

FREE
LIKE SPEECH

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Issue 20, Vol. 1 • July 18, 2013

WEEKLY
EVERY THURSDAY



F5

*work like a farmer
party like a rock star*

>Boxes and grilled cheese

Artist Seth Blume toiled with scrap wood and a nail gun to make Poorly Made Boxes. *p.11*

>Lucero delivers

The Memphis-based band pleased a crowded roomful of fans with its gravel pop sound. *p.6*

>The future of craft beer

A revolution in craft brewing is underway, but can it keep going at the pace it has been? *p.8*

>Wichita's luxury car maker

One lone Ford dealer decided to take a stab at the auto industry—and he almost made it. *p.4*

>Monster vs. Mecha

Pacific Rim delivers on every 9-year-old boy's wildest beast vs. technology fantasy. *p.12*

F5

View: OTHER PERSPECTIVES

Someone may have had too much coffee

by Don Winsor
dwinsor@f5paper.com

Today I wish to address the troubling rumors that I am not alone in this apartment right now. I can assure you that I am the only person in this condominium and I highly doubt there is any other lifeform at play in this home. Those sounds are merely the air conditioner, not the wet, labored breathing of some horror beyond my imagination.



DON WINSOR

Despite your insistence, I do not believe in monsters. They are silly creations borne of our base imagination and hunter-gatherer instinct, expounded upon by thousands of years of storytelling, playing upon our deepest fears and insecurities. They do

not exist and there are certainly none in this room with me right now.

I am an adult and such ideas are beneath me. It makes no sense that if I were to allow a millimeter of my flesh to be exposed to the air from under these blankets that an evil hungry creature from the deepest depths of hell would sense it and pounce hungrily upon me. Obviously, that will not happen. Childish nonsense. It's very hot, so there is no reason I should worry if I need to sleep above the covers.

There is no boogeyman like the one I remember from *The Real Ghostbusters* cartoon when I was a kid, but I happen to be quite comfortable sweltering under this

see "Monsters" page 3

Zimmerman's mouth wrote a check he couldn't cash

by Bill Jenkins
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Well, the Zimmerman trial is over. He has been acquitted of both second degree murder and manslaughter. The jury can go home. And Trayvon Martin is still dead. Whether or not you think that justice has been served, the legal system has done its job according to the law.

The whole thing seems like a tragedy to me. Nobody won. Everybody lost. Trayvon Martin was cutting through a gated community after dark on his way home from a convenience store. I won't speculate on how he got his itch for junk food, but he had purchased Skittles and iced tea. He had a hoodie on.

Enter George Zimmerman. He was a schlubby little guy, a policeman wanna be and leader of the local neighborhood watch. And he was armed. He was aware

of home burglaries in his community and wary of youths in hoodies. When he saw Martin, he called 911 and then proceeded to ignore their directions.

He exited his vehicle, walked over and got in Trayvon Martin's face about being in the wrong place. Trayvon took exception to Zimmerman's accusations and his confrontational attitude and got physical. He was a skinny kid, but young and strong enough to get Zimmerman down on the sidewalk and lay a minor beating on him.

All of this would have been a fairly understandable incident, one which could have been broken off if either party had walked away. But the whole tenor of the tragedy was changed by one fact — George Zimmerman was carrying a gun. He used it, some might argue justifiably and in self defense, to shoot and kill

see "Zimmerman" page 20



BILL JENKINS

CORRECTION

In the July 4 issue of *F5*, we incorrectly identified the actor portraying Fantine in *Les Mis*. Her name is Eleanor Frishman. We regret the error.

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ABOUT THE COVER



ONE WORKING BURNER: "Portrait of a Coffee Pot and a Tea Kettle," by Patrick Duegaw, 2007, mixed media on sheetrock, 42" x 39".

F5

OFFICIAL POSITIONS

The opinions of the newspaper are not always the opinions of the individual contributors and vice versa. To avoid confusion, we will update you every week on the paper's official position on things going on in the world.



George Zimmerman: Douchebag.



Monsanto: Evil assholes just doing their jobs.



Gov. Sam Brownback: Can make this great state what it once was: an arid grassland devoid of human life.



Egyptian Revolution: Uh. Well ... It's ... Yeah.



Bicyclists on the streets: Lovely.



Recreational drug use: Not on the playground.



Fluoride: Particularly delicious at 0.7 parts per million.



Poetry: Some of it can be good. Some.

>GET HEARD

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"Monsters" from page 2

blanket, so I will stay put. It's probably a good way to lose weight anyway.

Now I kind of have to use the bathroom, and I'm sure if I put my foot on the floor it will not immediately be seized by the clawed hand of an abomination from beyond the grave, a serial murderer, or any sort of lich. I will not be pulled into the depths of hell, eaten whole or slowly piece by piece. It isn't going to happen, but all the same I can wait until morning. I am in control of my own bodily functions and it turns out I don't really need to go all that badly.

The dark is comforting and necessary to a good night's sleep. It is not full of tentacled creatures dreamed into existence by the old gods who slumber beneath the sea. Their grasp would be cold and wet and fleshy and each sucker on their limbs lined with small, cruel teeth — it's a good thing they do not exist, because I would certainly not feel comfortable alone in this apartment if they did.

Here in the dark, alone in this unfamiliar condo in Queens, I am perfectly safe from a wandering hobo with a duffel bag full of severed hands and a hatchet hidden under his raincoat. He is not in that closet, and I don't even know why that even occurred to you just now. He doesn't exist, and you're silly for even thinking he does!

The sounds of the building settling are perfectly normal and they are not the sneaking footsteps of a professional assassin who was hired to kill my friend who owns this apartment. Surely a professional murderer would know that he is out of town and I am here instead. That's why they are professional, because they are attentive to such details. Unless the target is me, and I don't know that I have any enemies who would want me dead, or who wouldn't at least want the visceral satisfaction of killing me with their bare hands. So those sounds are exactly what they seem. Buildings make noises. There are neighbors on every side. They make noises.

You are ridiculous to suggest I should get out of here, get out RIGHT NOW, because I'm just tired and I am NOT going to turn on all the lights and try to

sleep on the couch in the living room. I don't need to see to know that that is just a random itch and not just one of a great number of small mutated insects underneath these blankets waiting to crawl into my every orifice as soon as I sleep, laying their eggs and using me as the host for their grotesque brood of hungry, carnivorous brain beetles. That's completely ridiculous and I don't know why you brought it up.

I'm not sure why you feel it necessary to bring up the clown scene from *Poltergeist*, as that is hardly relevant to my situation. I do not need to look outside my blanket to be able to tell with reasoned, adult assurance that there is no such clown in this room right now. I am 85% sure there is no clown here, but I'm so snugly comfortable here that I can't be bothered to look. It's not worth checking, anyway. There is nothing there.

As to your concern that a knife-wielding murderer could easily just stab randomly at this blanket and dispatch anyone underneath with gleeful ease, well, you clearly do not understand the properties of a blanket properly used to guard against monsters. Monsters which don't exist, as I am sure we all agree.

Should you not see an article with my name on it in this space next week, allow me to preemptively recant the above, monsters are real, and I would prevail upon you to send help before it is too late.

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SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL SOCIETY MUSEUM
SIGN OF THE TIMES: A 1915 billboard advertising the all-new Jones Six automobile, “The Home Car for Home People.” At \$1,150, these luxury cars were almost twice as expensive as a Ford Model T.

Wichita: The Luxury Car Capital

by Michael Carmody
mccarmody@f5paper.com

J.J. Jones built The Home Car For Home People and did business hand over fist.

Wichita’s contributions in the fields of aircraft development and manufacturing are well-known; though there have been ups and downs in the industry over the decades, our fair city remains the undisputed Air Capital of the World. But for a brief moment in time, before Wichita looked to the skies, it made a serious bid at becoming a major player in the automobile business.

The first decade of the 20th century found an enterprising young man named John “J.J.” Jones, along with a partner named D.M. Sparks, operating a Wichita used car lot called the Auto Exchange. Jones was an Ohio-born farm boy who had parlayed his savings from working in oil fields into his own business in Wichita; starting out importing furniture from “back east,” he eventually found a niche market doing the same with previously owned automobiles, which he refurbished and offered for sale locally. In 1907, he bought out Sparks and became the first authorized Ford dealer in the city.

Business took off like a shot in late 1908, with the introduction of the legendary Ford Model T, the first truly mass-produced automobile; this versatile machine

could be configured as a car or truck, featured optional accessories that allowed the operator to use the engine to power various pieces of farm equipment, and cost so little that an ordinary family man could afford it. While Jones stacked his money, big ideas started brewing in his head.

Henry Ford was certainly doing epic business building cheap cars in great volume, but the vast majority of automakers were still catering to more affluent, discerning consumers. Jones was as much a veteran of the business as anyone at that point in time, and figured he knew just what to offer them. In October 1914, he announced the impending launch of the Jones Motor Car Company of Wichita, set to begin producing a luxurious, hand-built, six-cylinder automobile, to be priced completely equipped at \$1,150 — roughly twice the cost of a Model T. When this news reached Michigan shortly thereafter, an enraged Henry Ford immediately revoked Jones’ dealership agreement.

J.J. Jones wasted no time. Only a week after announcing the formation of the company, he bought the building at 210-212 W. Douglas (where the Garvey Center stands today) to use as the Jones

see “Wichitarchoeology” page 5

SOURCE: “EARLY AMERICAN AUTOMOBILES”
RISING PRICES: This ad appeared in a 1917 trade magazine, encouraging investors to become Jones Six dealers. “It is a car with a \$3,000 appearance and performance selling now at less than half that price.”



MICHAEL CARMODY

"Wichitarchaeology" from page 4

Six factory; one short month later, on Friday, Dec. 11, 1914, the prototype car, built in Detroit, arrived in town and was proudly displayed to the public. Scarcely six weeks later, on Sunday, Jan. 24, 1915, the *Wichita Eagle* reported: "Jones Motor Car Company will start manufacturing machines in their plant here tomorrow. Five cars of material are on the tracks here ready to be unloaded, and a shipment of 100 motors has been received."

The rest of 1915 flew by in a series of accomplishments for Jones and his nascent operation.

On Feb. 10, the first finished Jones Six was delivered to its owner, local auctioneer Boyd Newcom.

On March 6, the first delivery to a dealership (Riley and Son, Hutchinson) took place, with an order of three cars shipped by rail.

On May 16 the *Eagle* reported: "Output of the Jones automobile factory is increasing. When the first car was turned out in February a production of one car a day for two months was planned, but since then two cars have been produced daily and for the last two weeks three cars daily have been produced. From now on 25 cars will be turned out each week. Salesmen are organizing the states of Kansas, Missouri, Oklahoma, and Iowa to take a majority of the output, with the rest being shipped to Los Angeles, California."

In October the company was issued a corporate charter, "with capital stock of \$500,000 issued in Topeka. Two hundred thousand dollars of the stock is taken by J. J. Jones, founder. Will allow expansion to capacity of 60 cars a week in two months."

On Wednesday, Nov. 10, the company took its biggest leap and purchased the old Burton Car Works, a factory built north of Wichita in 1887 for the production of stock railcars. The grounds, which had most recently been used as a broom-corn storage facility, sprawled over 73 acres and included five large buildings totaling 100,000 square feet of workspace. This was deemed sufficient for the production of 10,000 cars per year.

The company officially moved into these new digs on May 1, 1916; the earlier factory on West Douglas was kept as a showroom and service center. The first automobile assembled entirely in the upgraded plant was driven off the line on Wednesday, May 24. More men were hired, production increased, and the sales network expanded throughout the year.

Though originally offered only in black, the Jones Six color palette was extended to include such lush shades as cream, lavender, maroon and violet. Buyers of later models could choose between the original Lewis engine, which produced a meek 22 horsepower, or the more robust and prestigious 30-horse Continental Red Seal powerplant. A selection of body styles were introduced to add variety to the line.

By March 1917, the factory was humming like a top. Jones set a goal of "100 Cars for March" and hired more men to

meet it, paying some as much as \$12 a day, exceedingly good earnings in an era when the average U.S. salary was \$750 a year. More than 130 men labored away at the 37th Street plant, and barely a week went by without some new piece of modern machinery being installed to facilitate their efforts.

And then, in April, came the American entry into World War I. This did not at first hurt sales of Jones Six automobiles — in fact, demand continued at an increasing pace, including a single order for 700 cars from a regional distributor in Minnesota, and another for 500 cars from a dealer in Oklahoma. But the war did send the price of raw materials higher and higher as the weeks and months went on, and in June the Jones Motor Car Company announced its prices would go up effective July 1, "from \$1,475 to \$1,675, due to increased costs of labor and materials."

Along with challenges, the war brought fresh opportunities. J.J. Jones noticed an increased demand in the market for heavy-duty trucks. He sent out a call for used Jones cars to be bought back by the factory and converted, and immediately set his designers and engineers to the task of coming up with Jones truck models to be built from the ground up.

Another price increase (\$100 more for the Model 26 cars, still using the Lewis engine, and \$200 more for the Model 27s with the Continental engine) was announced in February of 1918. At that time the company's slogan changed from "The Home Car for Home People" to "The Standard Car Made of Standard Parts." This was a reflection of Jones' use of tried-and-true name brand components in the assembly of his automobiles, unlike some other coachbuilders, who made their own non-standard bits of machinery, often confounding to mechanics trying to make repairs (or even do simple maintenance) in the field. Jones models built in 1918 used Borg and Beck clutches, Timken axles and bearings, Westinghouse electrics, Rayfield carburetors, Covert transmissions, Fedders radiators and other easily sourced, serviceable parts.

The war ended and business marched on. By this time J.J. Jones had allowed Clyde Cessna to use part of the auto factory as a shop for hand-building his small aircraft. Jones, intrigued with the budding field of aviation, had even built a small airfield (Wichita's first airport) on the property, marked with a bullseye of concrete and earth 125 feet across. The plant became a popular stopping point for cross-country fliers and even played host to traveling "flying circuses" and other air shows of the day.

But the main business, as always, was building cars and trucks, and business was very good indeed. In October 1919 the Jones Motor Car Company managed to produce 15 cars in six days. When the stockholders met in January 1920, they had nothing but good news to discuss, and the future looked quite bright, with over 1,000 orders for new vehicles in hand.

And then came disaster. On Thursday, Feb. 19, 1920, the *Wichita Beacon* ran the following: "Report of \$200,000 fire last night at the Jones Motor Car Company plant which destroyed except for the brick walls, two buildings, the paint shop and the frame-making building. Started about 10:40 p.m. cause unknown in the paint shop, Building F. The fire spread from Building F to Building I, the frame making plant, which is 60 feet east of Building F. Included in the loss were 14 complete Jones cars, ready to ship, and 100 bodies not yet placed on chassis."

J.J. Jones and his board put on brave faces and the company continued producing cars; it was announced in April that despite the fire, more cars were produced and sold in March than in any calendar month since the company was founded. Everything, it was assured, would be back to normal in no time.

But it was not to be.

On Tuesday, Aug. 3, 1920, the *Beacon* reported: "Harry F. Gee, treasurer and general manager of the Morton-Simmons Hardware Company, of Wichita, has been appointed receiver for the Jones Motor Car Company by the United States District Court judge in Kansas City. Mr. Gee took possession of the plant today. The recent fire at the company entailed a heavy loss and necessary replacement of buildings with material and labor at top

prices made it necessary to draw heavily on the company's working capital so that it became hampered for funds. At the same time financial conditions in the company became stringent so that the Federal Reserve bank greatly restricted the loans for manufacturing and purchase of pleasure automobiles, and the effect of this was also felt at the Jones plant."

In October, creditors filed an involuntary bankruptcy petition against the Jones Motor Car Company, and in December the trustee was authorized to sell off the company's property to pay off debts it could not otherwise settle. It was the final blow.

All in all, there were between 3,000 and 4,000 Jones Six cars and trucks built; today fewer than 10 are known to exist, including the example on display at the Wichita/Sedgwick County Historical Society Museum. The factory was sold several times to various manufacturing companies, including Stearman Aircraft, before being taken over in 1947 by Coleman, whose parent company Evcon Industries still owns it today. Building 9 on the campus is original to the 1887 Burton Car Works and is recognized by numerous historical preservation organizations.

John Jones died while recovering from a heart attack on Saturday, Oct. 21, 1944. He is buried in Maple Grove Cemetery. 🕊

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PHOTO BY TORIN ANDERSEN

WORTH THE COVER: Lucero's Ben Nichols croons for the ample and enthusiastic crowd at the Brickyard, Wednesday, July 10.

Lucero fires it up at The Brickyard

by Erik Mallory
emallory@f5paper.com

I had not heard of Lucero before last week. The Memphis-based band has been touring and recording albums since 1998, but had managed to fly under my radar the whole time. Until now.

I got a text from a buddy of mine asking me if I was going. Hell, I didn't have anything else to do. At the gates of the Brickyard, 129 N. Rock Island, I found out the show was \$20. It seemed steep for a band that I had not heard of, but I was assured it was going to be a great show.

I got there as local band Dead Silos were putting the finishing touches on the set up, checking cables, guitars, mics and the like. The night was a typical Kansas night in July, the air had almost reached its saturation point. It was hot, heavy and thick. There was barely a breath of wind. The sun was setting, pink and gold light filled the sky above as Dead Silos took the stage.

If you have not seen Dead Silos yet, you should. The majority of these players — six guys in all — have been hard at it for 15 to 20 years. They are seasoned, sensitive, tasteful musicians. Their songs are like sonic land-

see "Lucero" page 7



PHOTO BY TORIN ANDERSEN

LONGTIME AND LOCAL: Dead Silos flows together waves of sound that roll around like the wind across grass on the Kansas prairie. Only with drums, amplifiers and generally a lot more volume.

Traindodge to rumble through

by Torin Andersen
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Traindodge — an OKC band working and touring since 1996 with six full length LPs and four EPs under its belt — is making its way back to Wichita in support of its newest release, *Supernatural Disasters*. The band will be playing at John Barleycorn's, 608 E. Douglas, this Thursday, July 18, with local heavy hitters Dialin Watts.

As the long-lasting champs from an

era that too many of us have forgotten, Traindodge consistently finds new, unexplored veins of sonic wonder. It's hard to fully grasp that it is just a three-piece pulling it all off.

If you're into the older stylings of Helmet or Shiner you'll be reminded of things you may have forgotten. If you're into newer stuff like Riddle of Steel or miss Houston, these guys will not disappoint.

It's a Thursday at Barleycorn's and that means half priced drinks. There, you have no excuses. See you there, then.



PHOTO BY LISA LONNING

ALSO ON TUBA: Traindodge's drummer/keyboardist Rob Smith plays during a previous show at John Barleycorn's.

A warm summer night brings a show to remember.

>HEAR IT

Who Traindodge with Dialin Watts

What Indie rock

When 10 p.m., Thursday, July 18

Where John Barleycorn's, 608 E. Douglas



PHOTO BY TORIN ANDERSEN

FULL HOUSE: Lucero's signature pop/anti-pop sounds made new fans and pleased old ones at the Brickyard, Wednesday, July 10.

"Lucero" from page 6

scapes. Wide open country with room to breathe. In the songs I heard shades of Wilco, Ryan Adams and the Cardinals, and Son Volt.

The interplay of instruments are interesting. On one side you had the synths including a temperamental Octave Cat, on the other side you had a pedal steel guitar, stage center were two vocalist/guitarists, bassist and drummer. If these guys decided to unleash a wall of sound through the array of Orange Amplifiers, they could do it. The songs flowed, one into another, great crescendos, understated guitar work, wonderful harmonies. All members working together. All built on a rock solid foundation.

I wasn't the only one enraptured by this local band; Ben Nichols of Lucero was standing off to the side checking them out.

The sky darkened, Dead Silos last note rang out, the crowd began to thicken up. I wish more people would show up for the opening act. Sometimes that is where the magic is at.

These days most people have a heads up on bands that they want to see. I'd had no exposure to Lucero, so the first time they played was the first time I heard them, ever.

It usually takes me more than a few listens to really grasp the details of the music, unless the band and I happen to be in the same place emotionally. When we are in the same place, a song can go right into me. Such was the case with the slow ballad "It Gets The Worst At Night."

Lucero is a fantastic band, and you can tell they have been doing this a while. It is reputed to be one of the hardest working bands out there, playing 150 to 200 shows annually.

As the night cooled down, the band heated up and tore into its set. The set was a soulful blend of country and alternative rock with a twist of punk in the all the right places.

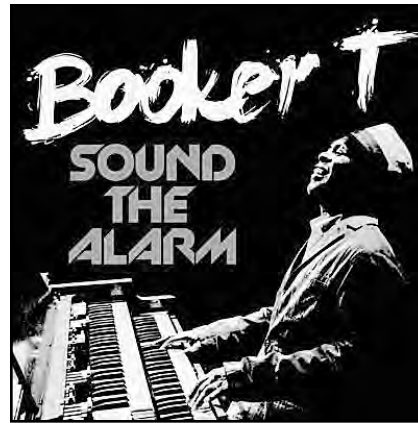
Nichols' voice had the right amount of rasp-over-wood tones to fire out over the sound of the band.

The slower songs were the ones that shined and cut through the din of the open air bar. Then there were the solid

anthemic rockers that got everyone to the front of the stage, on their feet, raising a beer to the band.

The booze flowed, the band was hot and the crowd was warming up, everyone had that sparkle of enjoyment to them. There were quite a few people in the audience that were very familiar with this band — clearly they were fans. I have no doubt that I will be one of those fans soon, too. I was lucky to have seen this show.

It was a show to remember. An excellent pairing of two bands in a one-of-a-kind venue.



★★★★★

Sound The Alarm
Booker T

Stax, 2013

by **Jedd Beaudoin**
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You can argue the wisdom of teaming veteran artists with rookies but at the end of the night it all comes down to this — some work and some don't. Booker T is joined by youngsters such as Mayer Hawthorne (on the so-so opener

"Sound The Alarm"), Luke James (on the much better "All Over The Place") and thank our lucky stars Gary Clark Jr. ("Austin City Blues," a track that suggests these two should get it over with and do a full album together). Anthony Hamilton offers an unsurprising turn in "Gently" and Sheila E. and Poncho Sanchez add some much needed grit to "66 Imapla."

The juxtaposition of those names should tell you just about everything you need to know about this record — there are some label contrivances that manage to work and then there are natural collaborations in which the concerned parties make music that actually turns heads and pleases ears. It's a difficult bargain — some pretty unexciting stuff ("Can't Wait" with Estelle) for some gems ("Watch You Sleeping" with Kori Withers). It'd be nice to see what Jones — Booker T's surname — might do if left alone to make a record with Clark or even with players such as his son Ted, who turns up on the closing "Father Son Blues."

Still, having new music from Booker T in 2013 that sometimes falls short of his legacy is better than not having any music from him at all.

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Beer 3.0

by Will Darrah
wdarrah@f5paper.com

For readers who missed the previous two installments, this is the final article in a three part series examining craft beers past, present and future. Two weeks ago we ventured into the past, examining the rise and fall of the craft beer industry, ending at the 1984 low point of 83 breweries owned by 44 brewing companies. Last week's article examined the current state of the craft beer industry that has seemed like a phoenix rising from its own ashes. This installment will attempt to examine what lies ahead.



WILL
DARRAH

As we examined last week, the trajectory of the craft beer industry seems to be unstoppable. Growing by full percentage points in market share year over year, it seems that it will grow until AB-inbev and other non-craft brewers are a shadow of their former selves. It is not this author's opinion however that that will be the case.

To start with, it is important to break down craft beer as a whole, representing basically all beer that is not made by a mega brewing operation, into sub segments of craft beer.

From smallest to largest these are these:

- Home brewers. Those who produce brew for their own (or immediate network's) consumption.
- Brewpubs. A brewery that is designed to serve its beer at the location it is brewed.
- Microbreweries. Small brewers that are designed to sell their beer off-premise — think brewpub without the bar or food.
- Mid-Major Breweries. These are the breweries that have expanded beyond the micro level and have larger distribution across the nation.



ALMOST CRAFT BEER: Shock Top is a traditional Belgian-style wheat ale that is wholly owned by mega-brewery Anheuser-Busch, makers of Budweiser. It competes directly with the MillerCoors brand Blue Moon. Both are responses to the encroachment of true craft brewing in the general American market.

• Mega breweries. While specifically written out of the craft brewer's definition of craft brew but listed here for reference, mega breweries are all the national brands with which you are most likely familiar — the Coors and the Buds.

These are not the exact definitions but will work for us for now.

The overall number of beer drinkers who reach for a beer other than a Bud Light or Coors is almost certain to continue to increase. However, this does not necessarily mean that the number or quality of craft

see "Beer" page 9

I want to wake up in a city that doesn't sleep ...

by Don Winsor
dwinsor@f5paper.com

Wichita is blessed with, for its size, a decent number of nice independent coffeehouses. There are enough Starbucks to go around in the more sprawlsh, outlying parts of town; there isn't anywhere in the city that you'll be too far from a caffeine buzz. You might find yourself in a pinch if you're looking for a coffeehouse late at night, but you can always drive through The Donut Whole or go to the Vagabond. There are options, but you can be reasonably sure you'll be comfortable wherever you go — the options are all good, and the venues

all have their own sort of appeal.

When I first moved to New York in the 1990s, there were coffeehouses but the coffee culture was not remotely as developed as it is now. I never even had a favorite coffee place back then, I hadn't really developed my palette, I guess.

Now, there is such a dizzying array of possible caffeination at one's fingertips that you can scarcely make a decision. Do you want a pourover bar? A cold brew? Would you like to take the time to have a Chemex prepared for you? Do you have the patience for mandatory latte art? How do you know which place specializes in what? What if you wander into a coffee place that only

does pourover and you want a cappuccino? Why must you do internet research before wandering out into Soho for a cup of coffee?

I decided to dispense with the research and found the coffee spot that most appealed to me by name. I connected instantly with the name and logo of "Cafe Grumpy," because it spoke to everything that I am. It is currently in first place in my "favorite coffeehouse name" contest. I was completely satisfied with the experience — I watched a barista roll her eyes in impatience with a couple who got to the front of the line and only then began to discuss what they'd



DON
WINSOR

see "Coffee" page 9

The future of craft beer.

Because the city has had far too much coffee.

"Beer" from page 8

beers will have a one-to-one trade of market share. Here is an outlook for each of the segments.

For the home brewer all signs are good. He has gained from the craft brewers revolution a renewed interest in home brewing and with it has come a number of books and increasing availability of tools and ingredients to use in the process. The new tools and knowledge base will not fade even if the number of homebrews declines. The number of home brewers however is unlikely to decline as this group tends to be pulled along with the general interest in craft beer.

The brew pub has a neutral outlook. The brew pub will definitely gain from the general interest in craft beer and as such gain new customers. However the same increased awareness and taste for beer will create more discerning taste for beer. While new customers might come in one door, with the rising expecta-

tions of consumers many pubs will find it hard to maintain a customer base. Not all brewpubs do good work, a good one will grow but the mid quality ones will struggle to maintain. The growth in the industry has caused an uptick in the number of questionable brew pubs.

Microbreweries will do reasonably well. They will continue to serve small areas well and should be able to stay in the niche of hometown hero. There will be a saturation limit of how many hometown heroes can fit in one town however. The existing ones will have an advantage and upstarts might have trouble finding elbow room. New and old will both find a glass ceiling that becomes harder and harder to break through to the mid-majors.

The mid-majors are where the golden age is ending. Due to lack of competition in recent years, a handful of breweries have been able to establish themselves as big fish in the craft beer pond. However as they have grown, the pond has become more crowded. It is becom-

ing more difficult to grow by just finding a different pond to play in, as was the previous model. Now they must also take market share from another craft beer as well as take unguarded markets from the big guys. Take Boston Beer's recent focus on advertising. For a long time this brewery relied primarily on quality of product and promotional marketing. Very recently they have begun much more direct marketing efforts which increase top line sales but leave smaller profit margins. This move will force others to follow suit and turn the "we are all in this together" attitude among breweries into something more competitive.

Finally comes the major breweries who by the "us" and "them" definition created by the craft brewers, have been written out of the definition of craft beer and can never own a "craft brewery." While it is unlikely they will ever be invited into the fold, they will not be able to ignore the market. They will create and brand their own versions of craft beers — see Shock

Top — as well as buy up microbreweries or mid majors so that they might take some of the craft beer share. This will cause further troubles for the mid-major breweries.

Craft beer is not going away, but the landscape is likely to change. Like Icarus, the industry might have flown too high to stay a low priority to the big guys. And the biggest of the little guys seems to be getting greedy. But worry not beer drinker, absent another bout with prohibition, a consolidating cycle won't hurt like it did last time. Prost.

"Coffee" from page 8

have, the conversation culminating in asking "what's good?" and being told "the coffee."

The coffee was good — I had their Americano. It was sublime and perfect without any additives or sweetening. It was made with a complete lack of love, in fact probably with some amount of disdain, and it was wonderful. Cafe Grumpy is listed on many "top 10 coffee shops" lists, and I can see why. They have a no laptops rule, and provide no wifi, another grumpy choice... which means that the place is simply full of people on tablets with 4G antennas instead of on laptops.

My next visit was to Stumptown Coffee Roasters, and while they are a chain I still for some reason count them as independent. I had a cup of their Hair Raiser blend and it was as heavenly as always. I was sent a pound of those beans in March and went through them in no time flat. You can order their beans online and get them delivered within a few days of roasting. This was the first time I've visited one of their shops, and I would love to make a trip to their home in Portland.

My next stop was Eataly, which I've been to a few times before and is always insanely crowded. However, I knew they had a drink they called Cremespresso. It's a sort of thick, creamy frozen shot of milky espresso that is popular in Italy under the name crema al cafe. Very strong, very small and very rich. I became downright addicted to it last year when working in Italy and deeply lamented that it seemed to exist nowhere else in the world. This was the first place I'd seen it again, and it was just as good as the genuine article I loved in Genoa.

these near my apartment in Macau and their iced coffee was always amazing but would make me horribly ill at least half the time. I would always forget that this happened and would repeat the cycle until being scolded by my girlfriend about the definition of insanity. I've never had bad luck with any other such place, just that one. I mention this for a reason.

I decided to chance Kung Fu Tea, because walking by I saw "Summer Special! Iced Ovaltine Coffee Slush!" Three dollars for a large? I hadn't had Ovaltine since I was a kid, and I loved it! This heat-sealed confectionary beverage was the best thing in the world as I walked through Forest Hills to Rego Park. It made my evening, and I bopped into the apartment where I was staying with a strong desire to figure out where I could find Ovaltine to have at home.

It did not take long for things to go wrong digestively, and they kept going wrong for a couple of hours. I refuse to believe it had anything to do with the delicious Ovaltined frozen coffee, and I will be having it again. Even if it was the cause, it's so good it's worth the distress. Assuming I have time, I'll hit a few

more places this week, including the famously pretentious Blue Bottle and a friend's favorite called Sweet Leaf. I'll probably be here for one more article before I begin to trek back to Kansas, where I am looking forward to The Donut Whole's dependably great cappuccino and a completely over-the-top something iced from Espresso-To-Go-Go.



On my way back to the apartment one night recently I found a place called Kung Fu Tea which is an approximation of the kind of iced drink shop common in Hong Kong, Macau, Taiwan and Korea. Their specialties are usually milk teas, with or without boba, but they often make other drinks as well. There was a great one of

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Gaspachoh-so-easy

Gourmet cold soup from your pantry.

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

Summer is a lot about salads, but sometimes one can get tired of them. A good alternative to eat vegetables is chilled soup. It is fresh, colorful and bursting with flavors and nutrients. Much like smoothies, anyone can create them following a very simple everything-in-the-blender process, but a few guidelines might help.

Gaspacho is a classic European dish. It is a tomato-based cold soup from Southern Spain and Portugal. Spaniards and Portugueses know how to deal with hot weather; they can be trusted on this. If gaspacho might sound fancy, it can be a very economical and easy summer dish.

NON RECIPES

Of course the traditional version requires you to blanch the tomatoes and peel and mince and cut everything in teeny tiny chunks.

But there is a nice shortcut to delicious gaspacho. It needs no cooking at all. It can be whipped up in a few minutes but the flavors will be bolder if made a day in advance and left to sit in the fridge overnight. And the best part is that the base of a gaspacho can be made with ingredients from your pantry — it is a good no-inspiration-day idea.

Gaspacho can be topped with raw vegetables in small chunks such as onion, bell peppers and cucumbers. Roasted bread cubes with olive oil and garlic can be a nice addition as well. A scoop of yogurt with garlic and herbs will make it creamier. Minced hardboiled eggs will make a more hearty fare. Crabmeat, poached shrimp or lobster all work well if you feel like indulging.

To serve, pour the chilled soup into small bowls and put the toppings in separate containers on the table so that everyone can make it to their taste. Young artists will enjoy putting colorful cubes in the red soup and forget it is all vegetables. Gaspacho might become the alphabet soup of your summer.



PHOTOS BY ELEONORE VERFAILLIE

GASPACHO MADE EASY

- Take a can of tomatoes — whole tomatoes or diced tomatoes will work. Just make sure it is not tomato sauce and contains only tomatoes.
- Take a jar of bell peppers — roasted peppers, marinated peppers, any will do. Just make sure it is not pickled peppers.
- Mix the contents of the can and the jar in the food processor or blender until smooth. Add garlic and onions if you like it.
- Season with vinegar and olive oil

and salt and pepper to your taste. You can make it spicy with a little Tabasco, Sriracha or chili flakes (be cautious, these will infuse in the soup if you let it sit overnight and your gaspacho will be a lot spicier in the morning than when you made it).

• Top with anything you like: a nice simple topping can be made from fresh bell pepper and/or cucumbers with onion and/or garlic and/or herbs shredded in the food processor.



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Poorly Made Boxes are not square

by **Torin Andersen**
tandersen@f5paper.com

Seth Blume is a fun artist. Hosting his opening, on Thursday, July 11, at Bluebird Arthouse — complete with a free raffle for tickets to Adam Sandler’s latest poorly made movie — Blume cooked and served grilled cheese and wine for the attendees. The soundtrack, consisting of the only two records the artist listened to while preparing the show featured a soundtrack to *Lady Sings the Blues* and John Mayall’s *USA Union*.

The history of the materials used is as interesting as the works themselves. These “poorly made boxes” are constructed from material used in the makings of the installations formerly displayed in the window at the corner of St. Francis and Douglas in the space Espresso-To-Go-Go now occupies.

The first display for ICT Fest was a joint effort by Seth; his brother, Ian Blume; and Kacy Crider. The second installation — a solo piece — was for the Wichita Library. The third piece was for a Naymlis event. And the fourth and final installation was to promote Tallgrass X, a project that left Blume finding out the hard way how allergic he is to cornstalk, a prominent feature in the Tallgrass display.

Soon after Blume found himself and all these materials at Bluebird Arthouse making “miniature floats” to be walked in the Riverfest parade. The miniature float idea Blume took from Emily Brookover’s (owner of Bluebird Arthouse) enthusiasm for very tiny things. Several different creative outfits including Creative

see “Boxes” page 20



PRETTY, IMPERFECT: Seth Blume made his boxes from found wood while listening to a very select bit of music and learning how to use a nail gun.

PHOTO BY TORIN ANDERSEN

Crown’s *Hairspray* metes out messages with laughs

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

Wichita theaters are interbreeding at the Crown Uptown Theatre, where *Hairspray* — the cheery musical about, among other things, interracial relations — continues its run through July 27.

In the show’s leading role is Mosley Street Melodrama veteran Emma Craig (who returns from New York, where she moved a few years ago). Also appearing for the first time in more than a decade are Cabaret Oldtown regulars Kyle Vespestad, in the role created by drag queen icon Divine, and Christi Moore (who also owns

Cabaret Oldtown) as the musical’s villain.

“It’s the first time I’ve worked with Christi and Kyle and Emma, and it’s been great getting these people up on our stage and part of this theater,” said Matthew Rumsey, who took over as producing artistic director of the re-imagined Crown almost two years ago. “I’ve had a blast, too, getting relationships going with other Wichita theaters.”

Nathalie Hostin, Janet Wiggins, Sidney DuPont, Colin Anderson and Ashley Lauren play major supporting roles, and a generous collection of feverishly dancing and singing actors fills out the

see “Hairspray” page 19



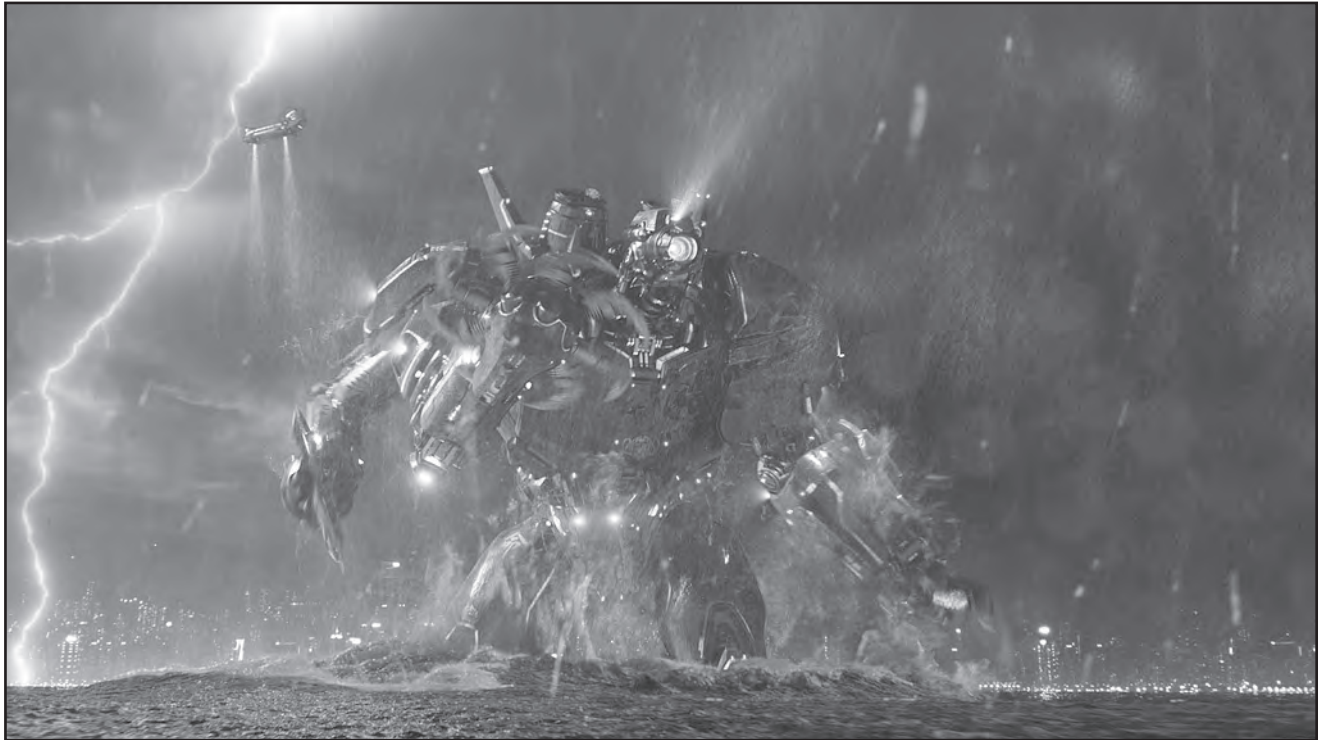
BIG PLAY: The current production of *Hairspray* is the biggest, most expensive production ever put on at the Crown Uptown.

COURTESY PHOTO

“I’ve worked with this wood for over a year.”

In this musical about integration, the “new” Crown Uptown Theatre integrates national and local talent.

Movies::



JUST LIKE A REAL-LIFE CARTOON: The dark and rainy fight scenes may be hard to follow, but the giant robots are the good guys and the giant monsters are the bad guys and they hit each other and it is pretty awesome.

>SEE IT

Title *Pacific Rim*

Rating F5

Short review

Guillermo del Toro's throwback to giant monster, mecha, and action films of old is an exhilarating spectacle of pure entertainment value.

Pacific Rim a bad-ass throwback

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

Director Guillermo del Toro (*Blade 2*, the *Hellboy* series, *Pan's Labyrinth*) has, with *Pacific Rim*, created a sprawling love letter to Kaiju and anime films of old... and *what* a love letter it is!

In the near future an interdimensional rift opens at the bottom of the Pacific Ocean through which an invading force of giant, Godzilla-like monsters known as kaiju (Japanese for "strange creature" but in English is mostly used to mean "giant monster") slowly lumber forth, wreaking havoc and destruction on coastal cities. In response, the nations of the world put aside their petty squabbles and

launch the Jaeger (German for "hunter") program. Jaegers are giant humanoid mechas neurologically controlled by two pilots in psychic bond designed as war machines to combat the kaiju threat.

In the early years of the human/kaiju wars the Jaeger are mostly triumphant but, as time passes, the kaiju get tougher and more prolific, eventually leading the Jaeger program to make a desperate gambit to drop a nuke in the rift in the hopes of closing the interdimensional doorway once and for all.

The characters are all familiar archetypes for these genres. There's the once-cocky Jaeger co-pilot Raleigh (Charlie



SPOILER ALERT: One of the bad guys dies, and it is as big as an aircraft carrier. HUUUUUGE!

see "*Pacific Rim*" page 15

>SEE IT

Title "Grown Ups 2"

Rating F3

Short review

Sandler's latest family comedy musters up a few laughs, which is more than his previous efforts could accomplish.

Grown Ups 2 is not unspeakably terrible

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

The films made from Adam Sandler's production company, Happy Madison Productions, have become synonymous with the words "critically panned" and deserve to be called so with their over-reliance on lowbrow humor. When 2010's *Grown Ups* came out, it did indeed fit that category of bad movies, but at least it wasn't as low as seeing

Sandler in unconvincing drag or carrying an annoying voice throughout the film. Apparently, audiences agreed, with over \$270 million at the box office. Numbers like that guarantee sequels and three years later, the core cast and crew of the first film return for a sequel that is mildly amusing, at best.

There's not much of a plot to speak of — the majority of the film consists of Sandler and his

see "*Grown Ups 2*" page 15



JUST LIKE RESERVOIR DOGS: Adam Sandler's dumb buddy/family comedy is what it is, but it isn't worse than that, either.

F5

MOVIE RATINGS GUIDE

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

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
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
Palace West: 2, 4:25, 7, 9:15 with 11:35 p.m. Fri-Sat and 11:40 a.m. Tue

New This Week

The Conjuring (R)

Starring Vera Farmiga, Patrick Wilson, Lili Taylor. Directed by James Wan.
Plot: Paranormal investigators Ed and Lorraine Warren work to help a family terrorized by a dark presence in their farmhouse. Forced to confront a powerful entity, the Warrens find themselves caught in the most terrifying case of their lives.
Genre: Horror, Thriller
13th Ave Warren: 1:20, 4:20, 7:10, 9:45; **21st St Warren:** 1:10, 4:15, 7:05, 9:55; **Warren Oldtown:** 7:30, 9:40 (no Thu), 10:20 with 12:30 Sat-Sun and 3:30, 3:45 Fri-Sun and Wed

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
Palace West: 1:35, 4:15, 6:45 with 11:15 a.m. Tue

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
Rating: F2
Short review: Felonious Gru and the gang return for a cash-in sequel that's only entertaining for the kids in the audience.
13th Ave Warren: 1, 1:30, 3:50, 4:20, 6:45, 7:15, 9:30, 10; **Derby Plaza Theatres:** 1:15, 3:55, 7:15, 9:35; **21st St Warren:** 11:45 a.m., 1:20, 2:30, 4:10, 5:15, 6:50, 8, 9:45; **Movie Machine:** 12:15, 2:35, 4:50, 7:05 with 9:20 p.m. Fri-Sat; **Starlite Drive-In:** 11:20 (Screen 1)

Epic (PG)

Starring Colin Farrell, Josh Hutcherson, Beyoncé Knowles. Directed by Chris Wedel.
Plot: A teenager finds herself transported to a deep forest setting where a battle between the forces of good and the forces of evil is taking place. She bands together with a rag-tag group of characters in order to save their world — and ours.
Genre: Animation, Adventure, Family, Fantasy
Rating: F1
Palace West: 1:45, 2:05, 4:05, 6:30, 8:50 with 10:55 a.m. and 11:35 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 a Special Ops soldier who is 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 10:50 a.m. Tue

New This Week

Girl Most Likely (PG-13)

Starring Kristen Wiig, Annette Bening, Darren Criss. Directed by Shari Springer Berman, Robert Pulcini.
Plot: A failed New York playwright awkwardly navigates the transition from Next Big Thing to Last Year's News.
Genre: Comedy
13th Ave Warren: 1, 3:50, 6:40, 9:20

The Great Gatsby (PG-13)

Starring Leonardo DiCaprio, Joel Edgerton, Tobey Maguire. Directed by Baz Luhrmann.
Plot: An adaptation of F. Scott Fitzgerald's novel, where Midwesterner Nick Carraway is lured into the lavish world of his neighbor, Jay Gatsby.
Genre: Drama, Romance
Rating: F3
Palace West: 1:25, 4:30, 7:30 with 10:30 p.m. Fri-Sat

Grown Ups 2 (PG-13)

Starring Adam Sandler, Kevin James, Chris Rock, David Spade. Directed by Dennis Dugan.
Genre: Comedy
Rating: F3
Short review: Sandler's latest family comedy musters up a few laughs, which is more than his previous efforts could accomplish.
13th Ave Warren: 12:15, 1:10, 3:15, 4:10, 6:15, 7, 9:15, 10; **Derby Plaza Theatres:** 1:30, 3:50, 7:2, 9:40; **Movie Machine:** 1, 4, 6:50 with 9:25 p.m. Fri-Sat; **21st St Warren:** Noon, 1:30, 2:50, 4:20, 5:45, 7:15, 8:45, 10:05; **Warren Oldtown:** 7:30, 10:30 (no Thu) with 1:15 Sat-Sun, and 4:15 Fri-Sun and Wed, and 9:40 Thu only; **Starlite Drive-In:** 11:45 (Screen 2)

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: 12:50, 4, 7:20, 10:15; **Derby Plaza Theatres:** 1:45, 4:15, 7:25, 10; **21st St Warren:** 1, 4, 6:55, 10 (not Thu); **Warren Oldtown:** 7, 10:10 with 12:45 Sat-Sun and 3:45 Fri-Sun and Wed

The Internship (PG-13)

Starring Rose Byrne, Owen Wilson, Dylan O'Brien. Directed by Shawn Levy.
Plot: Two salesmen whose careers have been torpedoed by the digital age find their way into a coveted internship at Google, where they must compete with a group of young, tech-savvy geniuses for a shot at employment.
Genre: Comedy
Rating: F2
Palace West: 1:20, 4, 6:40, 9:10 with 11:45 p.m. Fri-Sat and 10:45 a.m. Tue

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

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
Rating: F2
Short review: Excellent casting and cinematography can't save this blockbuster budget western from

its own schizoid plot issues and unwieldy running time.

13th Ave Warren: 11:30 a.m., 3, 6:30, 10:10; **21st St Warren:** 11:40 a.m., 3:10, 6:40, 10:10; **Starlite Drive-In:** 1 a.m. Fri-Sat (Screen 1)

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
13th Ave Warren: 1:45, 5:15, 8:45 (not Thu); **21st St Warren:** 11:40 a.m., 3:15, 6:40, 10

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 to creates a better impression than its last sequel (Cars 2) in both story and relevance.
13th Ave Warren: 12:30, 3:30, 6:15, 9; **21st St Warren:** 11:30 a.m., 2:30, 5:30, 8:30

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.
Genre: Crime, Thriller
13th Ave Warren: 1:45, 7:10

Pacific Rim (PG-13)

Starring Charlie Hunnam, Idris Elba, Rinko Kikuchi. Directed by Guillermo del Toro.
Plot: When an alien attack threatens the Earth's existence, giant robots piloted by humans are deployed to fight off the menace.
Genre: Action, Adventure, Sci-Fi
Rating: F5
13th Ave Warren: 12:20, 1:30, 3:30, 4:30, 6:50, 7:45, 10:15; **Derby Plaza Theatres:** 1:15, 4:10, 7, 9:50; **21st St Warren:** 11:45 a.m., 12:30 (IMAX, 3D), 3, 3:45 (IMAX, 3D), 6:15, 7 (IMAX, 3D), 9:30, 10:15 (3D); **Movie Machine:** 12:45, 3:45, 6:35 with 9:20 p.m. Fri-Sat; **Warren Oldtown:** 6:30, 9:50 with Noon Sat-Sun and 3 Fri-Sun and Wed; **Starlite Drive-In:** 9:15 (Screen 2)

Retro

Pulp Fiction (R)

Starring John Travolta, Samuel L. Jackson, Bruce Willis. Directed by Quentin Tarantino.
Plot: The lives of two mob hit men, a boxer, a gangster's wife, and a pair of diner bandits intertwine in four tales of violence and redemption.
Genre: Crime, Drama, Thriller
Rating: F5
Short review: Everything about this movie — the gold watch, the little bits of brain, the foot massages, the contents of the briefcase — redefined how a generation watches movies. A true must-see.
Palace West: Fri-Sat only 9:30 and 11 p.m.

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: 4:40, 7:15, 9:35 with 11:40 p.m. Fri-Sat

Events::

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ARTS

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 Sun., Sept. 29

This exhibition features works drawn from the museum's collection by WSU faculty, past and present. @Wichita Art Museum, 1400 W. Museum Blvd.

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

Thu., May 16 to Thursday, Oct. 17

10 p.m. Exhibit celebrating the life and art of the Comanche-Kiowa artist and sculptor. Standard museum admission prices. @Mid-America All-Indian Center, 650 N. Seneca.

Ray Turner, "Population"

Sat., June 1 to Sun., Aug. 25

7 p.m. This show includes over 300 paintings of exceptional portrait art, including many Wichita faces. @Wichita Art Museum, 1400 W. Museum Blvd.

Linda & Sheldon Ganstrom, "Bell(e)s and Bow(l)s"

Thu., June 27 to Fri., July 26

5 p.m. Exhibit of walk sculptures and works of porcelain and metal. The opening will also feature an art talk by Linda Ganstrom. @The Fiber Studio, 418 S. Commerce.

DudeArt 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.

"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 Larkfield Place, 7373 E. 29th St. N.

Sally Allen, "Visibility"

Fri., June 28 to Fri., July 26

6 p.m. This exhibit also features pottery by Diel Gray. @Gallery XII, 412 E. Douglas.

Exhibition: "Fabrication of a Life"

Fri., June 28 to Fri., July 26

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

Exhibition: "Layers and Shapes"

Fri., June 28 to Mon., July 22

6:30 p.m. Final Friday exhibit by featured artists Dustin and Lisa Sypher. @Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

"Street LVL: Art+Sound"

Fri., July 12 - 7 p.m. to Fri., July 26 - 7 p.m.

An art exhibit featuring the work of Sonny Laracuenta and Armando Minjarez, including live music by Mark Walker on July 12. @Go Away Garage, 514 S. Commerce.

ARTS: CALL FOR ENTRIES

Friday, July 26

Gallery XII: Annual Crazy Eights Small Works Invitational Show

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

CLASSICAL MUSIC

Friday, July 19

WSU Summer Symphony Orchestra Concert

7:30 p.m. Dvorak's Eighth Symphony and an array of musical theatre selections highlight the concert, at WSU's Miller Concert Hall. All ages. \$7, with discounts available. @Wichita State University, 1845 Fairmount.

FILM

Thursday, July 18

Dinosaurs at Dusk

Thu., July 18 to Sun., Sept. 15

Take to the skies and travel back in time to discover the origins of flight. Meet the pterosaurs and the ancestors of modern-day birds: the feathered dinosaurs. Then experience first-hand the cataclysmic "last day" of the dinosaurs. All ages. \$5 adults, \$4 children. @Exploration Place, 300 N. McLean Blvd.

EDITOR'S PICK

Q&A Session for "Down to the Wire"

7 p.m. This talk for the Tallgrass Film Festival's "Down to the Wire" film competition is meant to talk about this year's rules, regulations, people who are looking to join teams, the required elements and for those who have questions about the event itself. (The Down to the Wire event will be Aug. 9.) Free. @The Labor Party, 216 N. Mosley.

American Graffiti: 40th Anniversary Screening

7 p.m. In George Lucas's coming of age classic, Curt and Steve are scheduled to leave for college in the morning. Each has his own doubts, Steve ponders his relationship with his girlfriend and Curt has been offered a lucrative scholarship but isn't sure he really wants to leave his hometown. While Curt and Steve question their futures, their friends Toad and Mike are in charge of Steve's car, and they spend a final evening cruising the strip and have every adventure possible before morning. \$5 general admission. \$4 for seniors and military. @Orpheum Theatre, 200 N. Broadway.

Monday, July 22

Harry Potter and the Deathly Hallows, Part 1

6 p.m. Voldemort's power is growing stronger. He now has control over the Ministry of Magic and Hogwarts. Harry, Ron and Hermione decide to finish Dumbledore's work and find the rest of the Horcruxes to defeat the Dark Lord. But little hope remains for the trio, and the rest of the Wizarding World, so everything they do must go as planned. \$5 regular admission. @Orpheum Theatre, 200 N. Broadway.

Tuesday, July 23

"Art: The Mirror of Social Change and 1876- 1893 Revival of a Nation"

12:30 p.m. @Wichita Art Museum, 1400 W. Museum Blvd.

FOOD & DRINK

Friday, July 19

EDITOR'S PICK

Firkin Beer and BBQ

7:30 p.m. Green Flash Firkin is making its Kansas debut. Admission price includes two beer tickets, a BBQ buffet and live music by Back Roads. Must be 21. \$25. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

LITERARY

Monday, July 22

EDITOR'S PICK

B.A. Shapiro, *The Art Forger*

7 p.m. Reading and signing of Shapiro's newest book, *The Art Forger*. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Wednesday, July 24

Tea with Debbie Macomber: A live link-up event

4:30 p.m. Award-winning author Debbie Macomber has charmed readers with her novels for the past 30 years. Debbie will join readers at Wichita Public Library via Skype to discuss her career and upcoming events. Free. @Wichita Public Library - Central Library, 223 S. Main.

SPECIAL

Ongoing

Windows on Collection: New Special Temporary Exhibit

Mon., April 30, 2012 to Thu., Aug. 1

New acquisitions include a 1970s Mead Junior High letter jacket and a photograph of a 1920s style show in the Geo. Innes Department Store. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

Normandie Center Farmers' Market

Wed., May 1 to Wed., Sept. 25

Wednesday evenings from 3:30 p.m. to 6:30 p.m. @ Normandie Center Farmers' Market, 6574 E. Central.

Dinosaurs Unearthed

Sat., May 25 to Mon., Sept. 2

This traveling exhibit features 14 life-size animatronic dinosaurs, 2 articulated full-scale skeletons, 22 fossils, fascinating stories and more in an immersive, prehistoric setting. @Exploration Place, 300 N. McLean Blvd.

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.

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.

"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.

Thursday, July 18

Reza- Illusionist

7 p.m. Hailed as the Nation's Top Touring Illusionist, Reza has sold out venues all over the United States, entertaining millions. All ages. \$25 adults, \$15 students advance, \$30 adults, \$20 students at the door,

children 5 and under are free. @Stiefel Theatre, 151 S Santa Fe Ave, Salina.

Saturday, July 20

Reza- Illusionist

7 p.m. All ages. \$25 adults, \$15 students advance, \$30 adults, \$20 students at the door, children 5 and under are free. @Orpheum Theatre, 200 N. Broadway

Tuesday, July 23

Wichita Professional Communicators' Annual Summer Mixer

5:30 p.m. Mixer and silent auction to raise scholarship funds for college communications majors. This event is open to anyone in the communications, marketing, PR, social media and related fields. Advance tickets may be purchased at wichitaprofessionalcommunicators.com and please RSVP at wichitaprocom@gmail.com. \$15 advance tickets or cash or check at the door. @Wichita Area Association of Realtors, 107 W. Dewey.

Wednesday, July 24

Bags to Riches: Benefit for shelter services at Catholic Charities

5:30 p.m. Purse auction, accessories, wine and food. \$40. @Abode Venue, 1330 E. Douglas.

SPORTS

Saturday, July 20

ICT Roller Girls: Red, White and Bruised Mash Up 6 p.m. Top Gunners vs. All Scar Army All ages. \$11.50-\$13.50. @The Cotillion, 11120 W. Kellogg.

THEATER & DANCE

Wednesday, July 24

EDITOR'S PICK

Betty Blue Eyes

Wed., July 24 to Sun., July 28

Musica Theatre of Wichita presents this critically acclaimed musical. Set in 1947 England, when Princess Elizabeth's forthcoming royal wedding is to be cause for celebratory banquets, a meat-deprived village wages an internal ruse to abscond with a prize pig named Betty. Saturday and Sunday matinee performances begin at 2 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 - 6 p.m. to Sat., July 20 - 6 p.m.

Following dinner and Butch Cassidy, Mosley Street presents "Motown Mania," a musical comedy revue. \$17-\$27. For group rates, contact Mosley Street Melodrama. @Mosley Street Melodrama, 234 N. Mosley.

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.

Knockin' 'Em Dead: A Rock 'N' Roll Whodunit

Thu., July 11 to Sat., Aug. 17

When the murder of popular aging actor Victor Boisington happens backstage at the Stage Door Theatre, it's up to Detective Mike Mallet, and you, the audience to determine which member of the theatre troupe is responsible. This show runs on Thursday, Friday and Saturday, beginning at 8 p.m., and is suitable for teens and up. \$20. @Cabaret Old Town, 412 1/2 E. Douglas.

The Importance of Being Earnest

Thu., July 11 to Sun., July 28

Kechi Playhouse presents Oscar Wilde's classic comedy. Thursday, Friday and Saturday showtime is 8. Sunday matinee showtime is 2. All ages. \$11 on Thursday and Sunday, \$12 on Friday and Saturday. @Kechi Playhouse, Oliver and 61st St. N., Kechi.

"Pacific Rim" from page 12

Hunnam) who, after his co-pilot brother died in a kaiju attack several years earlier resulting in his retiring from the program, is brought back because his skill may override his tendency toward insubordination. There's his new Jaeger co-pilot Mako (Rinko Kikuchi) who, despite being a brilliant combat specialist, harbors trauma so deep from a childhood kaiju attack that her emotionality and drive for vengeance make her a potential liability. There's the grizzled, wise veteran Herc (Max Martini) who's taken Raleigh under his wing because he understands his potential, while his son Chuck (Robert Kazinsky) is an overconfident egotistical jerk who holds Raleigh and Mako in very visible contempt.

Overseeing them all is the stoic yet frustrating commanding officer Stacker Pentecost (Idris Elba) who has to be convinced the underdog team is worth the time and effort to let loose on the battlefield, and two comic relief mad scientists (Charlie Day and Burn Gorman) who desperately seek to understand not only how to overcome the kaiju themselves but also how to destroy their doorway into this world.

In critics circles there's been criticism that the characterizations and character development don't go any deeper than these archetypes, and the dialogue in the script by del Toro and Travis Beacham can be, well, at least a little cheesy at times. These are valid criticisms given the film's massive budget and two-hours-plus length, though, viewed as an homage, these do make sense. Depending on the viewer's expectations these issues could be positives or negatives.

Of course, most of the fans that have been anticipating this film the most since its announcement have been giddy over the promise of big-scale, mecha-versus-kaiju action, and *Pacific Rim* isn't likely to

disappoint these viewers in the slightest. The fights are epic, and del Toro and company's CGI-rendered characters and monsters have convincing detail, weight and impact. They also don't resort to handheld or "shaky cam" techniques that have been so prevalent and tiresome lately, which is a refreshing change. Action can sometimes be difficult to make out due to the fact that many of the fight sequences are set at night or during rainstorms, but such moments are slight annoyances given how well these settings set up the atmosphere and tone for these battles.

Del Toro and crew are also imaginative in terms of where and how these massive battles occur and, while a couple of them start out with the colossal opposing forces "wading" in the ocean, sequences range from a Godzilla-reminiscent big city brawl, a desperate battle thousands of feet above a city, and, in its climactic finale, deep under the Pacific Ocean itself.

Despite its apocalyptic storyline and troubled underdog characters facing desperate odds, del Toro never lets the film settle into the fun-killing ruts of moroseness or character angst. He's crafted a heartfelt film with a fun, exhilarating potential as massive as the jaegers and kaiju that battle it out onscreen and, while there will be critics and film patrons disappointed that it doesn't delve much deeper than stock archetypes in terms of its characters, this in no way robs the film of its keen, ultra-awesome edge.

This film begs — no, *requires* — the attention of every person who, as a kid, watched in wonder and joy as Godzilla once more saved the world from some other giant freak of nature or space alien.

Pacific Rim is just plain bad-ass for pure bad-assedness's sake. What more is there to say?

"Grown Ups 2" from page 12

high school buddies, played by Kevin James, Chris Rock and David Spade, who all now live in the same town they grew up in with their families, engaging in various antics that make up the film's decent-enough running time of 101 minutes. While they're not meeting with old acquaintances at their local K-Mart or their wives are not crushing over their gay fitness instructor, the gang anxiously wants to throw an anniversary party for Rock's character's wedding anniversary, which turns out to be a pretty impressive 1980s themed party with the cast members dressed as iconic people of the era from Bruce Springsteen on the album cover of *Born in the U.S.A.* to the purple unitard clad Pat Benatar. Seeing Rock and fellow Saturday Night Live alumnus Tim Meadows have an argument over who is a better fit to be Prince is the funniest part of the film.

There are some minor plots that, of

course, converge at the party climax including Spade dealing with his psychotic illegitimate son, while Sandler's and Rock's teenaged boys try to blend in with college fraternity headed by the Twilight Saga's Taylor Lautner. Sandler even has to confront his old big bully from school, who is played by the one and only Stone Cold Steve Austin and proves to be another highlight of the film, along with Shaquille O'Neal and Jon Lovitz's small roles.

The film's gags certainly aren't any less grown up than what we've seen before from Happy Madison Productions. Things don't start off too good with a urinating deer that makes its way into Sandler's home. The real weak link in the film is Nick Swardson, who replaces Rob Schneider's character as his character's brother, who is the one that had to engage in the true lowbrow points of this film.

Although most critics are using *Grown Ups 2*, and any movie associated with Sandler for that matter, as target prac-

"Movies" from page 13

New This Week

R.I.P.D. (PG-13)

Starring Jeff Bridges, Ryan Reynolds, Kevin Bacon. Directed by Robert Schwentke. **Plot:** A recently slain cop joins a team of undead police officers working for the Rest in Peace Department and tries to find the man who killed him. **Genre:** Action, Comedy, Crime, Fantasy **13th Ave Warren:** 12:45 (3D), 3:45, 6:40, 9:40; **Derby Plaza Theatres:** 1:30, 3:50 (3D), 7:10, 9:30 (3D); **21st St Warren:** 1:30, 3, 4:20, 7:10 (3D), 9, 9:55 (3D); **Warren Oldtown:** 6:30, 9:40 with 12:15 (3D), 12:45 Sat-Sun and 3:15 (3D) Fri-Sun and Wed; **Starlite Drive-In:** 9:15 (Screen 2)

New This Week

Red 2 (PG-13)

Starring Bruce Willis, John Malkovich, Helen Mirren. Directed by Dean Parisot. **Plot:** Retired black-ops CIA agent Frank Moses reunites his unlikely team of elite operatives for a global quest to track down a missing portable nuclear device. **Genre:** Action, Comedy, Crime, Thriller **13th Ave Warren:** 1:20, 4:10, 7, 10:10; **Derby Plaza Theatres:** 1:20, 3:55, 7:05, 9:40; **21st St Warren:** 12:15, 1:40, 4:25, 6:15, 7:10, 9:50; **Movie Machine:** 1:10, 3:40, 6:45 with 9:15 p.m. Fri-Sat; **Warren Oldtown:** 6:45, 7, 10 with 1 Sat-Sun and 4 Fri-Sun and Wed

This Is the End (R)

Starring James Franco, Seth Rogen, Jay Baruchel. Directed by Seth Rogen. **Plot:** While attending a party at Franco's house, Rogen, Baruchel and many other celebrities are faced with the apocalypse. **Genre:** Action, Comedy **Rating:** F4 **13th Ave Warren:** 4:30, 9:50

Turbo (PG)

Starring Ryan Reynolds, Paul Giamatti, Maya Rudolph. Directed by David Soren. **Plot:** A freak accident might just help an everyday garden snail win the Indy 500. **Genre:** Animation, Family **13th Ave Warren:** 12:45, 1:15, 3:20, 4, 6:20 (3D), 6:50, 9 (3D), 9:30; **Derby Plaza Theatres:** 1:45, 7:20, 4:10 (3D), 9:40 (3D); **21st St Warren:** Noon, 1:45 (3D), 2:45, 4:30 (3D), 5:30, 7:15, 8:15, 9:50; **Movie Machine:** 12:30, 2:45, 5, 7:15 with 9:30 p.m. Fri-Sat; **Starlite Drive-In:** 9:20 (Screen 1)

tice in writing bad reviews, this review isn't one of them. Sandler and his co-stars' earlier comedic films were hardly praised at the time of their releases, but it was the audiences who saw something in them that made them popular. Not every film of theirs is going to match previous efforts and their material changes with age and this effort wasn't as embarrassing as last year's *That's My Boy* or 2011's Razzie Awards sweeper *Jack and Jill*. It may not be totally worth it to see in a theater, which is usually reserved for something grand like *Pacific Rim*, but would definitely be worth a couple of laughs on home video or cable.

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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., 3:10, 6:30, 9:45; **21st St Warren:** 11:30 a.m., 3:10, 6:45, 10:10; **Starlite Drive-In:** 1:30 a.m. Fri-Sat (Screen 2)

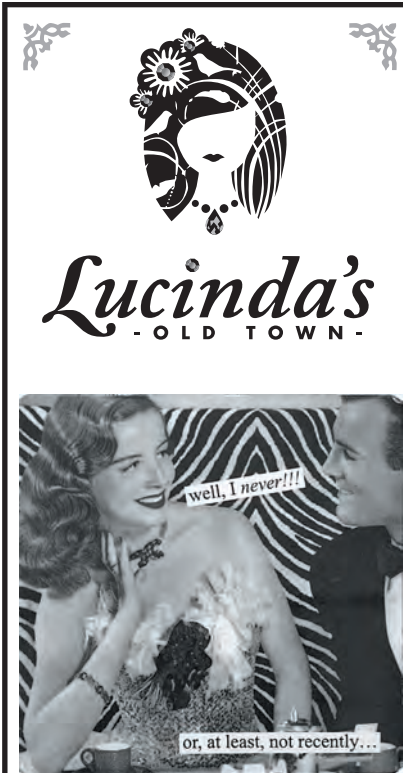
Sneak Peek

The Wolverine (PG-13)

Starring Hugh Jackman, Famke Janssen, Will Yun Lee. Directed by James Mangold. **Plot:** In modern day Japan, Wolverine is out of his depth in an unknown world as he faces his ultimate nemesis in a life-or-death battle that will leave him forever changed. **Genre:** Action, Adventure, Fantasy, Sci-Fi **13th Ave Warren:** 10 (Thu only); **21st St Warren:** 10 (Thu only); **Warren Oldtown:** 10 (Thu only)

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 **13th Ave Warren:** 2:30, 5:15, 8; **21st St Warren:** 12:50, 3:50, 6:55, 10:05



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Thursday, July 18

Chamber Music at the Barn: Romantically Inclined
8 p.m. Wed., July 17 to Fri., July 19
\$12-\$47. @Prairie Pines, 4055 N. Tyler.

Ms. Lady Dee and The Boys
8 p.m. @Mort's Cigar Bar, 923 E. First.

Aaron C.
8 p.m. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

Banana Split Cheesecake
8 p.m. @R Coffeehouse, 1144 N. Bitting.

DJ Carbon, Cutter J the Absurdist and Money Badger
8 p.m. \$5. @The Brickyard, 129 N. Rock Island.

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

Ms. Lady Dee and The Boys
9 p.m. @Mort's Cigar Bar, 923 E. First.

Austin Cobb
9 p.m. @Pumphouse, 825 E 2nd.

EDITOR'S PICK

Traindodge and Dialin Watts
9 p.m. @John Barleycorn's, 608 E. Douglas.

Class A, Inner Party and The Joy Coughs
10 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

Friday, July 19

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

King Midas
6 p.m. Part of the KEYN Summer Concert Series. All ages. Free. @WaterWalk Place, 515 S. Main.

Mike Blakely
7 p.m. \$15 in advance, \$18 at the door. @Old Cowtown Museum, 1871 Sim Park Dr.

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

Lucky People
8 p.m. \$5. @The Brickyard, 129 N. Rock Island.

The Banned
8 p.m. @Pumphouse, 825 E 2nd.

Candice and the Business Casuals
8 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

Black Wall Monument, the iii's and No One's Heroes
9 p.m. @John Barleycorn's, 608 E. Douglas.

Jenny Wood and The Watchers
9 p.m. @Mort's Cigar Bar, 923 E. First.

Money Badger, Birthday Suits and Fairness
9 p.m. @Lucky's Everyday, 1217 E. Douglas.

The Gabriel Project
9 p.m. \$5. @Lizard Lounge, 300 S. Greenwich.

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

Sound of Science
10 p.m. A techno flashmob. Free. @Todd Brian's Brick Street Cafe and Tavern, 315 N. Mead.

Chris Aytes and the Good Ambition, Circular Reference and Lacey Cruse Band
10 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

Saturday, July 20

Arts in the Park — Aaron Fowler, Laura Dunegan, Russell and Sherry Brace and Guinn Walker
11 a.m. All ages. @ Central Riverside Park, 720 Nims.

Wolfgang
Noon. ALEfs Harley Davidson Birthday Bash. @Alefs Harley Davidson, 5427 Chuzy Dr.

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

Mountain Deer Revival
7 p.m. @Joe's Bar and Grill, 222 N Washington.

Lisa Hittle
7 p.m. Benefit jazz concert. Free. Donations accepted. @Wichita Scottish Rite Masonic Center, 332 E. First.

Henry Walker
8 p.m. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

Lawless
8 p.m. \$5. @The Brickyard, 129 N. Rock Island.

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

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

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

Stimulus
9 p.m. @Pumphouse, 825 E 2nd.

Timmy Jonas and the Whiskey Militia
9 p.m. @Shamrock Lounge, 1724 W. Douglas.

Fridays Waiting, The End in Red and The Evolution of Pain
9 p.m. \$5. @John Barleycorn's, 608 E. Douglas.

Jenny Wood and The Watchers
9 p.m. @Mort's Cigar Bar, 923 E. First.

Becoming Atlas, Sock Party, Prayer Bones and The Evolution of Pain
9 p.m. \$5. @Lizard Lounge, 300 S. Greenwich.

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

The Substitutes
9:30 p.m. @Jerry's Bar & Grill, 630 N. Robin.

Death Black Flowers, Jeremiah Foundation, Kings Upon The Main, Sure
10 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

Sunday, July 21

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

EDITOR'S PICK

Rock, Ink and Steel Fest
2 p.m. A tattoo, piercing and music collaboration. Live music by Empire Falls, Shyner, Slow Reveal and KingShifter. \$10 in advance, \$15 day of show. @The Brickyard, 129 N. Rock Island.

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

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

Dax Riggs, Widows Arm, Dialin Watts and Charlie and Archie of Surphace
8 p.m. \$12. @Lizard Lounge, 300 S. Greenwich.

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

Monday, July 22

Bob Log III and Softie
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

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

Tuesday, July 23

EDITOR'S PICK

Tuesdays on the Terrace: Shantel Leitner
5:30 p.m. \$3 for members, \$7 for non-members @Botanica, 701 Amidon.

Weird Al Yankovich
8 p.m. \$35-\$58. @Stiefel Theatre, 151 S Santa Fe Ave, Salina.

Knifewound, The Serpant Overlord, Sadqiqacea and Hivelords
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

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

Wednesday, July 24

Carlos Wheelhouse and His Flying Guitar
8 p.m. All ages. Free. @R Coffeehouse, 1144 N. Bitting.

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

Pathos, Guns on Mars and Elephant Gun
9 p.m. @John Barleycorn's, 608 E. Douglas.

EDITOR'S PICK

Bad Ideas, The Bumping Uglies and White Lando
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

Thursday, July 25

Joe Stumpe
7 p.m. @Oeno Wine Bar, 330 N. Mead, Ste. 100.

Erik Mallory, Paul Brodsky and Troy Hutson
9 p.m. Free. @Kirby's Beer Store, 3227 E. 17th.

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

Hillside Strays
10 p.m. @John Barleycorn's, 608 E. Douglas.



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Tue, July 23 • Knifewound, The Serpant Overlord, Sadqiqacea and Hivelords

Wed, July 24 • Bad Ideas, The Bumping Uglies and White Lando

Thu, July 25 • Erik Mallory, Paul Brodsky and Troy Hutson

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ASTROPOOP! THE SKINNY ON YOUR WEEK

by Diviner Mme Zanzibird

Aries: (March 21 — April 19)

Week rating: F4

A stranger at Quik Trip will stop you to compliment your pedal pushers. This week: Have a mannequin made in your likeness.

Taurus: (April 20 — May 20)

Week rating: F2

A friend will bring you pillow mints when you're having a rough day. This week: Zippity-doo-don't do it.

Gemini: (May 21 — June 21)

Week rating: F3

Treat yourself for your missed birthday. Get something like a tattoo or an ocean-side cabin. This week: Learn to speak Malay.

Cancer: (June 22 — July 22)

Week rating: F1

The songs of Morrissey will comfort you in hard times. This week: Every time you hear a stranger complain about the Affordable Care Act, ask them to pay you a dollar for having to listen.

Leo: (July 23 — Aug. 22)

Week rating: F2

You'll discover via your cousin that your aunt is designing the next Pinterest. This week: Drink a "raspberry cordial" and read Anne of Green Gables.

Virgo: (Aug. 23 — Sept. 22)

Week rating: F5

It may take a few weeks of e-mail exchanges and failed meet-ups, but you WILL get a free car on Freecycle. This week: Share your feelings using sidewalk chalk, in a public park.

Libra: (Sept. 23 — Oct. 23)

Week rating: F3

You'll get life-changing news from a person riding a unicycle. This week: Bake a carrot cake for someone you love.

Scorpio: (Oct. 24 — Nov. 21)

Week rating: F5

Powerful forces this weekend will dissuade you from buying water skis. This week: Get a haircut that makes you feel sleek and modern, like Helvetica in the '60s.

Sagittarius: (Nov. 22 — Dec. 21)

Week rating: F4

You'll have great luck if you hit the flea market this weekend. This week: Hula hoop in Riverside Park.

Capricorn: (Dec. 22 — Jan. 19)

Week rating: F3

An admirer will surprise you with a unicorn-shaped cake (complete with sparkly icing). This week: Use the word "truculent" as many times as you can.

Aquarius: (Jan. 20 — Feb. 18)

Week rating: F1

Anything worth doing is worth doing twice. This week: Offer to become a roadie for OPhil.

Pisces: (Feb. 19 — March 20)

Week rating: F4

You'll hear good news from a messenger wearing an orange flower in her hair. This week: Spend time chatting with friends at Anna Murdock's.

¡Ask a Mexican!

by Gustavo Arellano

themexican@f5paper.com

Dear Mexican: So, I walked into Carl's Jr. the other day and gazed at the dozen of middle-aged women of Mexican descent hustling and bustling around a kitchen. A flawless performance, yet I couldn't help but think of my days as a youth and the responsibility I learned from my first job. Do you think the youth of today have had less of a chance to procure a decent work ethic because most of today's minimum-wage jobs are occupied by immigrants (both legal and illegal)? Put simply: if I lived a stone's throw away from Canada, and their minimum wage was \$14 an hour, I might go there to work and send all the money back to my family in the United States. But I wouldn't think it was right.

The Mick

Dear Mick: Blaming Mexicans for

the flojo-ness of millennials? That's the latest cant of Know Nothings, especially during the Great Recession. And, for once, it's based on facts: last year, the U.S. Bureau of Labor Statistics found that employment for 16-to-19-year olds is at the lowest level since World War II, when we used to send said lazy teenagers off to fight Hitler and Hirohito, and pointed the finger at immigrants. But now we get to the issue that the Right never wants to acknowledge in their illegals rants: capitalism. It's not the immigrants who told companies to depress wages and break unions to hire them; that's the captains of industry seeking to make as much money as possible. It's not the immigrants who force consumers to buy from rapacious corporations; that's all on the plates of *gabachos* who want the cheapest products possible. And it's not



¡ASK A MEXICAN!

a fair system, but it ain't the immigrants who insist on free-market capitalism — that's all America, *chulo*. Finally, spare us your hypothetical fretting about taking

away jobs from others — your mick ancestors sure as hell didn't care when they were robbing jobs from the Dutch.

I am a gabacha who lives in L.A. My aunt, whom I love, is from Argentina — despite that, she spends *mucho* energy going on and on about how her ancestors settled there from France and therefore she is actually white. (While I don't have access to her

ancestry.com profile, she and her children look as brown as many of the Mexicans I know). Recently, her son has been applying for jobs and has gotten turned down, and blames

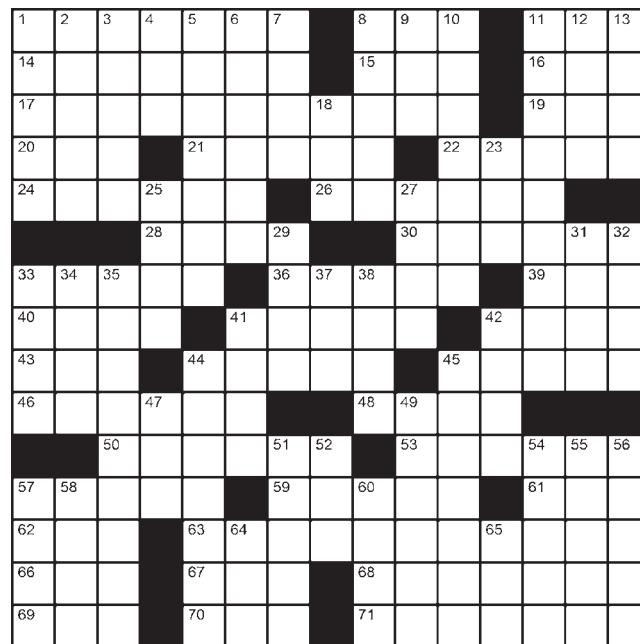
see "Mexican" page 19

Jonesin' Crosswords "Hunt and Peck" — keys are the key.

by Matt Jones

ACROSS

- 1 Guards check them
- 8 Air gun pellets
- 11 Sent to the canvas
- 14 He played strong, silent roles
- 15 Comedy club laugh
- 16 Engage in mimicry
- 17 Precious coin?
- 19 Soak up the sun
- 20 2012 British Open winner Ernie
- 21 First name in 1990s daytime TV
- 22 One way to answer a question
- 24 California volcanic peak
- 26 It comes before E
- 28 "I Lost It at the Movies" author Pauline
- 30 "The Far Side" organism
- 33 Thinking clearly
- 36 Judge's affirmations
- 39 Bump into
- 40 Each, pricewise
- 41 Maker of Musk cologne and perfume
- 42 Oozy cheese
- 43 3-time WSOP champ Ungar
- 44 More like kitten videos
- 45 Early synthetic fiber
- 46 Pays tribute to
- 48 Polaris, e.g.
- 50 Get flinchy
- 53 Printer's measurements
- 57 Sean of "Will & Grace"
- 59 "Jurassic Park" inhabitants, for short
- 61 Charter ____ (tree on Connecticut's state quarter)
- 62 Gig gear
- 63 Celebrants "in the house"
- 66 Michelle Obama, ____ Robinson



- 67 Pre-kiss statement
- 68 Hard to catch
- 69 Channel with the U.S. remake of "The Chase"
- 70 Eating LOLcat syllable
- 71 Like the four theme entries in this puzzle, as it were

DOWN

- 1 Apply force
- 2 "Little Rascals" girl
- 3 Green vegetable
- 4 Play the part

LAST WEEK'S ANSWER

G	R	A	D	U	A	T	E	S	T	U	B	S		
P	E	E	R	I	N	G	I	N	H	O	N	E	Y	
E	A	S	T	C	O	A	S	T	R	A	P	P	E	R
D	R	A	F	T	I	L	I	E						
R	E	V	E	A	L	T	H	E	S	E	C	R	E	T
O	D	E	R	A	H	O	M	E	A	S	T	O		
S	S	A												
C	H	I	C	A										
A	U	R	A											
B	I	G	N	A										
U	T	N	E											
A	G	A	I	N	S	T	H	E	R	U	L	E	S	
L	O	R	N	E										
A	D	D	A	X										

- 27 Jessica of the PTL Club scandal
- 29 Bandit's take
- 31 Scott who plays Bob Loblaw
- 32 Last word in sermons
- 33 Tongue-____ (scold)
- 34 "If it were ____ me..."
- 35 Local lockup
- 37 Abbr. for Monopoly properties
- 38 Does some paving
- 41 No more than
- 42 Shakespeare, with "the"
- 44 Glover who was banned from Letterman's show
- 45 Lift, like a glass
- 47 Come up short
- 49 Like some paper towels
- 51 AOL giveaway of the past
- 52 Battleship success
- 54 Sun helmets
- 55 Make equal parts, maybe
- 56 Sport with clay pigeons
- 57 Display in a gallery
- 58 Home of Iowa State
- 60 Russian refusal
- 64 "Without further ____..."
- 65 Sugar suffix

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Formidable *Gracianna* a riveting debut

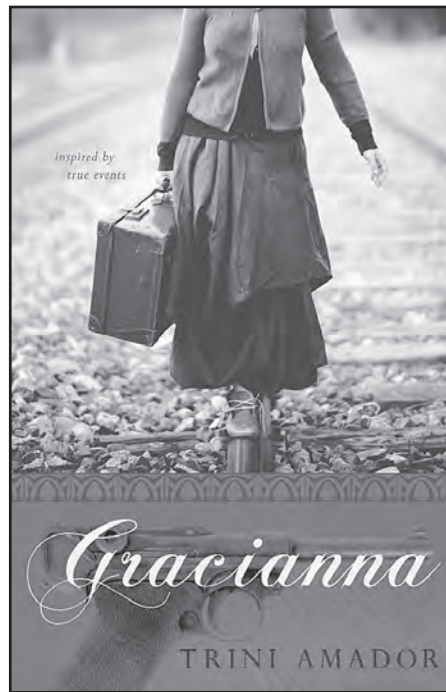
by **Kelsie Baab**
kbaab@f5paper.com

Ever since Trini Amador, at the age of 4, found a loaded German Luger in his great-grandmother's night stand, he's spent his life piecing together the fragments of his family's history to determine why his Basque sheepherding grandparents had it. The account he renders in his debut novel, *Gracianna*, is riveting, tragic, hopeful and (most incredibly) true.

Amador's great-grandmother, Gracianna Lasaga, grew up in the Pyrenees Mountains of Northern Spain alongside her sister, Constance, under the care of their grandmother, Anastasia. Taught to always take pride in a job well done and to value education above all things, Gracianna was determined from a young age to immigrate to America. Gracianna's move, then, from the kitchen of a large sheep ranch near her village of Baigorri to La Maison Cossette, a restaurant in Paris, to raise money for the fare to America was only inevitable. Though she only stood 4'11" tall and had a streak of premature white hair, Gracianna was a formidable and determined figure.

Her strict upbringing and unwavering confidence quickly won Gracianna the approval of Monsieur Dominique, the proprietor of La Maison Cossette, who called her the "Princess of the Office," and trusted her with the well-being of his restaurant and clientele. In fact, despite the hard work, long nights and a few grievances from her Jewish roommate, Siobhan, Paris was everything Gracianna had hoped for, especially with the arrival of her childhood love interest, Juan Laxague, who followed her to Paris in hopes of marrying her.

Shortly after Juan's arrival, though, the Nazis' efforts to invade France became inexorable. Monsieur Dominique began



to host late night meetings to track the German advances; Gracianna's roommate, Siobhan, fled the city to hide in the forest; and, on June 14, 1940, Paris succumbed to German occupation. Worse yet, the Nazi high-command was stationed at Le Meurice Hotel, just down the street from La Maison Cossette, and chose La Maison as their restaurant premier. In the midst of all the chaos, Gracianna's younger (and naive) sister, Constance, chose this moment to follow Gracianna to Paris.

After the Nazis' first dinner at La Maison Cossette, where Gracianna was forced to serve, one Nazi officer lingered in the

dark until Gracianna was alone. The officer attacked her and, out of instinct, she pulled the German Luger out of his holster and shot. When they found her, staring at the dead body hours later, Juan and Monsieur Dominique quickly gathered a group of men who cleaned up the room, disposed of the body and spread rumors through a network of resisters, which cleared Gracianna of any association with the crime. Only later would she learn that these methodical men were part of La Résistance Française (The French Underground), and, what is more, they wanted her to join their forces and kill more Nazi officers, in exchange for her and Juan's safe passage to America.

In the weeks it took Gracianna to decide whether to join La Résistance Française, Gracianna's sister, Constance, was accused of shoplifting, abused and violated by Nazi soldiers and shipped to Auschwitz-Birkenau, where she formed genuine alliances with her fellow prisoners but also faced abuse, ridicule and the fear of never escaping. Heartbroken and enraged by her sister's disappearance, Gracianna joined La Résistance in hopes of saving (or at least avenging) her sister, and eventually earned her and Juan's passage to America, where they settled in California and raised sheep.

Though the exact conversations and specific incidences mentioned in the novel are fabricated from the stories and memories of Trini Amador's youth, woven and re-woven together until they formed a cohesive narrative, the facts behind Gracianna's improbable role in La Résistance Française remain. The land on which Gracianna and Juan settled has been transformed into a vineyard — Gracianna Winery (Sonoma County) — by their children and grandchildren, and Trini Amador has certainly honored her name with his debut novel.

Wolf in Shadow intrigues, but can't fully satisfy

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

The occult detective subgenre of dark fiction has been around for a long time, going all the way back to Algernon Blackwood's *John Silence* and William Hope Hodgson's *Carnacki*. The most well-known example today is Jim Butcher's Harry Dresden character. These usually involve an urban, modern day setting and tropes and characteristics of other genres, interlaced with ghosts, clairvoyants, psychics and other fantastical and macabre elements.

With *Wolf in Shadow* hitting bookstores this month, research scientist turned fantasy author John Lamshead takes a slightly novel turn on the occult detective to craft something of a spy thriller, international conspiracy, vampire and demon infested story with a couple of PIs, who also happen to be a

good witch and a sort of werewolf.

Rhian is a somewhat hapless, young, undereducated Welsh girl who has come into possession of an enchanted Celtic amulet that bonds her soul with a demon that allows her to transform into a wolf. After her boyfriend dies violently, she scoots off to London to hopefully get lost in the hustle and bustle of the big city.

Luckily, she soon falls in with a couple of good eggs. Frankie, her new roommate, who is also a practicing witch, does odd exorcisms for money. And Gary manages the local pub where Rhian gets a job. She's going to need all the friendly backup she can get because dark forces are afoot in the city — vampires and faeries and all sorts of other things. And the unwieldy, bureaucratic Commission, which deals with all things supernatural for Her Majesty, isn't too friendly to possessed wolf girls prowling around town solving

problems on their own.

One can find a lot to like in *Wolf in Shadow*. There's an intricate and interesting plot, engaging characters, and a couple of cool set pieces. In a lot of ways, it reads and flows like a movie, which I suppose could be either good or bad. Lamshead's ideas about how magic works, the mechanics and organics of it all, are hardly spectacularly original, but they are well thought out and intriguing.

However, though the concepts and general layout of the book are good, there are a number of problems with the execution. The prose, though workmanlike and effective most of the time, too often sounds clunky or awkward. Reveals and exposition are often inelegant or make little sense. At one point, Rhian and Frankie are reluctant to take on a client they find distasteful, but are forced

see "Wolf" page 19

>READ IT

Title *Gracianna*
Author Trini Amador
Publisher Greenleaf Book Group Press, July 23, 2013
ISBN 9781608325702
Price \$24.95 (Hardcover, 296 pp.)



>READ IT

Title *Wolf in Shadow*
Author John Lamshead
Publisher Baen Books
ISBN 9781451639100
Price \$15 paperback, \$8.99 ebook

ALSO PLAYING: JULY 18 TO JULY 31

- *Butch Cassidy and the Can't Dance Kid, or You Polka, You Brought Him*, Mosley Street Melodrama, Thursday-Saturday; ends July 20; visit mosleystreet.com or call (316) 263-0222.
- *Say What? Comedy Improv*, Saturday, July 20; visit oldcowntown.org or call (316) 219-4849.
- *Hairspray*, Crown Uptown Theatre, Thursday-Sunday; continues through July 27; visit crownuptown.com or call (316) 612-7696.
- *The Importance of Being Earnest*, Kechi Playhouse, Thursday-Sunday; continues through July 28; visit kechiplayhouse.com or call (316) 744-2152.
- *Betty Blue Eyes*, Music Theatre of Wichita, Wednesday-Sunday; July 24 through July 28; visit mtwichita.org or call (316) 265-3107.
- *Knockin' Em Dead: A Rock 'N' Roll Whodunit*, Cabaret Oldtown Theatre, Thursday-Saturday; continues through Aug. 17; visit cabaretoldtown.com or call (316) 266-4400.
- *The Underpants*, Wichita Community Theatre, Thursday-Sunday; July 25 through Aug. 11; visit wichitact.org or call (316) 686-1282.



"Hairspray" from page 11

musical, which was directed by Rumsey. Musical direction is by James Dobinson, Gigi Gans choreographed, and the stage design is by Gregory R. Crane.

Rumsey selected *Hairspray* as part of a diverse line-up of offerings. In contrast to other productions at the Crown this season — *Spring Awakening*, a dark rock musical based on German playwright Frank Wedekind's 19th-century play by the same name, and the spritzy *Annie Get Your Gun* — this show offers shades both bright and gray. *Hairspray* is infectious happy, but it deals with serious topics of social bigotry and ostracism, against not only people of color but also women and girls who don't fit the

American ideal of physical "beauty." As Rumsey noted, even the leading character's own mother tells her she's too fat — a bias still all too present 25 years after *Hairspray* debuted.

"And besides," Rumsey added in defining why he chose this musical, "it's just utterly fun to be a part of this show. Audiences step into the '60s — the music, the clothing — and they move in their seats and tap their feet." He noted that the dinner-theater seating "allows audiences to shake around and relax a bit more" than in a traditional theater house.

Hairspray is the largest production, any way you define it — cast, budget, orchestra, or set — that the Crown has done in its 33 years, according to Rumsey.

"We were pushing the envelope with this theater," he said, referring to the building's age and physical condition. "We all agreed this was going to be an adventure — and it was!"

But, he said, "It paid off; we've had three full weekends of sellout or nearly sellout performances."

Call 612-7699 or visit <http://www.crownuptown.com>.

COURTESY PHOTO

"Wolf" from page 18

into it by financial necessity. But that hardship isn't really set up previously, and comes off as a tacked on reason just to get the plot moving. There are a number of moments like that, which would seem to be easily fixed with a bit more time spent polishing. The ideas and foundation are there, but everything seems to be two and a half beats off, just slightly askew from something truly great.

In contrast to the common complaint, *Wolf in Shadow* could stand to be 30 per-

cent longer, at least. There are a number of fascinating sections that are glossed over or moved through quickly, when Lamshead should have lingered. Rhian and Frankie's forays into the Otherworld (a sort of magical dimension contiguous with our reality) to place enchanted tracking devices are great reading. But these really great sections are usually dispensed with in a few pages.

Each of their journeys could have been further developed and had a long and detailed chapter dedicated to it, and the book would have greatly benefited.

Lamshead doesn't spend enough time on the stuff he's really good at, and he could have done another run through or two to touch up the rough edges in the prose and exposition.

The book isn't perfect, by any means. But it is a decent first entry in a series, and I finished the book quite interested in what the future holds for the wolf girl Rhian and all her compatriots.

One can hope that Lamshead continues with the series, and gets better with each telling.

I'll certainly go out and buy the next one.

"Mexican" from page 17

not being hired on "all the quotas" there are for hiring people of color. Is it just my aunt and her kids, or do all Argentines take pains to distance themselves from the rest of Latin America? I also don't get why, if my cousin really thinks quotas are why people are getting hired, why wouldn't he play the race card and identify as "Hispanic," since he could legitimately do so? Sorry,

I know your expertise is on Mexico and not Argentina, but there is no ¡Ask an Argentine! column for me to write to.

Blood Sausage Lover

Dear Gabacha: Even though I ain't a *carajo*, I know enough about them to qualify as an expert — I once nearly dated one, I think Messi is God, and my *compañera* Aura Bogado blasts Know Nothings away over at *The Nation* and *Colorlines*. And while Argentines do think they're superior to all Latinos,

what Latinos don't? I've always felt bad for them — from Perón to the Dirty War to Menem to Messi not being able to do anything during the World Cup, their string of bad luck makes them the Mexicans of the pampas, with chimichurri instead of salsa and men who are far more fey.

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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"Zimmerman" from page 2

Trayvon Martin.

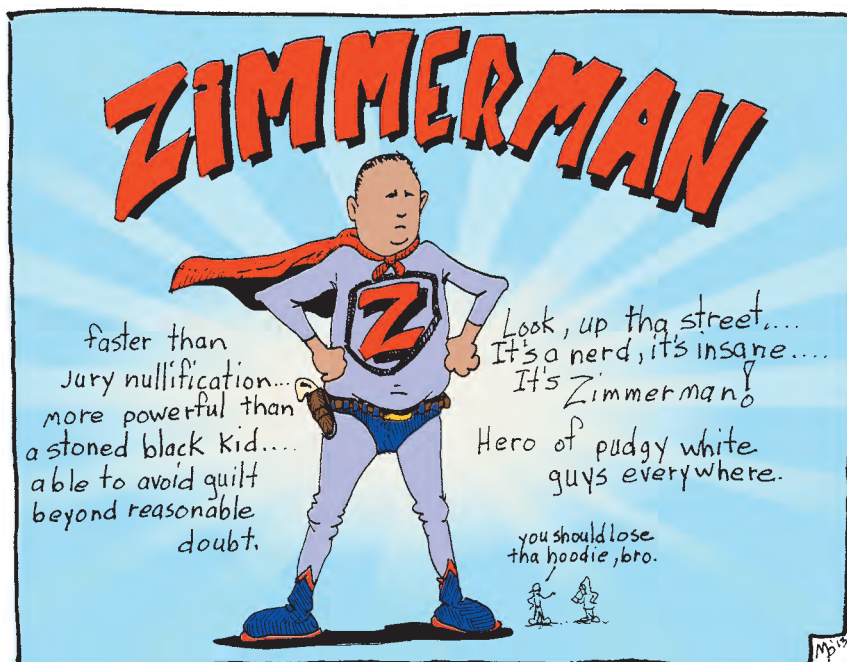
Zimmerman was an adult and had studied martial arts, but he was not physically fit or even very coordinated, according to his instructor. His sense of duty overwhelmed his common sense and his mouth started writing checks that his body couldn't pay. He got in over his head with this young black man and he saw himself as in mortal danger. So he pulled his gun and shot Martin.

There is so much wrong with this scenario, there are so many ways that it could have ended differently. But it didn't. I'm tempted to say that the deciding factor was the gun. Had he been unarmed, George Zimmerman might have opted to wait for the police. Or kept his distance from the guy in the hoodie. Or taken his beating and learned from it. But he didn't.

I'm not an anti-gun nut. I own a pistol. (Well, my mom found it in my dad's underwear drawer after he died and told me to get it out of the house.) I did my Army stint as a military policeman, carrying a sidearm frequently. I enjoy target shooting occasionally.

I suppose that I would use the gun to intimidate a housebreaker or a danger to the neighborhood. I keep it mostly for use when they tell me that I have a fatal disease or that they are going to take me to the home. Until I find a doctor who will prescribe strong painkillers, saying "Take one if you're hurting. Take two if you are in serious pain. Don't take three, that'd kill you."

My problem with guns is that they give people more power to do damage than they have the brains or temperament to handle. From urban gangbangers to former Vice President Dick Cheney, people who carry guns frequently shoot before thinking clearly. Before your knee-



BY MIKE PIVONKA

jerk reaction kicks in that hunters are careful, thoughtful gun owners, ask the county engineer how many signs they have had to replace.

Ask farmers how many cows they have lost. I'm not saying (and the Constitution wouldn't allow) we should create a gun-free society.

But we have to recognize that many tragedies could be avoided if a gun had not been involved. When children are killed in their beds, how can we doubt that fools with guns are a bad idea?

It's not just a matter of law. Yes, if guns are outlawed only outlaws will have guns. But the problem goes deeper, it seems to be rooted in our national

culture. No other industrialized society — nor any primitive society — has the number of gun deaths that we have. Culture on both sides of the Canadian border is amazingly similar except for that one thing.

The Zimmerman case can be seen as one of a small man hoping to make himself into a larger presence by carrying a gun. He had neither the brains nor the temperament to handle the responsibility that the firepower required. George Zimmerman did shoot in self defense, so far as I can tell. He just put himself in a situation where he thought he had to shoot his way out. And it will follow him for the rest of his life.

"Boxes" from page 11

Rush, Tallgrass Film Association, Men's Scrapbooking Club and Spaghetti Party walked alongside Bluebird Arthouse.

It was making these miniature floats that led Blume to the inspiration for this show, "Poorly Made Boxes."

Starting with a simple idea, "build something with six sides" Blume said, the only tools used were a table saw, nails, screws and music. Towards the end of the construction Blume had his first experience with a nail gun, a game changer for the artist: "Once you go nail gun, you never go back."

A humorous idea at first, in the months leading up to Poorly Made Boxes, Blume found the show a good challenge. Not having a set number to build, Blume allowed the pieces and scraps to inform his decisions. Each final piece found its way to titles completed before the art was finished.

Poorly Made Boxes has brought commission work for Blume from local kinetic artist, Christopher Gulick. This work will be at the Gulicks' residence as an exterior installation.

A part of Blume's artistic process putting together a show is choosing to only listen to a limited base of music. In the case of Poorly Made Boxes, he chose two records but in the case of the work for Gulick he will have one playlist: *Sagacity of Sound* by Broslyn Bards.

Blume is a prolific artist that tries many different mediums. Attending WSU, Blume has recently changed from design to a sculpting major. Also involved with live comedy, film and video work, Blume is getting his fingerprints all over Wichita.

If you have seen any of the window displays for I Heart ICT or



ARTIST, HOST, CHEF: Seth Blume prepares grilled cheese sandwiches at the opening reception for Poorly Made Boxes.

remember getting to see the miniature floats in the Riverfest parade, Poorly Made Boxes is a fun look at how many different ways one can view art. Poorly Made Boxes can be seen as a celebration of ideas and work-mates come and gone or as a show of re-appropriated items in a totally new form with a strong independent singular artistic voice.

If you haven't seen the show, go see what it looks like when a serious artist creates a poorly made box. Maybe you'll even get a fresh grilled cheese cooked by the artist himself.

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