, exciting, raucous, dynamic and fun. Most of MSC's performances are brand new work so be sure to catch them next time you can and expect the unexpected.

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COURTESY PHOTO

THE BRUCE LEE OF THE GUITAR: Texas native Rodney Branigan has spent the last few years living in London and touring the world with his unique style of musicianship.

Around the world and back

by Jedd Beaudoin
jbeaudoin@f5paper.com

There was a moment about 10 years back when Rodney Branigan could have almost called Wichita his hometown. The Amarillo, Texas native's frequent gigs in the Air Capital went down a storm at venues such as The Shamrock Lounge. Known for his thoughtful and focused songs as well as his solid work as a rhythm guitarist, Branigan consistently wowed audiences with his electric live shows. Wielding nothing more than an acoustic guitar — well, often, two acoustic guitars — he became the leading full contact folk music (the title of a 2003 DVD) act in North America. He'll bring that energy — and no doubt some more — with him for a Friday night gig at Botanica.

"I have honestly been a bit homesick for the months leading up to this tour," Branigan said from his new home in London, England. "I didn't really notice until I was working up a version of the song 'Wichita' by Gillian Welch with an English folk singer I toured with in

April. I couldn't get past the chorus when we were rehearsing without getting choked up."

It's been a long and circuitous road that's led Branigan back here. The last time we touched base, in early 2006, he'd moved to Nashville, where he was writing with Kip Winger and Dave Loggins ("Please Come To Boston"). He had, he says, a mixed relationship with the city.

"I had firmly planted myself to the very bottom of the pecking order of songwriters in Nashville," he recalled. "I was getting loads of co-writes because I had signed with a very prominent manager but my heart wasn't really into country sessions."

After a deal soured between said manager and a prominent client, Branigan found himself a free agent once more. Fortune smiled on him that year at the NAMM trade show in Los Angeles when a London-based talent broker spotted him. He was dispatched to headline a festival at Henry VII palace in Hampton Court Palace in 2007 and within roughly a year of his life in Nashville undergoing a radical change he found himself with a British management

deal, a French recording contract, and booking agreements for Germany, France, China and India. He moved to London for what he thought would be a festival season but his new digs, he found, quickly became permanent.

It's little surprise given the way that he's been embraced abroad. One critic enthused that Branigan is as innovative in our time as experimental French composer and conductor Pierre Boulez was in the 1950s, when he composed pieces such as *The Hammer Without A Master* which displayed both his brilliance in music and advanced mathematics. That was just one of the accolades, however. He was dubbed "the Bruce Lee of the guitar" by the *Hindustan Times*, an accolade that he said became an internal mantra to calm his nerves.

He was invited to China in 2007 by the country's Ministry of Education and has lectured at several universities on the subject of composition.

"I dropped out of college to play music,"

see "Branigan" page 7

Rodney Branigan comes in for a long overdue second-homecoming.

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"I have honestly been a bit homesick for the months leading up to this tour. I didn't really notice until I was working up a version of the song 'Wichita' by Gillian Welch... I couldn't get past the chorus when we were rehearsing without getting choked up."

— Rodney Branigan

haul flights, sound checks and coffee breaks on the road," adding that to complete the record he had to book studios wherever his feet landed for more than a few hours.

"I ended up tracking the instruments in studios in Beijing, Mumbai, Wales, Cupertino and Nashville," he said. "I finished the vocals in Amarillo over a holiday break with my family and then finished the mix and mastering in London. It seems like a jet-setting way to record, but it was really about opportunity. I would have preferred to knock the whole album out in one go, but it's difficult to turn down the live work when it's abundant."

His trip back to Wichita this week will give him a chance to knock out some other regional gigs — this trek

comes on the heels of performances at Glastonbury, Europe's largest festival, which typically attracts 175,000. Branigan said he only got to play for about 10,000 for that gig. He describes it, with typical modesty, as "the big egg I've cracked here."

But, he added, "I've been looking forward to this trip for months. Wichita is home to a lot of old friends that mean a lot to me, and coming back feels like a long overdue homecoming — even if it is a second home."

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"Branigan" from page 6

he said, "and now I'm being invited to lecture on how to make music. I'm just some kid that grew up on the High Plains and liked playing guitar."

He's also developed a deep bond with India in recent years, a country he said he's been in love with from the beginning.

"I learned quite early about the advantages of a pliable and accepting disposition," he said, noting that at first he was invited by an Indian MTV VJ, which offered him a comfortable experience. But, ever the adventurer, he said, he dug deeper into the country and its culture.

"I wanted to experience the culture on multiple levels, so I made myself available for the gigs that weren't always five star hotels and translators and minders. I have a treasure trove of stories because of that. I've played from Kashmir to Tamil Nadu and slept in shacks as well as royal palaces. I can get myself around in auto rickshaws in Hindi, and I can curse like an Indian sailor as well. India," he said, "changed me."

His latest album, *Sketches*, which came out at the tail end of 2012 is not only further evidence of his evolution as a musician and songwriter but also his constant travels. He's written that the record came together "between long

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A Wichita Landmark since 1960

Taking a big frapp

by Don Winsor
dwinsor@f5paper.com

When I have discussed iced coffee in recent articles, I have often been told that someone's favorite iced coffee is a Frappuccino®. I have yet to go off on a tangent or a rant in this column, but what follows might be my first.

You see, putting a shot or two of coffee into what is essentially a milkshake does not magically turn the milkshake into a coffee. It's like saying after a rough week at the office "I need a stiff drink" and going to TGIFriday's for a mudslide. Adding a shot of alcohol to the milkshake does not make it anything other than a milkshake with some vodka in it.

This is not to say that I don't enjoy Frappuccinos®, as they have been my solace in many a foreign land when I've needed a taste of home. (I also like to obnoxiously, repetitively and needlessly put® after words and imagine my editor hating it. [Editor's note: Yes.]) These Starbucks calorie bombs have their place, but they are not "coffee." They are (often mildly) coffee-flavored.

This has led to arguments in which people attempt to establish at what point a drink goes from becoming a "coffee" to something else entirely – after all, a latte is by definition only



DON WINSOR

one-third coffee. A Frappuccino®, however, differs from your average independent coffeehouse's blended iced coffee in that the primary function of a Frappuccino® is not to be coffee but to taste like coffee. It is made with a formulated base of highly sweetened dairy (or soy) milk, poured over ice with flavor syrups, sometimes chocolate or "java" chips, then blended to a uniform consistency. Oh, somewhere in there they might add a shot of espresso,

which will comprise a small percentage of the volume of your mammoth plastic cup. Then they add whipped cream and perhaps chocolate syrup. If you're in Indonesia, they'll even add black beans if you like. The difference between ordering these drinks and ordering coffee is the difference between ordering a scotch and ordering one of those pre-mixed bottled Jack and Cokes.

George Howell, who invented the Frappuccino®™ [Editor's note: *Sigh.*], never intended for the drink to be anything other than a coffee milkshake. Instead of simply adding it to the menu under that description, he came up with the name to fit in with the early '90s coffee fad, which was just beginning to catch on. When Howell's chain, The Coffee Connection, was purchased

see "Coffee" page 9



CALORIE BOMB: The Frappuccino® is all sugar and no coffee.

Craft brewing's long American history

by Will Darrah
wdarrah@f5paper.com

It is exciting times for the American craft beer industry. It seems that the sky is the limit, as each year surpasses the last in volume and variety of craft beers. As beer drinkers, we gain from these increasing options and availability.

While it's exciting to be here today, it was not so long ago that micro breweries were all but non-existent, and it is unlikely that we will remain in this golden age of craft beer forever.

To begin, it is important to understand what the anomaly of craft beer

is. Even defining it is a little tricky. One could say that it is beer that is not Miller, Budweiser or Coors. Or one could simply say that it is "better beer." But those definitions fall a little short of the goal.

For the purposes of this article, we will be referring to breweries such as Miller, Budweiser and Coors as mega brews, but more on that later. While that loosely (also pretty accurately) defines a boundary for what is craft beer, it is not a formal definition.

A formal definition is much harder to pin down. This is in part because craft is a bit of an ideal, and one man's definition might not be the same as the next.

The Brewers Association has a wordy definition which can be found at its website, but for the sake of brevity it will be summed up as a brewery that is not mega big (it must produce under 6 million barrels annually), is not just a mask for a mega brewery (it must be mostly independently owned), and it must produce the majority of its brew in-house from scratch with all grain flagship brews and limited use of adjuncts such as rice. The rules have been carefully crafted so to basically mean anyone but a mega brewery.

The desire for small breweries

see "Beer" page 9



WILL DARRAH

That coffee-flavored milkshake is not, in fact, coffee.

American brewers have been up and down over time.

"Beer" from page 8

to differentiate themselves is understandable, but do not forget that even Budweiser was once a startup.

To understand the American craft brew industry, one must understand the history of American brewing.

Now, Native Americans were brewing a kind of beer before the Europeans got here: they used things like maize and birch sap instead of malted grains and hops — adjuncts that would have the Brewers Association wagging its finger. So after admitting that modern European beer is not the only beer, let us examine the history of modern European beer as it is associated with colonization.

The earliest commercial craft brewery on record was opened in New York (then known as New Amsterdam) by Adrian Block and Hans Christiansen in 1612. (In 1614, the first European born in North America was born in the Block-Christiansen brewhouse.)

In 1620, the crew of the Mayflower landed at Plymouth Rock, which was not their intended destination but the one that they chose because they ran out of beer and needed to stop: "We could not now take time for further search or consideration, our victuals being much spent, especially our beer."

In 1632, North America got what could be argued as its first non-craft brewery. It was owned by the Dutch West India Company, the world's biggest company at the time.

Craft beer has been in America since the beginning. Not only were we an all craft beer country, but pretty much an all-ale country. It would not be until later waves of Germanic immigrants that Americans would develop a taste for lighter lagers.

From here, our craft brewing industry grew. Oh, baby, how business did grow. As the population increased, so did its thirst for a variety of ales and, as the German wave of immigration hit, lagers. American breweries ran advertisements to find brewers from the Old World to try and quench this thirst. They imported ingredients and at the same time built the agricultural foundations to feed the growing industry.

"Coffee" from page 8

by Starbucks in 1994, the Frappuccino® came with the deal.

Back when Starbucks had the corner on the mainstream boutique coffee market, which you could argue that they actually created, the Frappuccinos® like the rest of their coffee were made slightly differently and less like a manufactured corporate foodstuff. Now, you'll be happy to find that the process of creating your venti insulin mint chip swirl no whip extra shot Frappuccino® light (light because you're health conscious) is standardized and not left too much to chance in the hands of the first-day grocery-store barista. It will still taste a bit like coffee, and it will have been flavor engineered by food scientists to be pleasant enough to make me crave it at least fortnightly,

After the American Revolution and through the 19th Century, the United States would sew the seeds for the brewery that would become the powerhouses of the 20th Century. But the seeds that would grow so big were not alone. They were just a few among the many.

At this time, the atmosphere was more conducive to craft beers.

For starters, mechanical refrigeration did not exist. Even if you could store large quantities of beer, good luck with transportation logistics with horse drawn carriage across ill-maintained roads in an era where highway bandits would find a wagon full of booze very acceptable booty.

By 1837, the U.S. reached its still-unmatched high-water mark of 4,131 breweries. They produced 9 million barrels of beer. Today, we produce (and consume) more than 200 million barrels of beer per year, yet we have only recently passed the half-way mark of having reached 2,403 breweries in mid-2012, according to the Brewers Association.

Craft beers being so sexy now begs the question what happened to all these breweries of the 19th Century?

For one, they were not all great breweries. In many cases a brewery was the only game in town, so if you wanted beer that is what you got. As the national infrastructure supported faster transport of goods, the good breweries were able to gain market share.

Despite beer snobs' love of taking the piss out of Bud Light, Budweiser did not get to its current size by serving a lousy product to a few people. In fact, it was a pioneer in extending distribution limits of a higher quality beverage, and thus able to squeeze out lower-quality brews.

At the same time, they were also early adopters of industrial brewing techniques, making them a more profitable brewery which helped fund their growth.

Industrial expansion was not the sole villain that consolidated the early breweries — you can also blame Wichita icon Carrie Nation. The Temperance Movement put a hurt on breweries. Add temperance to the primed atmosphere of quality brews replacing inferior beers, and the pressures for consolidation were very present.

like that wretched smug Colonel and his accursed chicken.

End of rant.

I'm currently on lunch break, sitting at a coffee place called The Lodge in Banner Elk, North Carolina enjoying some excellent cold brew after having enjoyed their Ethiopian Yirgacheffe on the way to work this morning.

This is a college and resort town of about 25,000 people and there are five independent places to get excellent caffeine here, with nary a chain franchise in sight.

Next week I'll be trying something called "kava" at another of these joints, which is a plant from the South Pacific that is supposed to reduce stress. As always, if you've got questions or ideas or threats to run by me, it's dwinsor@f5paper.com or @f5coffee on twitter.

At the beginning of the Roaring '20s, there were just over a thousand breweries in the United States.

And then came the culmination of Temperance: Prohibition. While it seems doubtful that the number of breweries *actually* went to zero, it is certain that the number of official, legal brewing operations went to zero.

Upon repeal, the damage was clear. Of the 1,000 plus that existed before, just over 700 remained. And those 700 all were not equal. Consolidation was rampant as bigger breweries bought out the smaller ones. Those who adopted advanced brewing techniques found themselves more profitable and with more power. It is with such power that brought the last nail to quality beer in the 20th century: marketing.

Bring in the madmen. Have money and power? Well then use marketing to get more.

The giants of today, in addition to having better beers and better logistics, were able to secure their places among gods with marketing.

The mega breweries were early adopters and very successful in their efforts. They quickly learned to communicate directly to beer consumers and just as quickly took their place of dominance and turned it into places of untouchables.

And this brings us to the low point: 1984. Just a mere four years after this

author was born (I like to think of myself as a game changer) the U.S. hit bottom at 83 breweries. This represents a decline in the number of breweries down 98 percent from its peak. More damning, of these 83 breweries, there were only 44 companies running them.

All is not lost however, for from the dark ages springs the resonance. Next week we will explore the first phoenixes that began the revolution of craft beers that have brought us to the craft beer golden age in which we enjoy today. Until next week: Prost!

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Say hello to healthy Jello

by Eleonore Verfaillie
everfaillie@f5paper.com

Here comes a very sad announcement: however colorful and flavorful, Jello is no fruit. It contains almost no nutrients and almost only sugar. The sugar-free version contains nothing whatsoever, so you basically eat color. Nevertheless Jello is highly enjoyable, in particular when kept very cold in the fridge and eaten on a very hot afternoon. It is very versatile as well: rainbow layered cups, animal-shaped fun gels or gelatin pops are as fun as food can get.

Folding fruits into regular flavored gelatin dessert is the easy option. But the cartoon-colored, super-sweet, chemical-flavors of the Jello might hide the fresh flavors and bold colors of fruits altogether. It is also possible to make Jello out of real fruits, and it is as easy as making regular Jello. It would make a perfect creative DIY workshop to have with your friends and family.

Then the only limit is your own creativity. You can jell the fruit juice of your choice, smoothies (such as your Green Monster), milk or soy/rice/

almond/coconut milk, yogurt or buttermilk. You can fold fruits into this jelly, or you can layer it

in a tall cup and sprinkle a crunchy topping like nuts, trail mix or cereals on top. Jellied Berry Yogurt Parfait, Peach Root Beer Jell-Floats might become favorites. You can even sneak some vegetables in these, such as colorful and crunchy carrots or beet slices (see photos).

Homemade jell shots are a perfect base for grown-up variations. Bloody Mary Jello Shot, Piña Jellada with pineapple chunks, Mojitello with fluttering mint leaves inside can be served over shaved ice.

For jelling ingredients, two main options are available:

- You can go for the regular, unflavored gelatin. The process is to keep half your liquid cold and sprinkle the gelatin over it, then boil the other half and pour it into the cold blend.

- A more exotic option is agar-agar. Agar is a seaweed, so it is vegan-friendly. It is widely used in Japan to make desserts. It contains no calories and nicely fills the belly. You can find it in Asian grocery stores. The process is to boil half of your liquid with the agar for 30 seconds to one minute, then fold in the other half of the liquid (you can boil all the liquid, but dividing helps if you want to keep all the nutrients in a fruit juice, for example).

JELLO MEME

For gelatin

- Any liquid you like, such as: fruit juice, yogurt, smoothie, milk of any kind, booze (be reasonable with this)

- 1 oz (4 envelopes) gelatin powder for 4 cups liquid

- Sprinkle the gelatin over cold liquid



PHOTOS BY ELEONORE VERFAILLIE

- Bring at least half of your liquid to a boil
- Fold the hot liquid into the cold liquid until gelatin is dissolved
- Chill and let it set in the fridge (1 hour minimum)

For agar

- Any liquid you like, such as: fruit juice, yogurt, smoothie, milk of any kind, booze (be reasonable with this)

- 1 tsp (2g) agar powder for 2 cups of liquid
 - Sprinkle agar over half of your liquid
 - Boil the liquid with the agar in it for 30 seconds to 1 minute
 - Fold the cold liquid into the hot liquid
 - Chill and let it set in the fridge (1 hour minimum)
- Get creative!



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THEATER CALENDAR JULY 4 TO JULY 10

- *The Importance of Being Earnest*, Kechi Playhouse, Thursday-Sunday; July 4 through July 28; visit kechiplayhouse.com or call (316) 744-2152.
- *Hairspray*, Crown Uptown, Thursday-Sunday; continues through July 27; visit crownuptown.com or call (316) 612-7696.
- *The King and I*, Music Theatre of Wichita, Wednesday-Sunday; July 10 through July 14; visit mtwichita.org or call (316) 265-3107.



STILL UP-TO-DATE: Eleanor Freshman portrays Fantine in the Music Theatre of Wichita production of *Les Misérables*.

COURTESY PHOTO

MTW's *Les Mis* rich in young talent

by **Eleonore Verfaillie**
everfaillie@f5paper.com

Les *Misérables* was brought back by Music Theatre of Wichita last week, and the show lived up to the legend and reveals the great work done with young talent.

The theater at Century II was crowded with excited young people for the dress rehearsal of *Les Misérables* on Tuesday night, both on stage, backstage and in the audience. More than 60 young artists are playing in *Les Mis*. Most of them are students. The

youngest one is in fifth grade, and already has several performing experiences behind her. The oldest have recently graduated high school, and will soon be rising stars in the industry. MTW casting managers tap into local resources, like WSU performing arts program, but also bring talent from other Midwest states, such as Oklahoma, Michigan or Indiana.

For these young artists playing in a professional performance of *Les Misérables* must be a dream come true. But this dream comes with high level of expectations.

Indeed, *Les Misérables* goes far deeper

than nice tunes and colored costumes. It tells a story of historical changes and personal fates. It reveals pieces of universal truth about humanity. For these reasons, audiences have been drawn to the musical ever since its creation. It also brings serious acting and singing challenges to the actors.

The fate of Fantine, a freshly unemployed single mother fighting for her child, feels very up-to-date. The character is embodied by Eleanor Freshman with a lot of intensity.

Two other young ladies were making their

see "*Les Mis*" page 20

Crown's *Hairspray* piles on energy

by **Dan Kampling**
dkampling@f5paper.com

One of the most electrifying performances I saw from the Wichita State School of Performing Arts was a smashing grand finale in the form of the musical number *You Can't Stop the Beat* from *Hairspray* for their 2011-2012 season's closing Broadway musical revue show. The exuberant performance left me wishing

for a chance to one day see the entire musical performed. One year later, that opportunity to see a live production of the Tony Award winning musical came through by the Crown Uptown Dinner Theatre, which is currently in its third week of performance.

Hairspray originated as a 1988 film directed by John Waters, which told the story of a "pleasantly plump" teenage girl with a bouffant hairdo in the

early 1960s, striving to use her newfound celebrity status on a local television dance program for racial integration, despite the oppression that stands in her way. The film was merely a modest box office success when it was first released, but it went on to gather quite a large cult following. When the film was adapted as a Broadway musical in 2002, it was an instant smash hit, creating many standards with its lively soundtrack that

perfectly evokes the time period it was set in.

The Crown's production of the musical doesn't lag in any department.

The cast boasts a load of class all around, led by directors Matthew S. Rumsey and James Dobinson. Emma Craig perfectly fits the lead role of Tracy Turnblad to a T. Co-stars Colin Anderson as Tracy's suitor, Link

see "*Hairspray*" page 20

>SEE IT

Title *Hairspray*

Rating F5

Short review

The Crown Uptown Dinner Theatre delivers an excellent performance of the Broadway smash hit with high praise delivered to all involved.

>SEE IT

Title *White House Down*

Rating F3

Short review A modern *Die Hard* clone that balances out its derivative nature with excellent casting, action set pieces and humor.



YIPPEE KI-YAY: Channing Tatum dons the bloody wife-beater to take on the bad guys, blow stuff up and engage the enemy with witty repartee in *White House Down*, which follows the *Die Hard* formula rather closely.

Die Hard at the White House

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

As the director of a long-running series of ludicrous disaster films including such "gems" as *Independence Day*, *The Day After Tomorrow*, a failed *Godzilla* reboot and *2012*, the word "subtle" could rarely, if ever, be used to describe the filmography of director Roland Emmerich. Nor would the word apply to his latest film *White House Down* in which a homegrown terrorist cabal

take the White House and all within it hostage for a variety of multi-layered goals.

What *could* be said about it, though, is that it's a very remarkable resurrection of the *Die Hard* type action film template of the '80s and '90s and, while it isn't very original, it is at least entertaining and has an old-school action film sense of humor.

Take the original *Die Hard*. Replace lovable loser cop Bruce Willis with lovable loser cop Channing Tatum. Replace plucky, tired-of-hubby's-crap wife Bonnie Bedelia with

plucky, tired-of-Daddy's-crap 11-year-old daughter Joey King. Like Willis's wife, Tatum's daughter ends up a hostage of the bad guys who've taken firm control of the White House. As the Obama-under-a-different-name President Sawyer, Jamie Foxx makes for a decent cohort/sidekick for Tatum, and Foxx is talented enough to balance the humor with the gravity expected of a presidential figure.

see "*White House Down*" page 15

>SEE IT

Title *The Heat*

Rating F3

Short review A surprisingly funny and entertaining gender switch of the familiar buddy cop formula that doesn't need to rely on improvisation.

Bullock and McCarthy pull surprises in *The Heat*

by **Dan Kampling**
dkampling@f5paper.com

Walking up to the box office to buy a ticket for *The Heat* this past weekend made me feel pretty jaded. Judging from the trailers, I could already see a terrible review in my mind saying how this film felt like an unwanted *Miss Congeniality* sequel and proclaiming that Academy Award-nominated actress Melissa McCarthy's 15 minutes of fame were up in this tired, sorry excuse for a buddy cop film that made Kevin Smith's *Cop Out* the better alternative. Despite this preconceived notion, *The Heat* ended up surprising me as an entertaining comedy that may not be the best of its genre, but definitely a more notable effort than something like *Cop Out*.



OLD FORMULA WITH A TWIST: *The Heat* is more or less a standard buddy cop movie, but with female leads.

see "*The Heat*" page 15

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

- *Despicable Me 2*
- *Kevin Hart: Let Me Explain*
- *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

After Earth (PG-13)

Starring Jaden Smith, Will Smith, Sophie Okonedo. Directed by M. Night Shyamalan.
Plot: A crash landing leaves Kitai Raige and his father Cypher stranded on Earth, 1,000 years after events forced humanity's escape. With Cypher injured, Kitai must embark on a perilous journey to signal for help.
Genre: Action, Adventure, Sci-Fi
Rating: F2
Short review: Poor science fiction cultural development, often snail-like pacing and a completely impenetrable performance on the part of Will Smith reduces M. Night Shyamalan's *After Earth* to aggravating tediousness.
Palace West: 2, 4:25, 7, 9:15 with 11:35 p.m. Fri-Sat and 11:35 a.m. Tue

New This Week

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
13th Ave Warren: Noon, 12:30 (3D), 1, 1:30, 3:10, 3:20 (3D), 3:50, 4:20, 6:15 (3D), 6:45, 7:15, 9 (3D), 9:30, 10; **21st St Warren:** 11:45 a.m., 12:40 (3D), 1:20, 2:30, 3:30 (3D), 4:10, 5:15, 6:15 (3D), 7, 8, 9 (3D), 9:45; **Movie Machine:** 12:15, 2:35, 4:50, 7:05 with 9:20 p.m. Fri-Sat; **Starlite Drive-In:** 9:25 (Screen 1)

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.
Palace West: 1:45, 2:05, 4:05, 6:30, 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
Palace West: 1:30, 4:10, 6:50, 9:30 with 11:55 p.m. Fri-Sat and 11 a.m. Tue

Retro

Grease (PG-13)

Starring John Travolta, Olivia Newton-John, Stockard Channing. Directed by Randal Kleiser.
Plot: Good girl Sandy and greaser Danny fell in love over the summer. But when they unexpectedly discover they're now in the same high school, will they be able to rekindle their romance?
Genre: Musical, Romance
Palace West: 9:30 and 11:55 p.m. Fri-Sat only

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: 1:25 a.m. Wed-Sat (Screen 1)

New This Week

Kevin Hart: Let Me Explain (R)

Starring Kevin Hart. Directed by Leslie Small, Tim Story.
Plot: Filmed at a sold-out performance at Madison Square Garden, comedian Kevin Hart delivers material from his 2012 "Let Me Explain" concert tour.
Genre: Comedy
13th Ave Warren: 1:15, 3:45, 6:45, 9:10

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
Short review: An operatic, effects-heavy reboot of the Superman franchise that, despite its lack of predecessors' whimsy manages to finally give Warner Brothers the non-Batman DC superhero win.
13th Ave Warren: 1:45, 5:15, 8:45; **21st St Warren:** Noon (IMAX), 1:45, 3:15 (IMAX, 3D), 5:15, 6:50 (IMAX, 3D), 8:45, 10:15 (IMAX, 3D); **Warren Oldtown:** 6:30 with 3 Fri-Sun and Wed; **Starlite Drive-In:** 2:15 a.m. Wed-Sat (Screen 2)

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
Short review: Pixar's first prequel creates a better impression than its last sequel (*Cars 2*) in both story and relevance.
13th Ave Warren: Noon, 12:30, 3, 3:30, 6, 6:40, 9, 9:50; **21st St Warren:** 1:30, 4:20, 7:10, 10, 11:30 a.m., 2:30, 5:30, 8:30; **Movie Machine:** 1, 4:15, 6:50; **Starlite Drive-In:** 11:25 (Screen 1)

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

Pain and Gain (R)

Starring Rebel Wilson, Mark Wahlberg, Dwayne Johnson. Directed by Michael Bay.
Plot: A trio of bodybuilders in Florida get caught up in an extortion ring and a kidnapping scheme that goes terribly wrong.
Genre: Action, Comedy, Crime, Drama, Thriller
Rating: F4
Short review: A success in terms of its director's intent to do something more personal on a smaller scale, though its chaotic transitions back and forth from black comedy to crime drama may turn off viewers who aren't ready for it.
Palace West: 1:20, 4, 6:40, 9:25 and 10:45 a.m. Tue

Retro

Space Jam (PG)

Starring Michael Jordan, Wayne Knight, Theresa Randle. Directed by Joe Pytko.
Plot: Michael Jordan agrees to help the Looney Toons play a basketball game vs. alien slavers to determine their freedom.
Genre: Action, Comedy, Animation
Palace West: 11 a.m. Wed-Thu only

Star Trek Into Darkness (PG-13)

Starring Benedict Cumberbatch, Chris Pine, Zachary Quinto, Karl Urban, Zoe Saldana, Simon Pegg, John Cho, Leonard Nimoy, Alice Eve. Directed by J.J. Abrams.
Plot: After the crew of the *Enterprise* find an unstoppable force of terror from within their own organization, Captain Kirk leads a manhunt to a war-zone world to capture a one man weapon of mass destruction.
Genre: Action, Adventure, Sci-Fi
Rating: F5
Short review: *Star Trek Into Darkness* crams intimate character development, political intrigue and massive thrill-ride effects and action spectacle setpieces into a compact and cohesive whole, producing a solid and entertaining piece of post-9/11 sci-fi social commentary.
13th Ave Warren: 12:40, 3:45, 6:50, 9:40

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, 4:15, 6:45 with 8:50 Sun-Thu and 11:15 a.m. Tue

The Hangover Part III (R)

Starring Bradley Cooper, Ed Helms, Zach Galifianakis. Directed by Todd Phillips.
Plot: This time, there's no wedding. No bachelor party. What could go wrong, right? But when the Wolfpack hits the road, all bets are off.
Genre: Comedy
Rating: F2
Short review: A disappointing follow up for the popular franchise with a weird plot, underdeveloped characters and little laugh out loud moments.
Palace West: 4:35, 7:10, 9:20 with 11:30 p.m. Fri-Sat

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
Rating: F3
Short review: A surprisingly funny and entertaining gender switch of the familiar buddy cop formula that doesn't need to rely on improvisation.
13th Ave Warren: 12:15, 12:50, 3:20, 4, 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:** 6:45, 7, 10:10 with noon Sat-Sun and 3:30, 3:45 Fri-Sun and Wed

Events::

>GET LISTED

Don't see your event? Send an email to events@F5paper.com

ARTS

Friday, July 5

Closing reception: Alex Walker, "Time Lapse"
8 p.m. The closing reception will feature live music from Bergeron. @Go Away Garage, 514 S. Commerce.

Friday, July 12

Reception: 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.

Reception: "Street LVL: Art+Sound"
7 p.m. An art exhibit featuring the work of Sonny Laracuenta and Armando Minjarez, including live music by Mark Walker. @Go Away Garage, 514 S. Commerce.

Ongoing

Exhibition: "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.

Exhibition: "Wheatshocker Warhols"
Sat., April 6 to Sunday, 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.

Exhibition: Tsate Kongia, "Walking in Two Worlds, the Life of Blackbear Bosin"
Thu., May 16 to Thursday, Oct. 17
Exhibit celebrating the life and art of the Comanche-Kiowa artist and sculptor. Standard museum admission prices. @Mid-America All-Indian Center, 650 N. Seneca.

Exhibition: Ray Turner, "Population"
Sat., June 1 to Sun., Aug. 25
This show includes over 300 paintings of exceptional portrait art, including many Wichita faces. @Wichita Art Museum, 1400 W. Museum Blvd.

Exhibition: 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.

Exhibition: Alex Walker, "Time Lapse"
Fri., June 21 to Fri., July 5
@Go Away Garage, 514 S. Commerce.

Exhibition: Linda and Sheldon Ganstrom, "Bell(e)s and Bow(l)s"
Thu., June 27 to Fri., July 26

Exhibit of walk sculptures and works of porcelain and metal. @The Fiber Studio, 418 S. Commerce.

Exhibition: "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.

Exhibition: Rosemary Dugan and Judy Dove
Fri., June 28 to Fri., July 26
@The Gallery at Larksfield Place, 7373 E. 29th St. N.

Exhibition: Sally Allen, "Visibility"
Fri., June 28 to Fri., July 26
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.

Exhibition: "Fabrication of a LIFE"
Fri., June 28 to Fri., July 26
Exhibit of new work by Beth Golay, Jeanine Hathaway and Joyce Suellentrop. @Watermark Books & Cafe, 4701 E. Douglas.

Exhibition: Dustin and Lisa Sypher, "Layers and Shapes"
Fri., June 28 to Mon., July 22
@Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

ARTS: CALL FOR ENTRIES

Sunday, July 20

Gallery XII: Annual Crazy Eights Small Works Invitational Show
The show will take place July 26. Contact Gallery XII for entry information. @Gallery XII, 412 E. Douglas.

Wednesday, July 31

Dude Art T-Shirt Contest
Fri., June 28 to Wed., July 31
Bluebird Arthouse, Straight Printing and Bang Bang Tees are holding a Dude-themed T-shirt contest for Dudegrass Three. Artists may submit more than one entry to dude@bluebirdwichita.com. The winner will receive over \$400 worth in prizes from Bluebird Arthouse, Spektrum Muzik and Tallgrass Film Festival. Any questions or concerns can be answered at straighprinting@gmail.com. Entry submission is free. @Bluebird Arthouse, 924 W. Douglas.

FILM

Monday, July 8

Harry Potter and the Order of the Phoenix
6 p.m. After a lonely summer on Privet Drive, Harry returns to a Hogwarts full of ill-fortune. Few of the students and parents believe him or Dumbledore that Voldemort is really back. The ministry had decided to step in by appointing a new Defense Against the Dark Arts teacher that proves to be the nastiest person Harry has ever encountered. Harry also can't help stealing glances at the beautiful Cho Chang. To top it off are dreams that Harry can't explain, and a mystery behind something Voldemort is searching for. With these many things Harry begins one of his toughest years at Hogwarts School of Witchcraft and Wizardry. \$5. @Orpheum Theatre, 200 N. Broadway.

Thursday, July 11

The United States of Autism
7:15 p.m. Follow the quest of one man who undertook an 11,000 mile, 40 day journey across the American landscape to find the answers for his son affected by autism. \$10. @Murdock Theater, 536 N. Broadway.

Friday, July 12

Stoker
8 p.m. After India's (Mia Wasikowska) father dies in an auto accident, her Uncle Charlie (Matthew Goode), who she never knew existed, comes to live with her

and her emotionally unstable mother Evelyn (Nicole Kidman). Soon after his arrival, she comes to suspect this mysterious, charming man has ulterior motives, but instead of feeling outrage or horror, this friendless girl becomes increasingly infatuated with him. \$7. @Orpheum Theatre, 200 N. Broadway.

Saturday, July 13

Stoker
8 p.m. [See above.] \$7. @Orpheum Theatre, 200 N. Broadway.

Sunday, July 14

Stoker
2 p.m. [See above.] \$7. @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.

Saturday, August 17

Dudegrass Three: A Big Lebowski Extravaganza (The Turkey)
5 p.m. Tallgrass Film Festival presents Dudegrass Three. The evening features unlimited bowling/shoe rental, movie screening, White Russian specials, a bathrobe runway show, a costume contest, The Big LeBINGO, and The Dude's Pop Up Shop by Bluebird Arthouse. \$13 for Tallgrass Film Association members, \$15 general admission. @Northrock Lanes, 3232 N. Rock Road.

LECTURE

Saturday, July 6

Civil War Debate
3 p.m. The 150th anniversary of the Civil War Battle of Gettysburg will be celebrated. Two scholars from Graceland University in Iowa, Dr. Tom Morain and Dr. William Juhnke, will debate the question, "Was the Civil War Inevitable?" Free. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

Tuesday, July 9

Kansas University School of Medicine Live & Learn Lecture
Noon. The Live & Learn Lecture Series is designed to help educate the public on health matters. The lectures are held in Roberts Amphitheater at the KU School of Medicine-Wichita. Free. @Kansas University School of Medicine, 1010 N. Kansas.

LITERARY

Monday, July 8

Curtis Sittenfeld, Sisterland
7 p.m. Reading and signing of Sittenfeld's new book, *Sisterland*. @Watermark Books & Cafe, 4701 E. Douglas.

Monday, July 15

Avery Fischer Udagawa
7 p.m. Translator from Japanese of Young Adult novel *J-Boys: Kazuo's World*, Tokyo, 1965, and the story "House of Trust" for Tomo: Friendship Through Fiction — An Anthology of Japan Teen Stories. Udagawa will read excerpts, present images and video and discuss his role as translator, engaging the audience in discussion of both the featured texts and the process of translation. @Watermark Books & Cafe, 4701 E. Douglas.

SPECIAL

Friday, July 12

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

Saturday, July 13

3rd American Indian Festival
Sat., July 13 to Sun., July 14
The Mid-America All Indian Center presents this festival which will feature a contest pow-wow, Indian fine art market, youth art market, food vendors and educational programs for all ages. All ages. \$5 adults; \$8 adult two-day pass; \$4 seniors (age 55+) and active military; \$3 youth (age 6-16); children under 6 free. @Century II, 225 W. Douglas.

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, two 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.

"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.

THEATER & DANCE

Monday, July 8

Sloppy Joe Improv Troupe Summer Show
7 p.m. The Newman University Sloppy Joe Improv troupe. Free. @Mead's Corner, 430 E Douglas.

Wednesday, July 10

The King and I
Wed., July 10 to Sun., July 14
Wichita Musical Theatre presents this classic. Wednesday through Saturday showtime is 8 p.m. the Sunday matinee will begin at 7 p.m. Evening-\$24-\$60; Matinee-\$22-\$52 @Century II, 225 W. Douglas.

Ongoing

Butch Cassidy and the Can't Dance Kid or You Polka, You Brought Him
Thu., June 6 to Sat., July 20 - 6 p.m.
Following dinner and Butch Cassidy, Mosley Street presents "Motown Mania," a musical comedy revue. \$17-\$27. For group rates, contact Mosley Street Melodrama. @Mosley Street Melodrama, 234 N. Mosley.

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.



BUDDY SYSTEM: Jamie Foxx and Channing Tatum have solid on-screen chemistry and comic timing. And Foxx is also able to pull off the comedy but still maintain the gravity of a presidential figure.

“White House Down” from page 12

Outside of that, you’ve got the bad guys you came to know and love throughout about a billion Hollywood action films of yore. There’s the brilliant, eccentric hacker; the psycho badass who’s so tough he fires assault rifles one-armed; the lead toadie who has a severe vendetta with the hero; and, of course, the ultra-charismatic and dryly hilarious mastermind. The gang’s all here, the faces have just changed.

The story and screenplay by James Vanderbilt (*Zodiac*, *The Losers*, *The Amazing Spider-Man*) isn’t completely a modern *Die Hard* vamp, though, as he shoehorns in the current domestic and global political climates. That adds an effective external layer as far as the suspense goes, but I imagine there’ll be plenty of irritation from the political right when they find out that the entire invading force save perhaps the hacker is made up of right-wing extremists.

As far as *Die Hard* clones go, *White House Down* is a

quality example of the sub-genre. As in his previous films, Emmerich has a top-notch ensemble supporting cast featuring talent like Maggie Gyllenhaal, James Woods, and Richard Jenkins. The action set pieces operate at the perfect mixture of spectacle and absurdity, with the standout being an armored car chase across the White House lawn. Tatum may not have Willis’s wry wit, but he and Foxx have great comedic chemistry, and the movie’s got plenty of funny moments amid all the gunfire and fist fights.

Just because Emmerich and crew might have been creating a film with a well-yellowed, dog-eared copy of John McTiernan’s *Die Hard* checklist clutched in a death grip doesn’t mean that *White House Down* isn’t a well-produced, entertaining, and yes, even funny, action-adventure film in its own right. Predictable and derivative it may be, but at least it’s a decent throwback that’ll provide a lot of fun at the movies for those who can overcome their “been there, done that” reaction when things really get rolling.

“The Heat” from page 12

The screenplay for *The Heat* comes from *Parks and Recreation* writer, Katie Dippold, who wanted to create a buddy cop film that featured female leads. Dippold’s script features the standard pairing of two opposites in law enforcement, in this case, a straight laced FBI agent, played by Sandra Bullock, an unkempt and mostly unstable police detective, played by McCarthy. Together, they go through the usual beats familiar with this genre in which distaste with each other’s company develops into genuine friendship. Plenty of jokes and laughs fill up the nearly two hour long film, which doesn’t feel like

most comedies over the two hour mark that seem to drag on and on.

Director Paul Feig’s previous effort, *Bridesmaids*, was a key contributor to the preconceived notion that I had. That film had suffered from an over reliance on improv comedy, which along with its raunchy material made everything feel way out of sync and in dire need of focus. I am still baffled to this day as to why its screenplay was nominated for an Oscar.

Thankfully, Feig did not take a similar approach with *The Heat* and appeared to have made his actors stick to the screenplay, thus allowing a better and focused sense of story, along with the camaraderie between the leads to shine

through. There’s also very little raunchy material in the film, aside from a bit of shock humor that involves incisions and bullet wounds.

The supporting cast was notable for this film for featuring Tom Wilson (Biff Tannen from the *Back to the Future* trilogy) as the weathered police captain, along with founding Saturday Night Live member Jane Curtin, believably cast as McCarthy’s mother. It was a pleasure to see those faces again, and I can only hope that they will return in another effort by Feig.

The Heat may have had a lot of things going against it at first, but the end result proved to me, once again, that some preconceived notions can’t always be 100 percent reliable for film reviewing. I personally would recommend other comedic buddy cop films like *The Other Guys*, but at the same time, I wouldn’t condemn *The Heat* for what it is. Let’s just hope that the filmmakers don’t get carried away and turn this film into a series of unnecessary sequels.

“Movies” from page 13

New This Week

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
13th Ave Warren: 11:30 a.m., 12:15, 1, 3, 4, 4:45, 6, 6:30, 7:45, 8:30, 9:45, 10:10; **21st St Warren:** 11:40 a.m., 12:30, 1:15, 3:10, 4, 4:45, 6:40, 7:30, 8:15, 10:10; **Movie Machine:** 12:15, 3:20, 6:25 with 9:30 p.m. Fri-Sat; **Warren Oldtown:** 6:30, 7:30, 9:40, 10 with 11:30 a.m., 11:45 a.m., 12:30 Sat-Sun and 3, 4 Fri-Sun and Wed; **Starlite Drive-In:** 9:20 (Screen 2)

The Purge (R)

Starring Ethan Hawke, Lena Headey, Max Burkholder. Directed by James DeMonaco.

Plot: A family is held hostage for harboring the target of a murderous syndicate during the Purge, a 12-hour period in which any and all crime is legalized.

Genre: Horror, Sci-Fi, Thriller
Rating: F5
Short review: This futuristic horror movie is both disturbing and fantastic.
Palace West: 2:10, 4:40, 7:15, 9:35 with 11:40 p.m. Fri-Sat and 11:45 a.m. Tue

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 Rogan 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:** 9:50 with 12:15 Sat-Sun

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
Rating: F3
Short review: A modern *Die Hard* clone that balances out its derivative nature with excellent casting, action set pieces and humor.
13th Ave Warren: 11:40 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:** 7, 10:20 with noon Sat-Sun and 3:30 Fri-Sun and Wed

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
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.

13th Ave Warren: 11:45 a.m., 12:45, 2:45, 3:50, 6, 7, 9:20, 10:10; **21st St Warren:** 11:45 a.m., 12:50, 2:45, 3:50, 5:45, 6:55, 8:45, 10:05; **Movie Machine:** 9:25; **Warren Oldtown:** 7:30, 10:30 with 1 Sat-Sun and 4:15 Fri-Sun and Wed; **Starlite Drive-In:** 12:15 (Screen 2)

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Thursday, July 4

Joseph Vincelli
7:30 p.m. Fireworks after the show. @Bradley Fair, 21st and Rock.

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

Thos Party Bros
4 p.m. @Mort's Cigar Bar, 923 E. First.

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

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.

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

Jason Charles Miller
8 p.m. Must be 21. @Pumphouse, 825 E 2nd.

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

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

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

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.

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

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

Saturday, July 6

Jeremiah Johnson
4 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

David Holland Band
8 p.m. Must be 21. @Kansas Star Casino, 777 Kansas Star Dr., Mulvane.

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

Tyler Lenius Band
8 p.m. Must be 21. @Pumphouse, 825 E 2nd.

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

Lady Dee and the Boyz
8 p.m. Must be 21. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

Last Transit
9 p.m. Must be 21. @Jerry's Bar & Grill, 630 N. Robin.

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

Riot Nurse, Without Sacrifice and Creeping Shadows
9 p.m. Must be 21. @Rock Island Live, 101 N. Rock Island.

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

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



NUMBER NINE: Carson Mac — who, at 9, is half the age of Justin Bieber — will command the audience's attention at Botanica's Tuesday on the Terrace on July 9.

COURTESY PHOTO

Monday, July 8

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

Tuesday, July 9

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

Tez Trio
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

Wednesday, July 10

JB and the Gunslingers
7 p.m. Must be 21. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

Lucero and Dead Silos
9 p.m. Must be 21. \$15 in advance, \$20 day of show. @The Brickyard, 129 N. Rock Island.

Erin and Allen
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

Thursday, July 11

Art For Your Ears: Vance Gilbert
7 p.m. Part of the Ulrich Museum of Art's summer concert series. Free. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Eric 13 and Johnny Richie
8 p.m. Must be 21. Free. @Lizard Lounge, 300 S. Greenwich.

RR 4
9 p.m. Must be 21. @Mort's Cigar Bar, 923 E. First.

Waiting

8 p.m. Must be 21. \$8 advance tickets, \$10 at the door. @Lizard Lounge, 300 S. Greenwich.

Cricket Ensemble, Sewn Leather and Living Ghost

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

Christopher A.

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

Sunday, July 7

Darol Anger and the Furies
3 p.m. \$10. @Bartlett Arboretum, Kansas 55, Belle Plaine.

Tim McGraw and Joe Nichols
7:30 p.m. \$77-\$99. @Kansas Star Casino, 777 Kansas Star Dr., Mulvane.

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ASTROPOOP!

THE SKINNY ON YOUR WEEK
by Diviner Mme Zanzibird

Aries: (March 21 — April 19)
Week rating: F2

A stranger on a motorcycle will run off with your Dutch oven and two feather pillows. This week: Don't speak above a whisper.

Taurus: (April 20 — May 20)
Week rating: F3

You'll get a gold star at work for having the best office lunch. This week: Start a society for the preservation of fireflies.

Gemini: (May 21 — June 21)
Week rating: F4

You'll be remembered as the person who put champagne in a Capri Sun foil pack. This week: Swim until sunrise in the pool on top of the Garvey Center.

Cancer: (June 22 — July 22)
Week rating: F1

All of your problems this week can be solved by analyzing Hall & Oates song lyrics. This week: Relieve stress by baking cinnamon and sugar pretzels.

Leo: (July 23 — Aug. 22)
Week rating: F3

Your patience will be tested by a mouthy 14-year-old on the Q trolley. This week: Write Kris Kobach a fan letter, but spell his name wrong on purpose.

Virgo: (Aug. 23 — Sept. 22)
Week rating: F5

Remember: the only thing more annoying than using fireworks outside of the 4th of July is complaining about people who use fireworks outside of the 4th of July. This week: Use a melon baller to eat ice cream.

Libra: (Sept. 23 — Oct. 23)
Week rating: F2

Like Chet Baker, you fall in love too easily. This week: Blow kisses at the next 10 people you see.

Scorpio: (Oct. 24 — Nov. 21)
Week rating: F3

Spelling swear words with sparklers will be the highlight of your week. This week: Start a jazz trio.

Sagittarius: (Nov. 22 — Dec. 21)
Week rating: F1

After your friend burns his mustache off with fireworks, he'll turn to you for support. This week: Plant some potatoes and harvest some basil.

Capricorn: (Dec. 22 — Jan. 19)
Week rating: F5

You'll witness a marriage proposal in front of one of the new F5 kiosks. This week: Say it with spray paint.

Aquarius: (Jan. 20 — Feb. 18)
Week rating: F4

You'll have a minor epiphany while watching the QVC. This week: Wear a magnolia in your hair and sing Billie Holiday songs to your bank tellers.

Pisces: (Feb. 19 — March 20)
Week rating: F2

You'll lose sleep pondering the demise of the semicolon. This week: Stay at home for the 4th of July; party it up on the 5th.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Readers: My column a couple of weeks ago about whether Aztec savagery influences violence in Mexico today drew *muchos* responses, both *bueno* and *malo*. Here are two:

Dear Mexican: I enjoy reading all your replies and was thinking about the last reply you wrote about the violence/ Aztec blood question posed to you. I grew up in Huntington Beach and am a "brown man" (Iranian decent). I'm currently in Shitizona finishing up pharmacy school and made an interesting (to me) observation today at a gas station. The reason Mexicans are the way they are ("sketchy" or "violent" or whatever the stereotype) is due to the level of treatment they receive from their respective environments. I've played lots o' fútbol back home and worked lots of jobs where I worked side-by-side with Mexicans. What I have found is that while back home, the Mexicans still had

some of the Napoleonesque machismo complex complete with super pervy sexual (toma, güey, etc.) behavior. Here in this hellhole joke of a state, the Mexicans are about double the classic stereotypes that I encountered back home.

It got me thinking, and what I've found is that the pinche güeros here are about seven to ten times more ignorant, and this naturally lends itself to overt racism. While I grew up in bro-y, stars-and-stripes, surf Nazi punk Huntington Beach, Arizona seems to have beat conservative Orange County over in terms of its discrimination (as everyone knows). This donkey's ass level of ignorance results in a level of treatment from the white ruling class that is extremely cold, condescending, rude, arrogant and downright oppressive to the minority class which in this case is overwhelmingly Mexican. This level of intolerance

of la raza I feel is what develops the combative nature of the Mexican. While this is a very simple observation, I wanted to get your thoughts on it, as I have always been very bewildered by some of the actions of the Mexicans I have interacted with throughout life.

Dear Persie: You're referring to internalized oppression, the sociological observation that minority groups end up believing and acting out the very stereotypes that the dominant culture imposes on them. Such pathologies usually manifest themselves in long-established minority cultures, though; in the case of recent Mexican immigrants, blame any fulfilled stereotypes on the fact that most foreign men overcompensate their machismo to mask their pain of living among Know Nothings — and if you don't believe me, look at Marco Rubio.



¡ASK A MEXICAN!

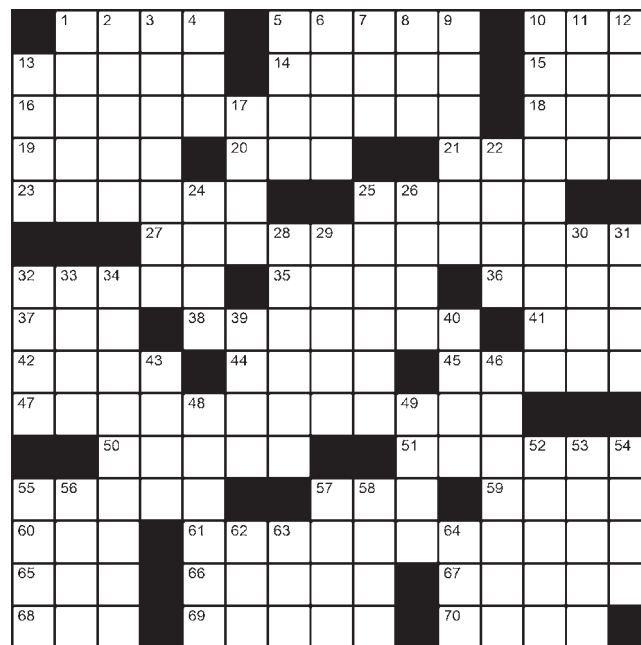
see "Mexican" page 19

Jonesin' Crosswords "You're an Animal!" — and this is what animals do.

by Matt Jones

ACROSS

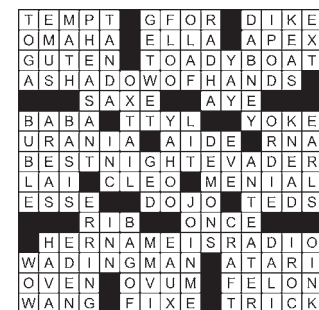
- 1 Quaint shop descriptor
- 5 Actor Statham
- 10 51-across alternative
- 13 "Go ahead, ask!"
- 14 Mediterranean Diet fruit
- 15 Bit of hope
- 16 Spreadable cheese brand
- 18 Parapsychology topic
- 19 ___ acid
- 20 "Paper Planes" singer
- 21 Moscow's locale
- 23 "Mississippi ___" (Denzel Washington drama)
- 25 "Don't worry"
- 27 Kid's ride
- 32 "Sanford and Son" neighborhood
- 35 Antioxidant berry
- 36 Flour mixture
- 37 Hot Topic founder ___ Madden
- 38 Customs duties
- 41 Hooray, in Juarez
- 42 Entrepreneur's concern
- 44 "In ___ veritas"
- 45 Clear ___ (hard to understand)
- 47 Species popular on YouTube
- 50 Cheese town near Rotterdam
- 51 Brown bag sammy
- 55 Rachel Maddow's network
- 57 Sailing pronoun
- 59 Hurricane-tracking org.
- 60 "So that's it!"
- 61 Easy target
- 65 Word in many rappers' names
- 66 Schindler of "Schindler's List"
- 67 Fish, on an Italian menu
- 68 Decorates in Cottonelle, say
- 69 Nary a soul
- 70 Part of town



DOWN

- 1 "A Mighty Wind" actress Catherine
- 2 Ella's frequent duettist
- 3 Horse-drawn vehicle, despite being named for another animal
- 4 Fractional ending
- 5 "Big Yellow Taxi" singer Mitchell
- 6 Blue-green growth
- 7 Misspelling notation
- 8 Ab ___ (from the beginning)
- 9 Pristine (almost)
- 10 Place to grab some coffee
- 11 Eyelid attachment
- 12 Rocks for Jocks, say?
- 13 Urban renewal target
- 17 1998 Apple debut
- 22 Way in
- 24 Island show
- 25 Perplexed
- 26 "I'm ready for the weekend!"
- 28 Smirnoff of "Dancing with the Stars"

LAST WEEK'S ANSWER



- 29 Pop-Tart top
- 30 George Takei role
- 31 Crossed (out)
- 32 "Star Trek: The Next Generation" Klingon (anagram of ROW F)
- 33 "Aida" highlight
- 34 They were once picked up by rabbit ears
- 39 Like a superfan
- 40 9000 Turbo, e.g.
- 43 Volume control
- 46 Upright citizen?
- 48 Seat of Pima County, Arizona
- 49 For everyone
- 52 "It'll never work"
- 53 Bangladesh's capital, formerly
- 54 Maggie Gyllenhaal's brother
- 55 ___ liquor
- 56 Send via freighter
- 57 "American Dad!" dad
- 58 Bring into the business
- 62 Metric prefix
- 63 Punch-Out!! success
- 64 Honor roll stat

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Apple antitrust e-book trial raises questions

by Jason Quinn Malott
jmalott@f5paper.com

The outcome of the Apple e-book anti-trust case (USDOJ: Antitrust Division vs Apple, Inc, etc.) will have an impact on the e-book market, even though it's not clear how profound it might be. On the surface, it may not seem like such a big deal, especially if the only thing known is that the DOJ has accused Apple and the "Big Six" — now Big Five — publishers of colluding to "fix" e-book prices. Even if people do know a bit more, there's still bound to be a difference of opinion on what outcome is best, and who will benefit.

There are rafts of articles online about the trial, which had its closing arguments early in June and is now in the hands of Judge Denise L. Cote. It can be a hassle to dig through all of those articles to find out why Apple and the publishers are on trial for attempting to rig the e-book market when Amazon, at the time, had a near monopoly on e-books and e-readers. To get a good grasp of how this situation came about, I'd recommend Andrew Richard

Albanese's quickie e-book from Publishers Weekly titled *The Battle of \$9.99: How Apple, Amazon, and the "Big Six" Publishers Changed the E-Book Business Overnight* (SBN 9781625390929 e-book \$1.99).

In his book, Albanese gives a quick outline of the history of the e-reader and e-book and Amazon's rise to dominance with the Kindle in the years before the launch of the Nook and the iPad. It's fascinating reading, in an *inside baseball* kind of way, especially if you're a writer, a bookseller or a business person in general. Basically, just as Albanese's title and the focus of the trial suggest, it all comes down to pricing.



JASON QUINN MALOTT

A quick summary goes like this: In the world before e-books, books were sold on a "reseller" model. A publisher would set the list price of a book at, say, \$25. They would then sell that book to wholesalers, like Baker & Taylor, or Ingram at a 50 percent discount (or sometimes greater). Big chain booksellers, like Amazon, Barnes & Noble and the now-defunct Borders, because they had their own centralized warehousing and would buy in massive bulk (thousands of

see "Apple" page 19



READ ALL ABOUT IT: It may be too much inside baseball for some, but *The Battle of \$9.99* (an e-book that only costs \$1.99), covers the history of e-books and the price and legal battle that has sprung up.

Amy Falls Down is no Olive Garden menu

by Anna Perleberg Andersen
apandersen@f5paper.com

Spoiler alert, y'all: in the first chapter of Jincy Willett's *Amy Falls Down*, washed-up writer Amy Gallup does, in fact, fall down while carrying a potted Norfolk pine.

She whacks her head on a birdbath and, in a concussed fugue state, gives an utterly bananas interview to a local reporter; for instance, she claims to have a bionic leg, and at one point just reads silently for a while, ignoring the journalist's presence. Said reporter, however — an aspiring novelist herself, as are most characters in the novel — mistakes head-injured weirdness for profundity, and writes a glowing piece that tunnels its way through the series of tubes that is modern internet culture.

Amy reconnects with her former agent in New York (Maxine, a woman who once told her, "You're good, but your stuff makes

people want to kill themselves"), and slowly, surely, and to her complete surprise, finds herself becoming a literary star again.

But literary culture has changed in the decades since she's been part of it — and the faithful portrait Willett paints of the modern book world is wholly embarrassing to all concerned, endlessly quotable — I seem to have become the kind of reader who dog-ears pages and underlines great lines, and *Amy Falls Down* is rife with my rapturous annotations — and ROFLMAO hilarious.

Every facet of the 21st Century's socially mediated, recursive, personality-obsessed lit milieu appears, requiring only accuracy to become satire. We get online-mag think pieces — "In keeping with the standards of modern journalism, most of [Carmen Calliostro's article about Amy] was about Carmen Calliostro." We eavesdrop on fawning interviews asking writers for details of their lives rather than of their prose — to which

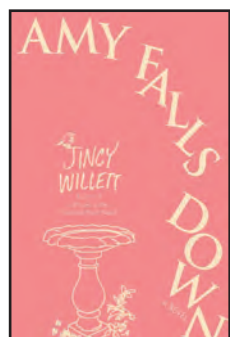
a frustrated Amy responds, "If I'm curious about someone's life, I'll read biography....[M]ost writers just aren't that interesting....We don't need the spotlight, and we do nothing to deserve it anyway. We don't save lives. We don't tap-dance....The books we write ... they're the best of us. That's what you should be looking at. What does it matter how the words got on the page? There they are."

The novel's centerpiece is a New York book-industry conference, designed to "give the book-reading public a better understanding of ongoing upheavals in the publishing industry."

I'm sure these scenes are especially funny to me after three years in the NYC/Brooklyn book community, but merciful Zeus, they're among the best passages I've read all year.

There is a bookseller panel called "Depending on the Kindles of Strangers."

see "Amy" page 19



>READ IT

Title *Amy Falls Down*

Author Jincy Willett

Publisher St. Martin's Press

Price \$24.99 (hardcover), \$11.99 (ebook)

ISBN 9781250028273 / 9781250028280

"Apple" from page 18

copies), would also get 50 percent off. Independent bookstores on the other hand, because they order in much smaller volume (single digits) and often order from the wholesalers like B&T and Ingram rather than the publishers, get 40 percent off. Those resellers would then sell the book for the price listed on the cover and set by the publisher. So, Barnes and Noble ends up paying about \$12.50 per \$25 book, while, say, our local store, Watermark, might pay about \$15 per \$25 book. For both retailers, it's an awfully narrow margin from which to make a living.

As Albanese points out in his book, when Amazon launched the Kindle, the publishers were more concerned with Digital Rights Management than they were with pricing. Their lack of foresight led them to handle e-books on the same reseller model as print books, with only a slightly lower list price to offset the fact that e-books don't require printing and warehousing. The problem then was that there were no competitors among e-book retailers at the time because there were, essentially, no other viable e-book retailers.

To make matters worse, Amazon had decided to buck the already established book industry trend of using the ePub format in favor of their proprietary Kindle format. This meant that, at the time, if you bought a Kindle reader, you were locked into buying your ebooks from Amazon both circumstantially and physically. If you bought an e-book directly from the publisher, it came in the ePub format.

Amazon knew that. They did it that way on purpose, which is why their next move frightened publishers. Amazon would buy e-books at the 50 percent discount, then sell them to their customers at 60 percent off the list price. That meant Amazon was taking a loss on each e-book sold.

No one, not even the publishers themselves, could compete with Amazon if it meant selling books at below cost.

Not only that, Amazon had no problem being a bully. When Macmillan, one of the then Big Six publishers, tried to stand up to Amazon's \$9.99 pricing, Amazon removed the buy buttons from all of Macmillan's books on the Amazon website. That sent the message: *Do what Amazon wants or else.*

There was a reason the Big Six publishers were excited about the launch of the Apple iPad and the iBooks store. It gave them a chance to take back control of pricing the product they'd spent money bringing to market, which, admittedly by their own stupidity, they'd given to an evil middleman, i.e. Amazon, who didn't give a damn about the survival of the book industry. As I read the account Albanese made of Apple's negotiations, I found it hard to believe that any real collusion went on, but I'm not a lawyer.

Book publishing and book selling (let's not mention book writing at this time) survives on the slimmest of margins. Once the bills are paid to keep the shops and publishing house physically open, the bookstore employees, the book's editor, designer, proofreader, publicist, agent and, finally the author all still need to be paid.

Apple, unwilling to take a loss on their iBook store, appears, at least by Albanese's account, to have simply offered the book industry the same model it offers software developers to sell items in the App store, and music publishers to sell items in iTunes: the publishers sets the price they want, within a certain range, and Apple takes 30%. It only sounds nefarious if you think the publisher's desire to weaken Amazon's dominant position in the market amounts to an unfair business practice and not a desperate leap into Apple's arms as a means of pure survival.

Oddly enough, Apple's agency model means the publishers actually make less per e-book than they were making when they sold their e-books to Amazon on the old model. To me, that takes some of the nefariousness out of it. But, then again, I have a vested interest in my publisher staying in business.

"Mexican" from page 17

You missed an opportunity to correct a misunderstanding the in your reply to Puzzled by Narco Violence when he describes the Aztec as "notorious butchers and cannibals." Yes, human sacrifice was practiced by Mesoamerican cultures like the Mexica, but in the context of religious ceremonies they believed to be necessary to appease their gods so that the universe would not come to an end. It was part of their belief system and was performed by priests in a very strict ritual. And although it was done on a vast public scale, the goal was to recall the spiritual justification for the empire by its subjects. In that respect, they were not much different from their European counterparts, where public

executions drew huge crowds and where the goal was to reassert the sovereign's divine power after it had been injured by a criminal act. The important thing is that neither society should be judged by its brutality and that in their appetite for death as spectacle they were not fundamentally different. (On the subject of cannibalism, I would remind the writer that recent evidence has proved that it was practiced in Jamestown, Virginia by the pilgrims).

Naco de Neza

Dear Wab: In other words, the Aztecs were notorious butchers and cannibals. *Gracias* for clearing that up!

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

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"Amy" from page 18

Amy's headlining event (with a Q&A not only from the audience, but with queries gleaned from Twitter) teams her up with best-selling critical darling Jenny Marzen (a lady Jonathan Franzen?); an Irish Philip Roth analogue, Davy Goonan, out of fashion and crotchety; and an up-and-comer named Jasmine White-Banerjee, who has written novels from the point of view of Frankenstein's housekeeper and Portnoy's psychiatrist — "Amy associated [this practice] with the flourishing population of young writers who didn't have anything to write about yet but thought they had to write something, and so commandeered the lives of minor characters in famous novels."

And just when I'm wondering whether the book is hopelessly insular, whether it will resonate at all with the general public, Willett comes out with a paragraph I would meme-ify in a second if I had any clout on Tumblr: "Why should people who read books give a damn about the 'industry'? For that matter, why should writers? She could see why publishers, booksellers and agents needed to hash out this stuff, but writers weren't industrialized in the first place. They weren't on salary, they didn't have benefits and pensions, they lived by their wits. That without them the 'industry' collapse would be certain, except that if today's novelists went on strike, the MFA mills would replace them, overnight, with tomorrow's. Every hundredth human in America had a manuscript on his hard drive."

Preach it, sister. (My manuscript is a romance novel set during the California Gold Rush. It's been stalled at 13,000 words for about a year.) And there are memoirists, and writing workshops and comment sections, all pitch-perfect and all, in their way, beloved — the best satirists have a real affection for their targets; without that, they're just mean.

Of course, any account of book culture must include reviewers, and boy does Willett have our number. She singles out those oft-repeated adjectives that so quickly become meaningless crutches

— and I've used all of 'em: fearless, unflinching, compelling, luminous. "Insightful novels of intoxicating ferocity. Intoxicating novels of ferocious insight." "Necessary to our lives." ("Do you think your novels are as necessary as...the Constitution?..." They're not even as necessary as the menu at Olive Garden," said Amy.)

So what words am I left with to praise the novel? I must resort to subjectivity and bloggish gushing. I loved this book like crazy. You should totally read it.

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"Les Mis" from page 11

debut at MTW along with her this season. Kathryn Boswell brings her porcelain-doll figure and crystal-clear voice to Cosette as a young woman. She perfectly portrays the romance and the loneliness of an overprotected child with grace. Carolyn Ann Miller plays Eponine, her rival and energetic, street-wise alter ego. She makes a perfect liberated woman, and communicates thoroughly the torments of being a teenager, as she is caught between her dreams and despair.

The children's performances were pretty stunning as well. Sixth grader Emma Boyle gave her angelic voice to young Cosette, enlightening a portrait of abused innocence. Ze'ev Barmor as Gavroche was a great street urchin and child hero.

The supporting cast was not left behind. Indeed, they are the ones who conveyed the feeling of the social and political dynamics underpinning the story. The band of thriving performers successively stands for convicts, blue-collar workers, prostitutes, johns and finally students fighting for revolution. Their sprightly performance gave us a glimpse of the social inequalities and political idealism at the core of the original Victor Hugo novel.

A lot of young talent was also working in the shadows backstage. The MTW Apprentice Program provides high school students interested in music theater production the opportunity to work on a real show.

The program includes different trades such as sets, scenery and costumes. Apprentices take part in classes and workshops and get a valuable professional experience.

Twenty-five of them were working on the *Les Misérables* production this year. Let's guess their help was very welcome to get everything ready for this week's impressive performance: a big part of the cast had three or four different costumes and a whole 19th Century urban scene



COURTESY PHOTO

International singing artist and WSU grad Nicholas F. Saverine as Jean Valjean in Music Theatre of Wichita's production of *Les Misérables*.

was built in the basement of Century II, including fences, doors and a bridge made of iron.

Les Misérables was preceded by the Teen Choir performance singing and dancing samples of the next show to come, *The King & I* (playing July 10-14). The 52 boys and girls were selected amongst high school students. They are trained and directed by Joshua Larson and Linda Starkey and play in five productions through the summer as well as for local events.

"Working with the teens in the MTWichita Teen Choir is one of the most rewarding creative endeavors I am a part of," said Joshua Larson. "All the teens are at different levels of training, skill level and performance quality, but they embrace each other's talents and strengths. Being onstage (instead of performing in the lobby) has helped the teens rise to a new level of professional-

ism knowing that they will be in front of the entire audience."

The final scene of *Les Misérables* brought together the cast and Teen Choir for a powerful and touching chorus performance of the song "Do You Hear The People Sing."

MTW's support of blooming musical talent is not limited to their cast and choir. In 2002 the organization launched the Jester Awards, rewarding high school musicals — not only actors and actresses, but all different parts of theater production, such as scenic designers, sound and lighting technicians and orchestra musicians. Sophia Macias from Goddard High School and Trevor McChristian from Maize High School have been nominated as best lead actors and singers this year. They are currently in New York City preparing for the 5th Annual National High School Musical Theater Awards that will take place at the beginning of July.

"Hairspray" from page 11

Larkin, and Sidney DuPont as Seaweed, a fellow student who teaches Tracy dance moves while in detention, along with Wichita State alumni Ashley Lauren and Janet Wiggins in the roles of Tracy's bitter rival, Amber Von Tussle, and her perky best friend, Penny Pingleton, also are perfectly cast in their respective roles and all have a good pair of dancing feet to suit them.

The adult characters of the show play well to their strengths.

The most notable is actor Kyle Vespestad in drag for the role of Tracy's mother, Edna Turnblad, a role that originated in the film by famed drag queen Divine, along with Harvey Fierstein memorably playing the role when the musical premiered. Every scene involving the character of Edna brought the house down in laughter and applause, particularly the *Timeless to Me* number that was performed with Luke Johnson in the role

of Tracy's joke shop owning father, Wilbur.

Christi Moore greatly plays the vicious Velma Von Tussle, while Ross McCorkell has the right look and voice for the host of *The Corny Collins Show*. Speaking of voices, Nathalie Hostin's role as *big, blonde and beautiful* Motormouth Maybelle boasted a wealthy amount of soul that has to be heard in person to get the full effect.

Of course, what's a good show without a fine crew to bring it all to life? Set designer Gregory R. Crane used a lot of stark angles for the brightly colored set pieces that suited quite well to the early 1960s time period, which was further enhanced by Dan Harmon's lighting design. A period piece show is a costume designer's dream and Dora Arbuckle's efforts played an integral part in establishing the fun mood of the piece. Last, but certainly not least, is the orchestra efforts led by conductor James Dobinson, that truly make you feel that you can't, as the end song states, stop the beat.

All of this praising can go on, but it's better to see it fully realized than being described in word form. Take the opportunity to witness a truly great display of exuberance and energy from the Crown's production of *Hairspray*, which runs until July 27.



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