

GOVERNMENT
SHUT DOWN

>Dear readers

A healthy music scene demands that we must expect the best from musicians. p.6

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Classic slasher films are coming to a wide spread of theaters this fall. p.13

F5

View: OTHER PERSPECTIVES

Nothing is as exciting as a trip to a corn maze

by Don Winsor
dwinsor@f5paper.com

As fall falls all around us, farmers all over the country will wring their hands in conspiratorial glee as they convert a portion of their land into a "pumpkin patch."

This conversion, in many cases, simply provides people who've never been on a farm the opportunity to... be on a farm. Look! Hay! Look! A goat! Look! A Flock of Seagulls! (The popular 1980s band no longer demands a huge appearance fee and can often be found at pumpkin patches.)

Outside of Clemson, South Carolina, there is one such pumpkin patch.

A few castmates and I thought there would be nothing more enjoyable than to spend our day off in the middle of tech rehearsal for our tour of *Mamma Mia* at a pumpkin patch.

We'd eat pumpkin things. We'd buy pumpkins to carve. Most of all, based on the flyer which attracted us in the first place, we would endure the exciting CORN MAZE.

The first indication that there would be a problem came at the gate. The admis-

sion to the patch was \$12, which having a look around seemed more than a little steep. Pshaw. "This is going to be a great day," I said, and happily swiped my debit card. We puttered around and sat on a giant oversized chair.

"Look at me, I'm a tiny person in a world that's somehow much bigger than I," I cried to the delight of absolutely no one.

Then we found what everyone agreed was their favorite ride, the Porta Potties.

We tried to find pumpkin themed baked goods, pumpkin anything, but no luck. We saw a lazy pig, a couple of pretentious sheep, some recalcitrant cows, and a bunch of goats all of whom I'm pretty sure were sociopaths.

We walked by a few scattered planks of wood with holes in one end, around which were scattered beanbags. This, in the south, is the entire makeup of a game called, and I kid you not, "cornhole." It is far more fun to stand around discussing how good or bad you are at "cornholing" than to actually play this game.

Finally I found the area where the pumpkins were supposed to be and

see "Corn maze" page 15



DON WINSOR

Smile, I'm sure you will be on camera

by Bill Jenkins
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This is the way it starts. Then it rolls downhill and picks up speed until it's unstoppable. In fact it may already be unstoppable. With the NSA mapping our phone and email transmissions, the spread of CCTV cameras and monitoring is a virtual certainty.

The fact that the Wichita police have to go begging for cell phone footage on the recent shooting in Old Town will make it seem logical. Why not have closed circuit television cameras in place to cover the entire area? They could be equipped with motion sensors so that they could sleep whenever no one was in a particular area. They would record

all activity and make identification of malefactors much easier.

Anyone who has visited London in the last decade knows that virtually every square yard of the city is covered by CCTV cameras. Television police procedurals depend heavily on footage shot by traffic cameras, ATM cameras and other CCTV installations. Downtown Boston is apparently heavily covered by CCTV as evidenced by the speed with which the marathon bombers were picked out and identified.

How long will it be before Old Town is saturated with CCTV?

And what other sites would be good candidates for coverage? Surely the area outside most hospital emergency rooms would be a good choice since so many



BILL JENKINS

see "CCTV" page 3

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.



Government shutdown: Will this be the end of the Tea Party? Please?



Obamacare: We like the Affordable Health Care Act better.



>KORRECTION KORNER

In last week's issue, *F5* reported that a Carrie Nation song was about a prison camp for Confederate soldiers. It was a camp for Union soldiers inside Confederate territory. We regret the error. And the Civil War.

>GET HEARD

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LEGAL MUMBO JUMBO

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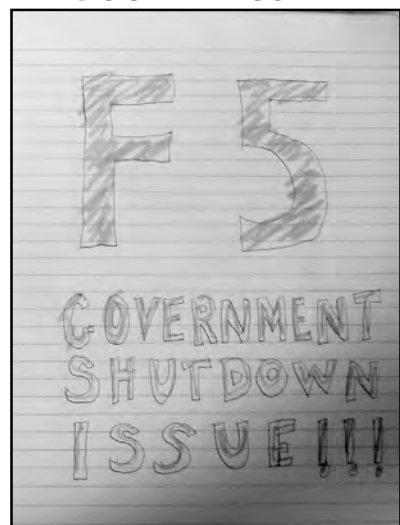
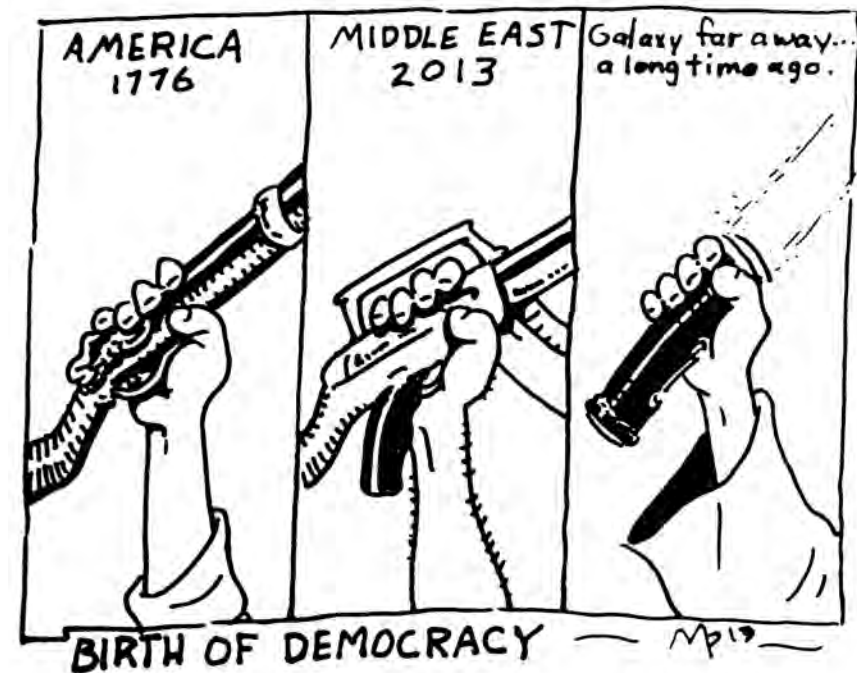


Illustration by Ethan Hayden, who is a smartass.



BY MIKE PIVONKA

"CCTV" from page 2

victims of gang warfare are dropped off to get medical treatment. Identifying the cars from which they were dropped would be useful.

After a couple of incidents around the College Hill park pool, some would probably nominate that area for surveillance. There was a stabbing there two weeks ago and then a beating. And that in a neighborhood that has long been considered one of our best. And safest.

I'm sure that Towne East and Towne West malls already have extensive coverage for a variety of reasons. Stores are desperate to limit "shrinkage" (which is retail-speak for shoplifting or employee pilferage) and CCTV is the weapon of choice. Mall security must also have a person at a bank of CCTV screens watching the large public areas of the malls as well.

In theory, this makes sense. Identifying those who break the law is hard to argue with. Of course it will also show Uncle Fred mining his nose for treasure, sister Jeannie adjusting her Spanx behind a display case or your neighbor positioning himself for a better look toward the dressing rooms, hoping for a little peek.

Not everything we do is something we would like to have observed by security personnel. Much of it is simple human stupidity or action of a "when nobody's looking" variety. Some of it may be innocent behavior that may border on violation of some picky ordinance. Just good fun.

I am reminded of one oppressively hot summer night back in the 1970s. A group of us were sitting around a College Hill house drinking gin and tonic and complaining about the heat. This group included a prominent Wichita psychologist, a lesbian couple, and a few others whose names don't come to mind.

Anyway, we decided to go skinny dipping in College Hill Park pool. The old one.

Granted the climb over the fence and the act of skinny dipping itself were probably illegal. We were a bit nervous about it and when a police car went by, general panic ensued. Still, the apprehension of this group of miscreants would have served no public purpose. It was just a bit of innocent fun punctuated with a bit of terror. (I would add that our flight was slowed considerably because everyone but I had disrobed inside the fence and so hustled to get dressed before climbing the fence while I hopped over, grabbed my clothes and was dressing in the car by the time they got over the fence.)

Everyone who has ever stepped into the shadows to relieve him/herself when nature called with persistence, anybody who skulked in an alley behind a club to fire up a joint, any lover — young or old — who ever succumbed to carnal urges on the grass in a public park should think twice about the intrusion that CCTV would represent.

On one level, the reliance on CCTV is an admission that prevention of crime is failing so society is dropping back a step to simple identification of perps. Cameras cannot take the place of police presence or public awareness and willingness to bear witness. But these options seem to be out of reach, one financially and the other by a "don't be a snitch" mentality.

So where does this leave us? CCTV. And living in the Big Brother house.

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Moving pictures

by Michael Carmody
mccarmody@f5paper.com

From nickelodeons to massive 2,000-seat theaters to drive-ins, Wichita's love affair with the movies has a long tradition.

Modern-day Wichita, thanks almost entirely to the Warren Theatres, is one of the best cities in America for lovers of the classic moviegoing experience. Bill Warren's movie palaces are just that: grand, eye-popping halls lavishly decorated with deco murals and marble counters, staffed with primly uniformed teenagers, furnished comfortably and suffused with the aroma of buttered popcorn.

But Wichita's love affair with cinema stretches back more than a century, long before young Mr. Warren got his start as a ticket-taker at the old downtown Miller Theater.

Back in the first decade of the 20th century, vacant storefronts all over America — including Wichita — were hurriedly converted into makeshift theaters in order to cash in on the moving-picture craze. These "nickelodeons" popped up in huge numbers practically overnight, showing the largely rudimentary films available at the time to audiences thrilled to see pictures moving at all, regardless of their content.

When it became obvious that the movies weren't just a flash-in-the-pan fad, entrepreneurs began designing and erecting purpose-built theaters specifically for the exhibition of projected films. The first in Wichita came about in 1906, when William Marple opened the Elite Theater. Two years later his namesake theater, the Marple, was built at 417 E. Douglas; the building stands today, occupied by Fat Tony's Grill and Sports Bar.

By 1911, Wichita had five movie theaters: the Colonial, the Yale, the Marple, the Elite and the Novelty. The Colonial, directly north of the Bitting Building on the corner of Douglas and Market, seated 900 people and was considered for some time "the southwest's greatest movie theater." (In those days, Kansas was considered more southwestern than midwestern.) The Colonial suffered a fire in 1918 and was subsequently sold and reopened as the Regent.

1914 saw the addition of the Holland Theater to the stable of movie houses in Wichita; in that same year the Star Theater was extensively renovated, and a pipe organ added. Some historians posit that the inclusion of the organ makes the Star

see "Wichitarchaeology" page 5



BEST OF THE SOUTHWEST: The opulent Colonial Theater on North Market was considered the finest movie house in the region during the early silent film era. This marquee in this 1918 photo indicates that the anti-German propaganda film *The Heart of Humanity* was playing at the time.

SOURCE: WICHITA/
SEDGWICK COUNTY
HISTORICAL MUSEUM



ONLY DRIVE-IN THERE NOW IS A SONIC: Wichita's first outdoor theater was the 81 Drive-In at Broadway and 61st Street North. Opened in 1946, it proved so popular that owner O.F. Sullivan opened another on East Kellogg a year later.

SOURCE: WICHITA/
SEDGWICK COUNTY
HISTORICAL MUSEUM



MICHAEL CARMODY

"Wichitarchaeology" from page 4

Wichita's first "real" full-fledged cinema. The Star was later renamed the Kansas Theater; today the building houses Athena Jewelry.

Later came the Wichita and Palace theaters, and then, in 1922, the massive 2,000-seat Miller in the first block of North Lawrence (Broadway). A year later the multipurpose Orpheum was built; like the Miller, it had both a screen for films and a stage for live performances.

In 1927 the *Wichita Eagle* reported on the "new suburban movie theater" being built in the 3200 block of East Douglas. The Uptown Theatre (now known as the Crown Uptown) opened on July 16, 1928, and is notable for the fact that the first film it screened was *The Jazz Singer*, the first widely distributed movie with sound. (The Miller beat it to the punch, however, showing a "talkie" earlier the same year.)

The Great Depression turned movies into the singular pastime of the American public; for not much more than a dime a person could see a newsreel encapsulating the week's events, any number of cartoons, the latest installments of the popular adventure serials and one or two feature films. As more theaters added air conditioning to the entertainment package, a night at the cinema quickly became an unbeatable outing for the cash-strapped citizens of our country.

Unable to compete with the cheap thrill of motion pictures, many traditional stage theaters were forced to either close or remodel; Wichita's long-running Crawford Theater did the latter in 1931, completely renovating a 1,200-seat live-theater auditorium into a movie house.

As technology marched on, the requirements of theater design changed. Orchestra pits and organs were out; high-wattage electrical amplifiers and speaker systems were in. Color splashed onto the screen in a big way in 1939 with the release of both *Gone with the Wind* and *The Wizard of Oz*, and with color came more powerful projectors. Theater builders increasingly split into two camps: those who aimed high with grand, posh facilities; and those who built on the cheap, cramming as many seats as possible into more spartan concrete boxes.

Through World War II and the post-war years Wichita was inundated. The Sandra, the Southern, the Civic, the Roxy, the Empress, the Pasture, the Princess, the Nomar, the Air Dome, the Tower, the Victory, the Dunbar and several others appeared like dandelions all over the city. Some were quite fancy, others not so much.

1946 saw the opening of the 81 Drive-In Theatre, Wichita's first of the kind, at 6250 N. Broadway. It did so well that its owner, theater veteran O.F. Sullivan — who had started his empire with the West Theater in 1925 — built the 54 Drive-In on East Kellogg a year later.

The 1950s brought with them the Crest, the Sunset, the Boulevard, the Meadow Lark and Rainbow (now Starlite)



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

ONE FOR THE KIDS: This 1955 photo shows the entrance to the Orpheum Theatre, which was showing a revival of the 1933 *King Kong* as a youth matinee. Note the many bicycles parked in front.

drive-in theaters and sundry others. As Wichita, like much of the rest of the nation, found itself in the throes of ex-urbanization, many of the downtown theaters fell by the wayside.

Some theater operators turned to novelty in attempts to draw customers. The Uptown in 1961 converted to Cinerama, a complicated format requiring three projectors running in sync to produce an immersive wraparound viewing experience. Few theaters were outfitted in this fashion, and offering it helped the Uptown survive the flight of customers to more suburban theaters.

Others, like the State (formerly known as the Marple) and the Victory, took to showing X-rated adult fare to survive; the State renamed itself the Vogue Art Theater and for a decade was a favorite target of city vice cops before being shut down in the 1970s. The Victory suffered a similar fate, and was soon thereafter knocked down along with the rest of its block to make way for Naftzger Park.

With the rise of mall culture came the multiplex, with tiny, shoebox-sized screening rooms crammed unceremoniously into corners of shopping centers and strip malls. An entire generation, or perhaps two, came of age without ever having the opportunity to see a great film (or even a lousy one) on a massive screen with rich, full sound to match the glorious picture. Paired with the proliferation of cheap home videotape players, the magic of the movies looked like it might ebb altogether into the past.

And then there was Bill Warren. First came his Palaces, candy-colored Miami Deco bazaars where one could go see recently released films for a measly dollar. And then, in 1996, he built his first Warren Theatre, a truly palatial and epic Parthenon of cinema, on West 21st

Street. The East 13th Warren — with its insanely opulent balcony, delivering fine dining and world-class booze directly to your seat — would follow. Several years later the Warren Old Town was conceived as the anchoring centerpiece of Old Town Square, but it strayed from the familiar Warren playbook and has struggled in comparison with the run-away success of its bigger brethren.

In December 2010, the Warren IMAX opened at the 21st Street location. It has regularly been the highest-grossing IMAX screen in all of North America.

In addition to our city's lovely facilities for viewing films, the Tallgrass Film Festival increasingly draws industry attention to Wichita on an annual basis. Filmmakers from across the nation (and world) vie head-to-head against local cineastes for plaudits, and each year the festival's profile seems to grow. Readers of this column who have not attended in past years are encouraged to investigate this year's festivities, taking place Oct. 16-20.



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while supplies last
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- Thursday - Smoked Chicken Salad Sandwich - \$6.49
- Friday Day – 2 Smoked Pork Tacos w/ Side Of Chorizo beans - \$6.49
- Friday Night – Chicken Alfredo & Side Salad \$9.99
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LIVE ON STAGE: Dead in the Dirt is maybe the loudest band to play at Kirby's in a long time.

Music, math and mayhem

by Jorts McDude
jmcdude@f5paper.com

First off, let me apologize to Hosmer, because I guess my review from ICT Fest read wrong. What I was trying to say (but didn't) is that if they would just be straight-up confrontational with the crowd, I think they've got the potential to be a truly fucking terrifying band with all the force of an actual F5 (not this thing). Man, they're a great band. It's a darn shame their set got cut short due to a broken bassdrum head, but shit, drum-

mer/polyrhythm aficionado Jackson Graham already broke everything else on his kit, so why not? Dude hits hard.

Now... MATH TEST! You might remember me talking up Dead in the Dirt, whose newest album I reviewed a month or so back. Go back and read it if you want to; I don't particularly care either way and honestly will never know if you did or not. But here's the deal: Let's assume Kirby's is 20' by 35'. I'm probably overestimating. Dead in the Dirt brought along two full stacks (a total of 16 12" speakers for you non-musician types) and an Ampeg

refrigerator (8 10" speakers). It was maybe the loudest thing I've seen at Kirby's, but I moved here after the Empress broke up and apparently they were wicked loud, so yeah. Anyway, by my math, $20 \times 35 = 700$ sq. feet, or 8,400 sq. inches. Divide that by a total of 24 speakers (before I get any letters to the editor, yes, I'm ignoring the PA), that's one speaker for every 43.75 sq. ft (or 525 sq. inches). 12" speakers have an area of 113.04 sq. inches. Multiply by 16 and you've got 1,808.64 sq. inches. 10"

see "Math" page 15

A quick thought about music reviews

by Jorts McDude
jmcdude@f5paper.com

I'm obviously not a professional writer, and I've got no experience writing about music. However, I've played in bands since 1992 and have played shows with — or toured with — bands like Dillinger Escape Plan, Mastodon, Candiria, Coalesce, Joshua Fit For Battle, Pg. 99, Brother's Keeper, Jimmy Eat World, Tsunami, Today is the Day,

FYP, Turmoil, Martyr A.D., Poison the Well, At the Drive In, A Minor Forest, Kodiak, Car Bomb, Bigwig, Hot Water Music, Discount and maybe another thousand or so bands.

I remember growing up and seeing guys from Pantera or King Diamond at my bands' shows. Whenever they gave me the "Good show, kid" spiel that they probably gave everybody, I always asked what I could do better, because I valued their

voice and time. I've received a handful of reviews in *Maximum Rockroll* and *Punk Planet* and others where the criticism of me as a musician has ranged from "pretty OK" to "pretty hard for me to read." And you know what? I'm OK with all of it. I liked being acknowledged for what I've done and alerted to what I could do to make whatever I'm doing better.

Now I live in Wichita. Again. I like it here and I like the people here, mostly, even if they drive a

little slow. I value our music scene and the efforts put forth by those in it. Anything I say about bands, I'm saying because I see not only the value of the band to the community, but future potential. And, let's face it: There are a bunch of bands that play to their girlfriends and nobody else and then they wonder why more people didn't show up to their show. With few exceptions (added late to a show/

see "Reviews" page 15



★★★★★

40 Watt Dreams
Katie Euliss

2012, Squirrel

by Jedd Beaudoin
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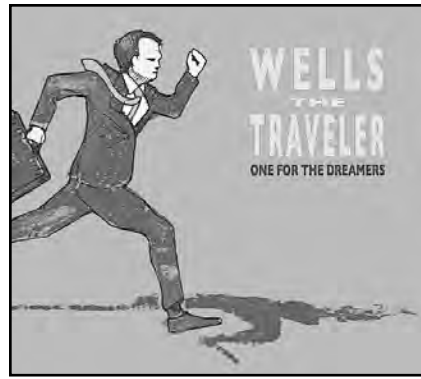
Katie Euliss steps out from Truckstop Honeymoon with a series of frequently dark but always intelligent songs. Though she's joined by Truckstop partners Mike West and Colin Mahoney, *40 Watt Dreams* is a distinct release filled with memorable songs and Euliss's trademark powers of observation.

The material's frequently dark. The opening "Bad News" is a dull and aching hurt reminiscent of Gillian Welch's stark-est, strangest moments; "Hard as the Road" is wise and weary; the emotional desperation in each is accentuated by haunting banjo figures and West's eerie electric guitar squawks, calling to mind desolate back highways out in the lost corners of America. "Waiting for It to Rain" finds Euliss riding the pendulum between hope and hopelessness — and harmonizing beautifully with Eileen Hodgkins. It's hard to say that dark is what Euliss does best but she does it better and more convincingly than most.

Then again, when levity ("Swing Thing," "Rose of Jericho") and uplift ("Your Light") enter the picture we're reminded of Euliss' great depths as a writer and her uncommon understanding of the human condition. Not everything here is rooted in the personal — "Hurricane Song" takes a journalistic point of view and, like so many of her songs, is filled with beautiful specifics that will translate effortlessly into the timeless.

A welcome release from one of our best songwriters and performers.

Catch Katie Euliss with *40 Watt Dreams* at the Fisch Haus Friday night along with Wells The Traveler.



★★★★★

One For The Dreamers
Wells The Traveler

2013, Self-released

by Jedd Beaudoin
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British soccer pro-turned-singer/songwriter Danny McGaw teams with ex Paw men Jason Jones and Dan Hines, plus Chad Brothers and Truckstop Honeymoon's Mike West for a series of songs that makes for memorable fusion of American musical idioms and British pop.

McGaw excels at the thoughtful,

quiet narrative — as evidenced by the opening slow burner "Can You Feel The Rain" and "Manchester," the latter recalling the work of both Teddy and Richard Thompson. "Late Shift" (featuring Truckstop Honeymoon) is the kind of ballad Tom Waits could write but never sing — familiar sentiments rendered unfamiliar by rich detail and a nuanced vocal delivery.

It helps that the band isn't overly concerned with being fully contemporary — "Our Love Would Fade" has some nice touches of Old World folk (think Fairport Convention), "Oh My Love" could belong to Peter Green-era Fleetwood Mac, and "Never Been Easy" finds the group trying out soul-inflected rock with success. A few notches to the left or right and the group would be getting some dreaded Mumford and Sons comparisons.

McGaw's talents as a songwriter and the able and diverse band but an end to that. Eclecticism can work against a band. If *One For The Dreamers* occasionally teeters on that edge, it's saved by McGaw's knack for sincere delivery ("Simply to Talk to You," "She Still Loves Me") and considerable gift for language.

Catch Wells The Traveler at Fisch Haus on Friday night with *40 Watt Dreams*.



★★★★★

Is Survived By
Touché Amoré

Deathwish Inc. 2013

by Jorts McDude
jmcdude@f5paper.com

Touché Amoré is one of those bands whose live shows can yield such catharsis that the band and audience leave drained and exhausted. The lyrics are super-personal and introspective, but the music works well for pile-ons and singalongs. It's a band that would've worked as well in Washington, DC's Revolution Summer, the period in which punk rock kids began re-examining their meathead posturing for something more introspective and-BOOM!- emo was born. And you know what? If you recorded *Is Survived By* off your stereo onto a boombox across the room and then recorded *that* recording

from across the room, you could pass it off for Gray Matter outtakes. And I mean that in the highest way possible. The problem here is the recording and, *oh my god*, apparently mixing and mastering was done by the singer's girlfriend because the vocals just overpower everything else. Pretty much everything Touché Amoré has put out has the same issue. Contemporaries Title Fight and Basement, who both released excellent albums last year, managed to make records that sound like guys in a room, sweating it out and playing hard. Touché Amoré just keep releasing records that sound like a band made up of members, totally disconnected from one another, who agreed on a set of songs they'd like to play. If they come anywhere near, go see them. Learn the songs, sweat on the person next to you, climb on the person in front of you and take your turn on the mic.

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PHOTO BY TASTER NO. 5

I SWEAR IT SEEMED IN FOCUS AT THE TIME: This is exactly what it looks like when professionals taste beer. We're certain.

Oktoberfest tasting goes sideways

by Will Darrah
wdarrah@f5paper.com

Your friends probably also suck at tasting beer.

So after my previous sampling of Oktoberfest beers, I felt very incomplete. Having only drawn from a small sampling of beers, I became committed to trying again with a larger group and more beers. I got a group together and set to the task of tasting every Oktoberfest that Goebel Liquor had to offer. For readers who don't know, the Goebel on West Street has the most complete beer selection in Wichita.

The rank amateurs I was able to round up for this tasting were diverse in age and gender but had little experience in beer tasting. I thought it would be interesting to find out what perspective they could offer. It was interesting. So I coached them in the: Appearance, Smell, Taste, Mouth and Overall method of rating beer and asked them to score the beer on a scale of 1 to 5. Below is an account of the tasting.

Left Hand — 3.75

"Well balanced."
"Nutty sluttyness, fragrant oranges."
"Caramel."

"Remember: Appearance, Smell, Taste, Mouth, and over all comments. Well balanced is a nice over all comment but doesn't give a reader much to work with. A beer can not be promiscuous. Caramel: Is that referring to the smell, appearance or taste? Stay focussed here."

Paulaner — 4

"A few sweet notes, very smooth, no sharpness."
"Sweet and dry, but with an after-note that is chalky."
"Too sweet."
"An old world classic; an eccentric flavor that hyperbolizes without offending."
"Getting better, I think there is something I can work with in there. Just because you're the editor doesn't mean you have to use five

dollar words in your descriptions." [Editor's note: *I said it was chalky.*]

Bob's 47 — 1.5

"Disappointing aroma, queefish water, nice poignancy."
"Not much there. Watery. Not much to enjoy or offend with."
"Claps for the effort."
"Will."

"Are you describing this beer as me? Yes, that is a lousy beer, but I don't know if I can print the word queefish."

Goose Island — 2

"Boozy."
"Noiseless and too sweet, but smooth finish."
"No ambition."

"I'm not sure a beer can really have initiative. Thanks for the nose comment." [Middle

see "Beer" page 9



WILL
DARRAH

"Beer" from page 8

finger is waved.]

Horny Goat — 4

"Sweet nose with a dry back. A lot of beer in one bottle."

"Pretty good."

"Nose, I heard sweet nose, thanks. I'm pretty sure it is the same amount as in the other bottles."

Weihenstephaner — 4.75

"Crisp and bright."

"Color seems a bit off."

"Good, that is a good appearance note. Anything else?" Deafening silence.

Ayinger — 4.75

"The best by far."

"All of the good, none of the skunk."

"I'm no beer connoisseur; just a borderline alcoholic."

"I prefer wine."

"I am in a committed relationship with a borderline alcoholic?"

"Well that's helpful."

Warsteiner — 4

"Gut but zer iz too much fuzz."

"Good flavor, balanced, but wrong color."

"Skunky nose that hides a delightful body that stays after the skunk has left the building."

"Is it better to be skunky or queefish? Stop goose stepping in my living room."

Leinenkugel — 1

"Terrible."

"Trash nose."

"Complete crap."

"Tastes like water that someone managed to burn."

"Well at least I think we have finally divulged some information that the reader might find useful."

Shiner — 4

"Didn't have a lot of body, pleasant nose, crisp taste."

"My god that's three out of the five, thank you!"

"I take that back. Body: ehh. Nose:

mmm. Taste: hmmm."

"Well rounded, matches style."

Becks — 4

"Slightly skunky, not what I expected, quite good."

"Anyone else?!" Responses not fit for print.

Summit — 3

"Not that interesting."

"Have you met the Summit rep in Wichita? He is a real cock."

"Yeah I don't like him at all."

"Yeah he's all, I have a friendly accent, but will treat you like a senior fraternity member treats a pledge."

"Whether or not the rep is a cock is irrelevant to a beer tasting."

"You're a cock." Sigh.

Spaten — 5

"Excellent and queefish."

"You all astound me."

Sam Adams — 4

"Terrible, queefish."

"Excellent, queefish."

"Good body, no real nose, sweet but dry in a very pleasant way. Overall very good in the American style. And queefish."

"You almost had me."

Gordon Biersch — 3

"...."

"Well that does it, get out of my house."

I have two take-aways from this experience. First, none of my friends really respect my authority on beer. Go figure. Second, there are really two sub categories of Oktoberfest. The American style — of which Sam Adams is a good example — is a very full-bodied beer with a caramel color and flavor derived from a roasted

grain. The Bavarian style, however, is very much a rich pilsner that derives its color from a prolonged boiling of the wort prior to fermenting and storage.

I definitely prefer the latter, and if you want a great example, which did not make the sampling, go to the Public next door to the Brick Yard in Old Town and grab yourself a Hofbrauhaus Oktoberfest from their tap. It is delicious.

Here is to the fall harvest and all my friends who so graciously helped me with the tasting. Prost!

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Stuffed veggies as easy as pie

Well, actually, easier, because you don't even have to make a crust.

by Eleonore Verfaillie
everfaillie@f5paper.com

Summer vegetables reach one of their most flavorful embodiments when stuffed and baked. It is a very popular dish, and a very effortless one as well. It might look fancy on a restaurant menu but it is nothing to do. Can you carve a pumpkin? Can you make hamburgers or meatballs? Then you have all the abilities to make awesome stuffed vegetables. There are numerous vegetarian variations as well. Just switch the ground meat for tofu or cooked rice or quinoa.

NON RECIPE

Stuffed vegetables are seriously cute, and they make veggies irresistibly meaty and fun to eat. Everybody will love them. Just imagine meatloaf or meatballs inside a soft shell bursting with sunny flavors. To cook a complete meal in one pot, you can add rice and water around the veggies and cook it all together. It is time to start the oven and get some comfort food on the table.

Stuffed vegetables

- Choose your vegetables such as peppers, tomatoes or zucchinis
- Prepare your mix:
 - 1 pound of ground beef mixed with 1 egg, breadcrumbs, herbs and condiments is a good base for a meaty version.
 - Cooked grains such as rice or quinoa with 1 egg, some cheese or soft tofu, herbs and condiments is a good vegetarian base.
- Cut the top of the vegetables and carve them out if needed: cut zucchini or eggplants lengthwise and remove seeds, carve the flesh out of the tomatoes.
- Put them in a large, deep, flat-bottomed oven dish such as a lasagna dish.
- Stuff them with your mix, filling the vegetables to the top.
- Put back the top of the tomatoes.
- Bake in the oven for 45 minutes at least, or until soft and wrinkled.



PHOTO BY ELEONORE VERFAILLIE



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

Thursday, October 3

William Flynn Jazz Trio

7 p.m. @Mead's Corner, 430 E Douglas.

University of North Texas Jazz Faculty Quintet Concert

7:30 p.m. \$9 adults, \$6 seniors and students. @ Friends University, 2100 W. University.

Aaron Neville

7:30 p.m. \$29.50-\$77. @Orpheum Theatre, 200 N. Broadway.

WSU Jazz Arts and Guitar Ensemble

7:30 p.m. This concert will take place at Miller Concert Hall at WSU. For tickets call 978-3233 or see the College of Fine Arts Box Office online. All ages. \$3-\$7. @Wichita State University, 1845 Fairmount.

Sunshine the Bunny

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

Jamey Johnson

8 p.m. \$49. @Stiefel Theatre, 151 S Santa Fe Ave, Salina.

Friday, October 4

Those Party Bros

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

EDITOR'S PICK

40 Watt Dreams and Wells the Traveler

7 p.m. 18 and older. \$7. @Fisch Haus Studios, 524 S. Commerce.

Hamilton Loomis

7 p.m. Must be 21. \$15 cash cover. @Soggy Bottom Too, 779 N West St.

Blue Felix and Axx of Hate

8 p.m. Must be 21. @Lizard Lounge, 300 S. Greenwich.

Code Blue

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

Commonfolk

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

Fab Four

8 p.m. \$39-\$49. @Stiefel Theatre, 151 S Santa Fe Ave, Salina.

Monterey Jack

8 p.m. Must be 21. @The Brickyard, 129 N. Rock Island.

Bill and Karlee Goffrier with Tom Page Trio

8 p.m. All ages. No cover. @The Donut Whole, 1720 E. Douglas.

Second Nature

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

Bulletproof Tiger

10 p.m. Must be 21. No cover. @Kirby's Beer Store, 3227 E. 17th.

Saturday, October 5

Wichita Blues Society Youth Music Jam

4 p.m. All ages. No cover. @The Underground, 1628 S George Washington Blvd.

Blake Shelton with Easton Corbin and Jana Kramer

6 p.m. \$29.75-\$54.75 @Intrust Bank Arena, 500 E. Waterman.

Robin Roberts and Billie Preston

6 p.m. @Snug Harbor, 845 S. Christine.

Turnback Creek

8 p.m. @Kansas Star Casino, 777 Kansas Star Dr., Mulvane.

Fair Warning

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

Scott Allan Knost

8 p.m. All ages. No cover. @R Coffeehouse, 1144 N. Bitting.



COURTESY PHOTO

BRIGHT IDEA: Katie West brings her new five-piece band, 40 Watt Dream, along with Wells the Traveler to the Fisch Haus, 524 S. Commerce, on Friday, Oct. 4 at 7.

Get Bad

8 p.m. Must be 21. @The Brickyard, 129 N. Rock Island.

The 90 Proof Project

9 p.m. Must be 21. No cover. @Jerry's Bar & Grill, 630 N. Robin.

Neighborhood Riot, Nick and Sean Band, Postboy and We Are At War

9 p.m. Must be 21. No cover. @Kirby's Beer Store, 3227 E. 17th.

Metalneck and Shyner

9 p.m. Must be 21. @Lizard Lounge, 300 S. Greenwich.

Ms. Lady Dee "Me and the Boyz"

9 p.m. Must be 21. \$5. @Shamrock Lounge, 1724 W. Douglas.

Fridays Waiting, Langton Drive and Vanilla Sugar

9 p.m. Must be 21. @The Store, 3210 E Osie St.

EDITOR'S PICK

Andy D. and Bulletproof Tiger

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

Sunday, October 6

Sterling Grey

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

Kathy Mattea

4 p.m. \$24.50-\$32.50. @Historic Fox Theatre, 520 N. Main, Newton.

EDITOR'S PICK

Har Mar Superstar with Lizzo and Virgin Mary Satellite

8 p.m. Must be 21. \$8. @Lizard Lounge, 300 S. Greenwich.

Sunshine the Bunny

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

Peculiar Pretzelmen

9 p.m. Must be 21. No cover. @Kirby's Beer Store, 3227 E. 17th.

Monday, October 7

Eagles

7 p.m. \$49-\$169. @Intrust Bank Arena, 500 E. Waterman.

Celtic Jam

7 p.m. @Mead's Corner, 430 E Douglas.

Emily Strom

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

Erin and Allen Band

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

Tuesday, October 8

Sterling Gray

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

Adam Chapps

8 p.m. Must be 21. @Side Pockets, 600 S. Tyler Road.

Mission South and I Heard a Lion

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

Wednesday, October 9

Joe Worrell

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

EDITOR'S PICK

Mike Coykendal

9 p.m. Must be 21. No cover. @Kirby's Beer Store, 3227 E. 17th.

Whitey Morgan and The 78's

9 p.m. Must be 21. \$7. @Lizard Lounge, 300 S. Greenwich.

Thursday, October 10

Regents

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

Scary Cherry and the Bang Bangs

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

Corina Corina and Sour Soul

9 p.m. Must be 21. No cover. @Kirby's Beer Store, 3227 E. 17th.

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OCTOBER 12-13



FOOD FIGHT: Cheeseburger spiders are just part of a vast, carnivorous cornucopia that has sprung up in *Cloudy With A Chance of Meatballs 2*.

>SEE IT

Title: *Cloudy with a Chance of Meatballs 2*

Rating: F4

Short review:

The story may be nothing too notable, but the gleefully absurd world and characters onscreen go a long way toward making up for it.

Meatballs 2 has sunny forecast

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

Cloudy with a Chance of Meatballs 2 could be summed up as a child-friendly remake of *Jurassic Park: the Lost World*, only with food animals instead of dinosaurs. Tacodile Supreme. Watermelephants.

It feels as if somewhere between the first and second films someone said, "Hey, you know what? We just didn't go as far as we should have the first time out." The resulting film, while completely bizarre in a way that makes one wonder if it's the brainchild of foodies suffering severe LSD flashbacks, is a solid and entertaining family entertainment offering.

Close to immediately after the first film, mad inventor Flint Lockwood (Bill Hader), his

meteorologist girlfriend Sam Sparks (Anna Faris) and most of the principles from the first film are called upon by a villainous, yoga-devoted corporate head named Chester V (Will Forte) to return to their island home to track down Lockwood's food-creation device, which seems to be populating the island with dangerous food animals that might threaten the world.

Chester V having been his childhood hero, Lockwood rounds up the gang and heads out, only to eventually find reasons to suspect Chester V isn't exactly being honest about the nature of the creatures on the island, and becomes torn between being loyal to his childhood idol or loyal to his friends.

As I said earlier, it's basically a kiddee take on *The Lost World*, but instead of dinosaurs in a jungle, we've got bizarre food-based

creatures living on food-based landscapes. Cheeseburger spiders, sentient strawberries, sardine-eating anthropomorphic cucumbers... yeah, it's *that* out there. The island is like some health food guru's answer to Willy Wonka's chocolate factory, and the film takes absolute glee in presenting this world vividly onscreen.

Most of the voice cast from the original returns save for Mr. T. Terry Crews plays town policeman Earl Devereaux in this outing, but, while the mohawked-one may be missed for a few moments, Crews does a more than adequate job filling T's shoes. I pity da fool who turned down this paycheck.

If any character really got shafted in this outing it's the bully-turned-good-guy Brent

see "Cloudy" page 15

Levitt's so vain in *Don Jon*

by **Dan Kamping**
dkamping@f5paper.com

When an actor decides to take a shot at the director's position, you cannot help but question their motives. Is it because they're desperate to tell a story they've always wanted to tell, but no one ever had the interest in it or are they just using whatever clout they have to be at a higher position on the set? Many great filmmakers were able to accomplish these feats — namely Charlie Chaplin, Orson Welles and Woody Allen — and used their status to make the movies they wanted and are often at the tops of

everyone's favorite movies list.

Now, here comes Joseph Gordon-Levitt, an actor who's somehow held this position since he was a child. He played the part of D.J.'s annoying friend on *Roseanne* a bit too well and he's never quite grown out of that mold in subsequent roles after that, but he managed to cut a few lucky breaks as an adult to gain an opportunity to write, direct and star in his own film. It is quite possible to make that transition. Just look at the switch it did on Ben Affleck's career. After 20 years in the business, working with a multitude of various filmmakers, both good and bad, you'd think he would have learned a

couple of things, but if Levitt's full talent was placed into this film, *Don Jon*, then he really needs to start paying attention to the filmmakers who knew what they were doing.

To start things off, Levitt decides to cast himself as a modern day Don Juan, which instantly spells out narcissism. The film's reinterpretation of the legendary Lord Byron tale for a 21st century audience has him as a sex-addicted stereotypical Italian bartender who scores nightly with women, but the catch is that the character is addicted to Internet pornography and prefers it to actual

see "Don Jon" page 13



TV STAR IN THE MOVIES: Joseph Gordon-Levitt's long history in TV has not prepared him to get behind the camera to make a film.

>SEE IT

Title: *Don Jon*

Rating: F1

Short review:

Joseph Gordon-Levitt attempts to tell a modern Don Juan story, but lacks the skills needed to succeed.

3rd October Horror Fest boasts fine films

by Dan Kampling
dkampling@f5paper.com

A common celebration throughout the month of October is succession of horror-related films. Throughout this month, plenty of these films to keep audiences enthralled will appear in this year's October Horror Fest, which will be a benefit for the Lifeline Animal Protection and Placement, sponsored by 104.5 The Fox, The Anchor Bar and Grill, Chop Shop and many others. This year's October Horror Fest will be its third

outing, expanding to two new venues, the Palace Theatre and the Starlite Drive-In, along with the previous year's Warren Old Town to screen a series of classic horror films. Here's the complete list of upcoming screenings for the October Horror Fest:

- *Child's Play* — Oct. 4 and 5 • 9:30 and midnight @ The Palace Theater
- *Re-Animator* — Oct. 7 and 8 • 7 and 10 p.m. @ The Old Town Warren
- *Killer Klowns From Outer Space* — Oct. 14 and 15 • 7 and 10 p.m. @ The Old Town Warren

- *Alien, Friday The 13th, Halloween III: The Season Of The Witch* (Triple Feature) — Oct. 18, 19, 25 and 26 @ The Starlite Drive-In
- *The Shining* — Oct. 18 • Midnight @ The Palace Theater
- *Return Of The Living Dead* — Oct. 21 and 22 • 7 and 10 p.m. @ The Old Town Warren
- *Dead Can't Dance* — Oct. 25 and 26 • 9:30 and midnight @ The Palace Theater
- *Halloween* — Oct. 28 and 29 • 7 and

10 p.m. @ The Old Town Warren
• *John Carpenter's The Thing* — Nov. 1 and 2 • 9:30 and midnight @ The Palace Theater

In addition to these shows will be two special horror film-related screenings at this year's Tallgrass Film Festival. *Darkness* — a vampire horror film shot in Wichita by director Leif Jonker — will show Oct. 17 at the Orpheum Theater at 9:30 p.m.; the original *Night of the Living Dead* will screen on Oct. 24 at 7 p.m. also at the Orpheum.

"Don Jon" from page 12

sex. Even though he falls for a beautiful woman played by Scarlett Johansson, who should have gone without the Jersey accent, our main character can't stop his addiction to porn, which she promptly rejects. This all changes when the film decides to go the *Harold and Maude* route when Maude Lebowski herself, Julianne Moore, shows up and teaches him the lesson about mutual love that makes sex great, which everyone can see if they were written to have a shred of common sense.

It has been suggested that this film is a satire on objectification, but that point is lost in the film's lack of narrative. If Levitt ever tries this sort of thing again, the main advice I can give is what John Hughes had Steve Martin say in *Planes, Trains and Automobiles*, "When you're telling these little stories, here's a good idea, have a point. It makes it so much more interesting for the listener!" And when I say point, I don't mean steal one from another film.

The supporting cast does not save the film. Tony Danza and Glenn Headly as Jon's parents act like they're on an

episode of *Jersey Shore*, and his sister, Brie Larson, has to play the obvious role of the silent character who manages to conveniently tell the point of the movie in her only line of dialogue. The rest of the small cast is not even worth mentioning, as they contribute no shred of enjoyment for this film.

If you thought Levitt couldn't handle actors or tell a story, he's even worse at handling the camera. Every scene depicting a conversation uses the shot-reverse-shot technique that is learned in Film-101 to be a very boring and static way to shoot a film. Live television, such

as sitcoms and soap operas, have to use it for efficiency reasons. Seeing it on a big screen becomes very noticeable and trite in a 90-minute block with no commercials. Also, the reliance on using the exact same shots and angles may seem to be stylish, but it really shows a limited scope of vision, which makes the film's runtime seem longer than it really is.

Levitt's first foray as a writer-director-actor with *Don Jon* makes just about every mistake a first time filmmaker can make. Filmmaking's not for everyone and you should stick to your own craft, that is, if you still can.

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- F2** • Slightly Sucks
- F1** • Just Blows

>NEW THIS WEEK

- *Enough Said*
- *Grace Unplugged*
- *Gravity*
- *Pulling Strings*
- *Runner Runner*

>RETRO

- *American Graffiti*
- *The Breakfast Club*
- *Child's Play*
- *Fast Times at Ridgemount High*
- *Re-Animator*

2 Guns (R)

Starring Denzel Washington, Mark Wahlberg, Paula Patton. Directed by Baltasar Kormákur.
Plot: A DEA agent and a Naval intelligence officer find themselves on the run after a botched attempt to infiltrate a drug cartel.
Genre: Action, Comedy, Crime, Drama, Thriller
Rating: F3
Palace West: 1:50 (no Sun), 4:15, 7, 9:25 with 11:40 p.m. Fri-Sat

Retro

American Graffiti (PG)

Starring Richard Dreyfuss, Ron Howard, Paul Le Mat. Directed by George Lucas.
Plot: A couple of high school grads spend one final night cruising the strip with their buddies before they go off to college.
Genre: Comedy, Drama
Rating: F3
Starlite Drive-In: (Screen 2) 7:45 Fri-Sat only

Baggage Claim (PG-13)

Starring Paula Patton, Taye Diggs, Jill Scott. Directed by David E. Talbert.
Plot: Pledging to keep herself from being the only woman in her entire family never to wed, Montana embarks on an expedition to catch a fiancé.
Genre: Comedy
21st St Warren: 1:30, 4:20, 7:05, 9:45; **13th Ave Warren:** 1:45, 4:30, 7:10, 9:45

Battle of the Year (PG-13)

Starring Josh Holloway, Laz Alonso, Josh Peck. Directed by Benson Lee.
Plot: Battle of the Year attracts all the best dance teams from around the world, but the Americans haven't won in 15 years.
Genre: Music
13th Ave Warren: 10:15

Retro

The Breakfast Club (R)

Starring Emilio Estevez, Judd Nelson, Molly Ringwald, Ally Sheedy, Anthony Michael Hall. Directed by John Hughes.
Plot: Five high school students — a brain, a beauty, a jock, a rebel and a recluse — meet in Saturday detention and discover that they have a lot more in common than they thought.
Genre: Comedy, Drama
Rating: F5
Starlite Drive-In: (Screen 2) 10 Fri-Sat only

Retro

Child's Play (R)

Starring Catherine Hicks, Alex Vincent, Chris Sarandon. Directed by Tom Holland.
Plot: A single mother gives her son a beloved doll for his birthday, only to discover that it is possessed with the soul of a serial killer.
Genre: Horror, Mystery, Thriller
Palace West: 9:30 and 11:55 p.m. Fri-Sat only

Cloudy with a Chance of Meatballs 2 (PG)

Starring Bill Hader, Anna Faris, Will Forte. Directed by Cody Cameron, Kris Pearn.
Plot: Flint Lockwood is forced to leave his post when he learns that his most infamous machine is still operational and is churning out menacing food-animal hybrids.
Genre: Animation, Comedy, Family, Sci-Fi
Rating: F4
Derby Plaza Theatres: 1:45, 4, 7:15 with 9:30 p.m. Fri-Sat; **Movie Machine:** 12:30,

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

The Conjuring (R)

Starring Vera Farmiga, Patrick Wilson, Lili Taylor. Directed by James Wan.
Plot: Paranormal investigators work to help a family terrorized by a dark presence in their farmhouse. Forced to confront a powerful entity, they find themselves caught in the most terrifying case of their lives.
Genre: Horror, Thriller
Rating: F5
Palace West: 2:05, 4:35, 7:15, 9:35 with 11:50 p.m. Fri-Sat

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
Palace West: 2, 4:25, 6:50, 9:10 with 11:25 p.m. Fri-Sat

Don Jon (R)

Starring Joseph Gordon-Levitt, Scarlett Johansson, Julianne Moore. Directed by Joseph Gordon-Levitt.
Plot: A New Jersey guy dedicated to his family, friends and church develops unrealistic expectations from watching porn and works to find happiness and intimacy with his potential true love.
Genre: Comedy, Drama
Rating: F1
Warren Oldtown: 7, 10:15 with 1 Sat-Sun and 4 Fri-Sun and Wed; **21st St Warren:** 1:10, 2:30, 3:55, 5:15, 7:20, 8:15, 9:55; **13th Ave Warren:** 2:10, 4:10, 4:50, 7:30, 9:45, 10:15

New This Week

Enough Said (PG-13)

Starring Julia Louis-Dreyfus, James Gandolfini, Catherine Keener. Directed by Nicole Holofcener.
Plot: A divorced woman who decides to pursue the man she's interested in learns he's her new friend's ex-husband.
Genre: Comedy
13th Ave Warren: 2, 4:40, 7:20, 10:10

The Family (R)

Starring Robert De Niro, Tommy Lee Jones, Michelle Pfeiffer. Directed by Luc Besson.
Plot: The Manzoni family, a notorious mafia clan, is relocated to Normandy, France under the witness protection program, where fitting in soon becomes challenging as their old habits die hard.
Genre: Action, Comedy, Crime
21st St Warren: 1:20, 4:25, 7:20, 10:05; **13th Ave Warren:** 1, 4, 7, 9:50

Retro

Fast Times at Ridgemont High (R)

Starring Sean Penn, Jennifer Jason Leigh, Judge Reinhold. Directed by Amy Heckerling.
Plot: A story of a group of California teenagers who enjoy malls, sex and rock 'n' roll.
Genre: Comedy, Drama, Romance
Rating: F5
Starlite Drive-In: (Screen 2) 11:45 Fri-Sat only

New This Week

Grace Unplugged (PG)

Starring AJ Michalka, Kelly Thiebaud, James Denton. Directed by Brad J. Silverman.
Plot: Grace Trey is the ideal Christian teen who is also a phenomenal singer. But at the tender age of 18, after she gets the music break of a lifetime and is thrust into the "real world" — her faith is put to the test.
Genre: Drama, Music
21st St Warren: 1:15, 4, 6:50, 9:40

New This Week

Gravity (PG-13)

Starring Sandra Bullock, George Clooney, Ed Harris. Directed by Alfonso Cuarón.
Plot: A medical engineer and an astronaut work together to survive after an accident leaves them adrift in space.
Genre: Drama, Mystery, Sci-Fi, Thriller
Derby Plaza Theatres: 1:35, 7:05; **Movie Machine:** 1, 3:45, 7:20 with 9:30 p.m. Fri-Sat; **Warren Oldtown:** 7, 9:40 (No Mon-Tue), 9:50 (3D) with 1 (3D) Sat-Sun and 3:45, 4:15 (3D) Fri-Sun and Wed; **21st St Warren:** 1:45 (3D, IMAX), 2:30 (3D), 4:15 (3D, IMAX), 5, 7 (3D, IMAX), 7:30, 9:30 (3D, IMAX), 10; **13th Ave Warren:** 1:10 (3D), 1:40, 2:30, 3:50 (3D), 4:20, 5:15, 6:30 (3D), 7, 7:50 (3D), 9:10 (3D), 9:50

Grown Ups 2 (PG-13)

Starring Adam Sandler, Kevin James, Chris Rock, David Spade. Directed by Dennis Dugan.
Plot: After moving his family back to his hometown to be with his friends and their kids, Lenny (Adam Sandler), finds out that when you have old bullies, new bullies, schizo bus drivers, drunk cops on skis, and 400 costumed party crashers — sometimes crazy follows you.
Genre: Comedy
Rating: F3
Starlite Drive-In: (Screen 1) 11:40 Fri-Sat only; **Palace West:** 1:30, 4:40, 7:05, 9:15 with 11:30 p.m. Fri-Sat

The Heat (R)

Starring Sandra Bullock, Melissa McCarthy, Demián Bichir. Directed by Paul Feig.
Plot: Upright 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
Palace West: 1:25, 4:25 (no Sun), 6:55, 9:20 with 11:45 p.m. Fri-Sat

Insidious: Chapter 2 (PG-13)

Starring Patrick Wilson, Rose Byrne, Barbara Hershey. Directed by James Wan.
Plot: The haunted Lambert family seeks to uncover the mysterious childhood secret that has left them dangerously connected to the spirit world.
Genre: Horror, Thriller
Rating: F4
Derby Plaza Theatres: 1:30, 3:55, 7 with 9:25 p.m. Fri-Sat; **Movie Machine:** 1:20, 4:15, 6:50 with 9:20 p.m. Fri-Sat; **21st St Warren:** 1:15, 4:20, 7:15, 10:15; **13th Ave Warren:** 12:50, 3:50, 6:40, 9:40

Instructions Not Included (PG-13)

Starring Eugenio Derbez, Karla Souza, Jessica Lindsey. Directed by Eugenio Derbez.
Plot: A man who has made a new life for himself and the daughter left on his doorstep six years ago finds his family

threatened when the birth mother surfaces.

Genre: Comedy, Drama
21st St Warren: 1:10, 4:10, 7:10, 10:10; **13th Ave Warren:** 12:30, 3:20, 6:40, 9:40

Lee Daniels' The Butler (PG-13)

Starring Forest Whitaker, David Oyelowo, Lenny Kravitz. Directed by Lee Daniels.
Plot: An African American's eyewitness accounts of notable events of the 20th century during his tenure as a White House butler.
Genre: Biography, Drama
Rating: F4
13th Ave Warren: 1, 4:30, 7:45

Metallica: Through the Never (R)

Starring Dane DeHaan, James Hetfield, Lars Ulrich. Directed by Nimród Antal.
Plot: Trip, a young roadie for Metallica, is sent on an urgent mission during the band's show. But what seems like a simple assignment turns into a surreal adventure.
Genre: Action, Music
21st St Warren: 6:55 (3D), 9:40 (3D)

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 best friends.
Genre: Animation, Adventure, Comedy, Family, Fantasy
Rating: F4
Palace West: 1:20, 3:50, 6:20, 8:40 with 11:10 p.m. Fri-Sat

Percy Jackson: Sea of Monsters (PG)

Starring Logan Lerman, Alexandra Daddario, Nathan Fillion. Directed by Thor Freudenthal.
Plot: In order to restore their dying safe haven, the son of Poseidon and his friends embark on a quest to the Sea of Monsters to find the mythical Golden Fleece while trying to stop an ancient evil from rising.
Genre: Adventure, Family, Fantasy
Rating: F2
Palace West: 1:55, 4:30, 7 with 9:30 p.m. Sun-Thu

Prisoners (R)

Starring Hugh Jackman, Jake Gyllenhaal, Viola Davis. Directed by Denis Villeneuve.
Plot: When Keller Dover's daughter and her friend go missing, he takes matters into his own hands as the police pursue multiple leads and the pressure mounts. But just how far will this desperate father go to protect his family?
Genre: Crime, Drama, Thriller
Rating: F5
Derby Plaza Theatres: 1:20, 4:20, 7:25; **Movie Machine:** 12:30, 3:30, 6:30 with 9:35 p.m. Fri-Sat; **Warren Oldtown:** 6:30, 9:40 with 12:30 Sat-Sun and 3:30 Fri-Sun and Wed; **21st St Warren:** 1:30, 5, 8:30; **13th Ave Warren:** 12:30, 3:45, 7:30

New This Week

Pulling Strings (PG)

Starring Laura Ramsey, Jaime Camil, Omar Chaparro. Directed by Pedro Pablo Ibarra.
Plot: A globe trotting U.S. embassy worker finds herself passed out in the streets of Mexico City just as she was set to leave for her next assignment, saved by a handsome Mariachi singer and single father whose visa she had just rejected.
Genre: Comedy, Romance
13th Ave Warren: 1:10, 4:10, 7:10, 10

see "Movies" page 15

“Corn maze” from page 2

found it, too, strangely light on the pumpkins. We got in line for the hay ride, and sat through a speech before the ride during which the owner of the farm explained why there were few to no pumpkins at his pumpkin patch. The crop got too wet, blah blah blah, they'd be ready soon, some back in two weeks. There was no mention of returning our \$12. Thankfully, the day was gorgeous and the hayride was relaxing as we prepared for what was SURE to be the highlight of our day, the CORN MAZE.

I don't know if you have been in a corn maze, but this one was impressively large and definitely maze-like. If we had followed the signs throughout, it would've taken us hours. Instead, we chose to turn around after about 10 minutes and spent the next 20 minutes finding our way out. No cutting through the corn, said the warning at the entrance, or you could be ejected from the property. Eventually, we found our way out and ejected ourselves from the property.

Somehow, this haywagon of disappointment added up to a nice day, and we even bought a few tiny, disappointing pumpkins. I now know that you cannot hide from your problems in a corn maze. In fact, being in a corn maze will quickly make you realize how few problems you have and how small they are compared to your desire to *get out of this fucking corn maze.*



★★★★★

Coming Up Short Captain Threeleg

centipedefarm.com 2013

by Jorts McDude
jmcdude@f5paper.com

So, take a second and think about all those weird and short songs by bands you like — you know, the songs that really stand out on _____'s albums because of their brevity.

Sometimes they're really funny because they're just bizarre little blasts that start and stop before you really register that the *last* song ended.

the better fare of the genre a run for its money anytime soon.

Where it's able to transcend mediocrity is in its lunatic food-obsessed creativity, and in its stunning visuals. Despite its overall cartoonish look, a lot of the animation has been very intricately orchestrated — check out how Chester V is animated in any scene he's in for a good example. The character is consistently in motion, yet given an odd visual sense of yoga serenity and flexibility. A lot of thought and development went

For example, Napalm Death's "You Suffer," the last song on side A of their 1987 gem *Scum*. It's in the Guinness Book of World Records as the shortest song ever written at 1.316 seconds. Anywho, that song's on Captain Threeleg's new one. So are a bunch of other short songs by Bad Brains, Agnostic Front, FYP, Negative Approach, Descendants, S.O.D., and others. There are 40 songs in juuust under 4 minutes. Songs fly past you so fast, by the time you get over your initial reaction of "Holy shit, that sounds like _____," four songs have passed and you forgot what song you were trying to figure out Captain Threeleg was playing 3 seconds ago.

For example, Negative Approach's "Pressure," which ranges from anywhere between 13 and 35 seconds the way they play it, gets boiled down to an extremely succinct EIGHT seconds. Maybe the weirdest song on here is their cover of S.O.D.'s song "Diamonds and Rust," which I'm pretty sure is not in any way related to the Joan Baez song of the same name, but it gets stretched from 2 seconds (on S.O.D.'s *Speak English or Die*) to 15 seconds on *Coming Up Short*.

So, if you want to listen to 40 fast as fuck punk songs in under the time it would take to listen to one Drake song, this is as good a chance as any, I suppose.

into what you see on screen, and the movie's all the better for it.

Themes of the value of friendship and ecological responsibility are, of course, meant to hold this story afloat, and they likely will for the younger set, but the real gold here is in the wacky visual world and animation and the quirky, likable characters dropped in to interact with it.

Don't go in expecting it to be deep. Go in expecting to take joy in absurd creativity. That's really where the fun ultimately lies.

Turbo (PG)

Starring Ryan Reynolds, Paul Giamatti, Maya Rudolph. Directed by David Soren.
Plot: A freak accident might just help an everyday garden snail achieve his biggest dream: winning the Indy 500.

Genre: Animation, Family
Palace West: 1:45, 4:10, 6:25, 8:45 with 11 p.m. Fri-Sat

We're the Millers (R)

Starring Jennifer Aniston, Emma Roberts, Jason Sudeikis. Directed by Rawson Marshall Thurber.
Plot: A veteran pot dealer creates a fake family as part of his plan to move a huge shipment of weed into the U.S. from Mexico.

Genre: Comedy
Warren Oldtown: 7:30, 10:15 with 12:45 Sat-Sun and 3:45 Fri-Sun and Wed; **21st St Warren:** 1:05, 4:05, 7:10, 10:10; **13th Ave Warren:** 12:45, 3:30, 6:30, 9:15

Retro

The Wizard of Oz (PG)

Starring Judy Garland, Frank Morgan, Ray Bolger. Directed by Victor Fleming.
Plot: Dorothy Gale is swept away to a magical land in a tornado and embarks on a quest to see the Wizard who can help her return home.
Genre: Adventure, Family, Fantasy, Musical
21st St Warren: 1:05 (3D), 4 (3D)

“Cloudy” from page 12

(Andy Samberg), who really doesn't get anything interesting enough to do to justify his appearance in this outing except be the butt of a dumb guy joke or two.

The film also seems more obsessed with scatological humor than the usual offerings in the genre which, in a script sense, tends to turn up in films that seem to feel less inspired in their existence than their peers. And, granted, the plot for this one isn't exactly going to give

“Movies” from page 14

Retro

Re-Animator (R)

Starring Jeffrey Combs, Bruce Abbott, Barbara Crampton. Directed by Stuart Gordon.
Plot: A dedicated student at a medical college and his girlfriend become involved in bizarre experiments centering around the re-animation of dead tissue when an odd new student arrives on campus.
Genre: Horror, Sci-Fi
Warren Oldtown: 7, 10 Mon-Tue only

Riddick (R)

Starring Vin Diesel, Karl Urban, Katee Sackhoff. Directed by David Twohy.
Plot: Riddick finds himself up against an alien race of predators. Activating an emergency beacon alerts two ships.
Genre: Action, Sci-Fi, Thriller
Rating: F3
13th Ave Warren: 1:15, 6:45

New This Week

Runner Runner (R)

Starring Ben Affleck, Justin Timberlake, Gemma Arterton. Directed by Brad Furman.
Plot: When a poor college student who cracks an online poker game goes bust, he arranges a face-

to-face with the man he thinks cheated him, a sly offshore entrepreneur.
Genre: Crime, Drama, Thriller
Derby Plaza Theatres: 1:45, 3:55, 7 with 9:10 p.m. Fri-Sat; **Movie Machine:** 1:30, 4, 7:10 with 9:25 p.m. Fri-Sat; **Warren Oldtown:** 6:45 (No Mon-Tue), 7:30, 10:05 with 1, 1:15 Sat-Sun and 4:15 Fri-Sun and Wed; **21st St Warren:** 1, 1:50, 3:40, 4:30, 6:10, 7:15, 9, 10:15; **13th Ave Warren:** 12:50, 2, 3:40, 4:40, 6:20, 7:20, 9:10, 10:10

Rush (R)

Starring Daniel Brühl, Chris Hemsworth, Olivia Wilde. Directed by Ron Howard.
Plot: A re-creation of the merciless 1970s rivalry between Formula One rivals James Hunt and Niki Lauda.
Genre: Action, Biography, Drama, Sport
Warren Oldtown: 6:30, 9:50 with 12:30 Sat-Sun and 3:30 Fri-Sun and Wed; **21st St Warren:** 1, 2:15, 4:10, 5:15, 7:05, 8:15, 10; **13th Ave Warren:** 12:40, 1:30, 3:40, 4:50, 6:50, 7:50, 10

The Smurfs 2 (PG)

Starring Hank Azaria, Neil Patrick Harris, Jayma Mays. Directed by Raja Gosnell.
Plot: The Smurfs team up with their human friends to rescue Smurfette, who has been kidnapped by Gargamel since she knows a secret spell that can turn the evil sorcerer's newest creation — creatures called the Naughties — into real Smurfs.
Genre: Animation, Comedy, Family, Fantasy
Starlite Drive-In: (Screen 1) 9:45 Fri-Sat only

“Math” from page 6

speakers have an area of 31.4 sq. inches; multiplied by 8 is 251.2 sq. inches. Grand total of 2059.84 sq. inches (171.653333 sq. ft) of speakers. That means that DITD brought along roughly 1 sq. ft of speakers for every 49 sq. ft. of floor space.

I don't know how high the ceilings are in Kirby's, maybe 10 ft? Sure. So that means that Kirby's has a volume of 7,000 cubic feet, and therefore, 1 sq. ft. of speakers for every 4.9 cubic feet of Kirby's. I don't know how to calculate watts or ohms; otherwise I'd do that, too.

You wanna hear something weird? F5 photographer (and wearer of many other hats) Torin Andersen had been inside my house before I moved in. I guess he was friends with the kids who lived here before me who played in some band that did well enough in town. I'm not gonna tell you that band's name, because you've probably already been to my house, too, Dear Reader. They practiced in my basement. Well, not my basement, but what is *now* my basement. Whatever. So, I guess TJ from Plaguebot used to date the sister of the drummer for this band and he used to hang out over here, too. My neighbor hated the kids who hung out over here because they were loud and littered, which I think is pretty funny because I think my neighbor rules and also so does Plaguebot. I wonder if any Plaguebot songs were thought up in my basement.

“Reviews” from page 6

no time to promote / set times changed with no notice for whatever reason), the reason is basically that your band is terrible and nobody has told you. To not call attention to a lackluster performance is to promote mediocrity, and it's high fucking time we, as a city, acknowledge that doing so is not tearing something down, but strengthening our foundation and making quality a true focus of art.

In a game of soccer for first graders, everybody is learning something new and everybody is adorable and it's funny watching the goalie sit down in the box and watch the ball whiz right past them or whatever. But it is the parents who sign their kids up for it. The thing about rock 'n' roll is that being involved is totally voluntary and it's (mostly) made by adults on a voluntary basis. Bands that play out (presumably) don't do so because their folks booked them a show; they do it because they think they're ready. And in doing so, their value becomes open for debate.

I understand that my voice is but one in a crowd, but I'm the guy with a pen. You're certainly welcome to write reviews, too, and I encourage you to do so. Send them over to editor@f5paper.com but be aware that hucksters are pretty easy to spot and bullshit will not be tolerated. Dear Reader, you are not an idiot and you do not deserve to be treated as such. You deserve honest and candid reviews on records and shows, without sugar-coating sweetness. Quit that shit.

Events

>GET LISTED

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

ARTS

Friday, October 4

Exhibit: "Two Painters: Alison Mary Kay, Frank Shaw"

Fri., Oct. 4 to Fri., Nov. 1
@Butler County Community College, 901 South Haverhill Road, El Dorado.

Art Exploration Lecture Series—"The Art of Photography"

12:15 p.m. Presented by Glenn Fillmore. Free. @CityArts, 334 N. Mead.

Reception: "Two Painters: Alison Mary Kay, Frank Shaw"

6 p.m. @Butler County Community College, 901 South Haverhill Road, El Dorado.

Wichita Art Chatter

6 p.m. Dinner available following program at The Muse. For dinner reservations call 268-4973. Free. @Wichita Art Museum, 1400 W. Museum Blvd.

Saturday, October 5

Art on the Trail

10 a.m. Enjoy watching the beauty of nature take shape on canvas as the artists transform their vision into artwork. All ages. Free. @Great Plains Nature Center / Chisholm Creek Park, 6232 E. 29th N.

Tuesday, October 8

EDITOR'S PICK

CreativeRush School of Street Smarts: Free Frames

7 p.m. Refresh the frames you live with to free your imagination with Eleonore Verfallie. @The Labor Party, 216 N. Mosley.

Saturday, October 12

ARTAID 2013: A Benefit for Positive Directions

7 p.m. VIP and Runway tickets available thru the Positive Directions offices at 414 S. Commerce or by calling 263-2214. \$65-\$75. @The Cotillion, 11120 W. Kellogg.

Ongoing

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.

The Wichita National All Media Craft Exhibition

Fri., Aug. 23 to Sun., Oct. 13
5 p.m. @The Wichita Center for the Arts, 9112 E. Central.

Nature's Toolbox: Biodiversity, Art and Invention

Sat., Aug. 31 to Sun., Dec. 15
@Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Exhibition: "Under New Management"

Wed., Sept. 11 to Sun., Dec. 15
@Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Exhibition: "Vital Signs: New Media Art from the San Jose Museum of Art"

Sat., Sept. 14 to Sun., Jan. 19, 2014
Vital Signs focuses on recent new media art that links people and the natural world. @Wichita Art Museum, 1400 W. Museum Blvd.

Exhibition: Jose Alvarado

Mon., Sept. 16 to Fri., Oct. 11
This exhibition showcases the biomechanics of art. @Friends University Riney Fine Arts Gallery, 2100 W. University.

Exhibition: "The Genius of Chuck Jones"

Thu., Sept. 19 to Sat., Oct. 19
@The Gallery at ARTWORKS, 7724 East Central.

Exhibition: Chiyoiko Myose, "Scenes of Threads, Paintings and Installation Art"

Fri., Sept. 20 to Sat., Oct. 12
@The Fiber Studio, 418 S. Commerce.

Exhibition: Martha Wherry, "Sendito de Tres"

Thu., Sept. 26 to Wed., Oct. 23
Also featuring blown glass by Robin Lies. @Gallery XII, 412 E. Douglas.

Exhibition: Carlos A. Soto, "Simpler Times"

Fri., Sept. 27 to Sat., Oct. 26
@CityArts, 334 N. Mead.

Exhibition: Christina Rodriguez, "Cosmic Soup"

Fri., Sept. 27 to Sat., Oct. 26
@CityArts, 334 N. Mead.

Exhibition: The Clique, "Cosmic Shadow"

Fri., Sept. 27 to Sat., Oct. 26
@CityArts, 334 N. Mead.

Exhibition: Artists of Envision, "Tactile Vision"

Fri., Sept. 27 to Sat., Oct. 26
@CityArts, 334 N. Mead.

Exhibition: Eric Carbrey, "2 x 2 x 2"

Fri., Sept. 27 to Sat., Oct. 26
Geometric paintings created as an artistic formula on wood panels. @CityArts, 334 N. Mead.

Exhibition: Enamel Group Show "Timeless Traditions, New Fire"

Fri., Sept. 27 to Fri., Oct. 18
@Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick.

ARTS: CALL FOR ENTRIES

Thursday, August 8

Call for Artists: "Care to Dance?" Ballroom

Thu., Aug. 8 to Tue., Nov. 19
"Care to Dance?" Ballroom is seeking local artists to have their work displayed throughout the fall. The large venue is already set up for paintings and there is plenty of floor space for 3D works. If interested contact either Courtney Toben 209-5115 or courtney@caretodance.net or Steven Bohling 409-4597 steven@caretodance.net @Care to Dance Ballroom and Latin Dance Studio, 1019 W. Douglas.

CLASSICAL MUSIC

Saturday, October 5

An Evening with Samuel Ramey

7:30 p.m. International opera star and Wichita State alumnus Samuel Ramey will appear in concert with the WSU Symphony Orchestra. Call 978-3233 or visit www.wichita.edu/fineartsboxoffice for tickets. \$7. @Wichita State University, 1845 Fairmount.

Sunday, October 6

Rising Star Showcase: Asiya Korepanova

3 p.m. The critically acclaimed classical pianist will perform in Wiedemann Hall at WSU. For tickets call 978-3233 or see the College of Fine Arts Box Office online. \$3-\$7. @Wichita State University, 1845 Fairmount.

Tuesday, October 8

WSU Symphonic Wind Ensemble and Chamber Winds

7:30 p.m. This concert will take place at Miller Concert Hall at WSU. For tickets call 978-3233 or visit the College of Fine Arts Box Office online. \$3-\$7. @Wichita State University, 1845 Fairmount.

FILM

Friday, October 4

October Cult Film Series: Child's Play

Fri., Oct. 4 to Sat., Oct. 5
This film series is a benefit for the L.A.P.P. Animal Shelter. \$3.50. @Palace Theatre West, 535 S. Ridge Road Circle.

Saturday, October 5

"True Grit" Double Feature

12:15 p.m. Watch John Wayne's 1969 film adaptation of "True Grit," followed by the 2010 Jeff Bridges version. Free. @Century II, 225 W. Douglas.

Monday, October 7

EDITOR'S PICK

October at the Oldtown Horror Festival: Re-Animator

Mon., Oct. 7 to Tue., Oct. 8
This film series is a benefit for L.A.P.P. Animal Shelter. \$5. @Old Town Warren, 353 N. Mead.

FOOD & DRINK

Tuesday, October 8

Wine 101

6 p.m. Instructor Whitney Post will guide students through the different wine-producing regions of the world, grape varieties, history, common misconceptions and vocabulary. There will also be a tasting of six different wines. Must be 21. \$45 for members, \$55 for non-members. @The Wichita Center for the Arts, 9112 E. Central.

Classics on Tap: A Beer Dinner with Wichita Symphony Orchestra Conductor Daniel Hege

6:30 p.m. Join Maestro Daniel Hege for a four-course beer dinner as he talks about the Symphony's upcoming October programs. Tickets will be sold at <https://classicsontap.eventbrite.com/> Must be 21. \$35-\$40. @Public at Brickyard, 129 N. Rock Island.

LITERARY

Friday, October 4

Writing Now/Reading Now: Alice McDermott

5:30 p.m. WSU Reading series with National Book Award winner Alice McDermott. Free. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Saturday, October 5

Robin Marty, "Crow After Roe"

12:30 p.m. Robin Marty is the Senior Political Reporter for RH Reality Check. She will be signing copies of her book, which will be available for purchase. @Watermark Books & Cafe, 4701 E. Douglas.

Eric Pierpoint, "The Last Ride of Caleb O'Toole"

3 p.m. @Watermark Books & Cafe, 4701 E. Douglas.

Monday, October 7

EDITOR'S PICK

Chuck Palahniuk's Adult Bedtime Stories

7 p.m. This event with the acclaimed author will include tons of prizes, games, a sure-to-shock story and an audience Q & A session. \$24.95 plus tax. @CAC Theater, Rhatigan Student Center, Wichita State University.

Tuesday, October 8

Maura McEaney, "Willard Garvey: An Epic Life"

7 p.m. Maura McEaney presents and signs copies of "Willard Garvey: An Epic Life." @Watermark Books & Cafe, 4701 E. Douglas.

Wednesday, October 9

Paul French, "Midnight in Peking: How the Murder of a Young Englishwoman Haunted the Last Days of Old China"

7 p.m. Paul French presents and signs copies of his new book. @Watermark Books & Cafe, 4701 E. Douglas.

SPECIAL

Saturday, October 5

Woofstock 2013

Saturday, October 5 \$5 general admission. @Sedgwick County Park, 6300 W. 13th.

EDITOR'S PICK

Blast To The Past: Wichita-Sedgwick County Historical Museum Block Party

12 p.m. Free special event featuring many of Wichita's food trucks, antique cars, live music and museum tour. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

Tuesday, October 8

"The Affordable Health Care Act and You" Town Hall Meeting

6:30 p.m. @Eugene M. Hughes Metropolitan Complex, 5015 E. 29th St. N.

John Edward: Psychic Medium

8 p.m. \$49-\$69. @Orpheum Theatre, 200 N. Broadway.

Thursday, October 10

Junior League of Wichita's 10th Annual Holiday Galleria

Thu., Oct. 10 to Sun., Oct. 13
@Century II, 225 W. Douglas.

THEATER & DANCE

Friday, October 4

"How to Look at Dance"

Fri., Oct. 4 to Sun., Oct. 6
The dancers will then perform two ballets – the historic "Les Sylphides" and "Contemporary Ballet" by Stan K. Rogers. Friday-Saturday start time is 7:30, Sunday is 2. For more information call 295-5677. \$13 for seniors and students, \$16 for adults. @Friends University Riney Fine Arts Gallery, 2100 W. University.

Friends University Fall Ballet

7:30 p.m. \$13-\$16. @Friends University Riney Fine Arts Gallery, 2100 W. University.

Saturday, October 5

MET Live: Tchaikovsky's Eugene Onegin

12 p.m. \$12-\$23. @Louise C. Murdock Theatre, 536 N. Broadway.

MOMIX: Botanica

7:30 p.m. Known internationally for presenting work of exceptional inventiveness and physical beauty, MOMIX is a company of dancer-illusionists under the direction of Moses Pendler. \$29.50-\$49.50. @Orpheum Theatre, 200 N. Broadway.

Thursday, October 10

Doc MacDougal's Miraculous Melodrama

Thu., Oct. 10 to Sat., Oct. 12
Dinner will be served at the Saturday performance only. Thursday and Friday doors open at 6:30, Saturday doors open at 5:30, with dinner at 6. Thursday-Friday \$10 youth, \$12 adults, Saturday Dinner Theatre \$22 youth, \$24 adults. @Old Cowtown Museum, 1871 Sim Park Dr.

Learned Ladies

Thu., Oct. 10 to Sun., Oct. 13
For showtimes and ticket info call 978-3233 or visit the College of Fine Arts Box Office. \$6-\$10. @Wichita State University, 1845 Fairmount.

Ongoing

The 25th Annual Putnam County Spelling Bee

Fri., Sept. 6 to Sat., Nov. 2
Visit Cabaret Old Town's website for showtimes and ticket information. Or call 265-4400. \$20. @Cabaret Old Town, 412 1/2 E. Douglas.

Admiral Windwagon, Vampire Hunter

Thu., Sept. 12 to Sat., Nov. 2
Visit mosleystreet.com or call 263-0222. @Mosley Street Melodrama, 234 N. Mosley.

Cats

Sun., Sept. 15 to Sat., Oct. 12
Visit crownuptown.com or call 612-7696. @Crown Uptown Professional Dinner Theatre, 3207 E. Douglas.

One Man, Two Guv'nors

Thu., Sept. 19 to Sun., Oct. 13
Visit forumwichita.com or call 618-0440. @The Forum Theatre, 147 S. Hillside.

ASTROPOOP!

THE SKINNY ON YOUR WEEK
by Diviner Mme Zanzibird

Aries: (March 21 — April 19)
Week rating: F3
You'll make a killing by selling home-made stuffed jalapenos at football games. This week: Call your mother and your lawmakers.

Taurus: (April 20 — May 20)
Week rating: F2
Once you recover from the digestive effects of last week's chili cook-off, you'll have the energy to petition the city to create a vegetable soup cook-off. This week: Avoid those jalapeno poppers at the concession stand.

Gemini: (May 21 — June 21)
Week rating: F4
You can justify filling your lawn with debris thanks to Halloween trash bags. This week: Treat your friend to a birthday cake shake.

Cancer: (June 22 — July 22)
Week rating: F5
Fall in love with fall, and a cute new vendor at the antique mall. This week: Fund a friend's scientific research.

Leo: (July 23 — Aug. 22)
Week rating: F3
Friends don't let friends play with malfunctioning nail guns. This week: Ask Samuel Ramey to sign your program after the symphony concert.

Virgo: (Aug. 23 — Sept. 22)
Week rating: F1
Yes, it's time to remove your Walnut Valley Festival bracelet. This week: Take a friend to the hospital after he shoots himself with a nail gun.

Libra: (Sept. 23 — Oct. 23)
Week rating: F5
I know it's your birthday, but you'll regret that birthday cake shake. This week: Help an Aries locate a reputable jalapeno supplier.

Scorpio: (Oct. 24 — Nov. 21)
Week rating: F3
Your year-round obsession with pumpkin is finally socially acceptable. This week: Soothe your soul with a bowl of Spaghetti-O's.

Sagittarius: (Nov. 22 — Dec. 21)
Week rating: F3
Once you realize how low the cost of oatmeal is per serving, you'll leap into the new Pay Off My Credit Card/Oatmeal Weight Loss Diet. This week: Flirt at the antique mall.

Capricorn: (Dec. 22 — Jan. 19)
Week rating: F1
Rejoice! It's finally time to unpack your fashionable plaid flannel shirts from storage. This week: Console a friend who is having a hard time post-Walnut Valley Fest.

Aquarius: (Jan. 20 — Feb. 18)
Week rating: F4
You'll find bliss by carving pumpkins this weekend. This week: Write your lawmakers every day until they fund the federal budget.

Pisces: (Feb. 19 — March 20)
Week rating: F5
You'll meet your new best friend while watching a soccer match at the Monarch. This week: Study the effects of Spaghetti-O's on the immune system.

Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: I'm a Mexican-American Catholic that is really upset about something I saw after Mass last night. As I waited for my son to come out of Confirmation class (yes, I had already attended Mass myself), I noticed something really odd. I saw a grocery cart parked by a curb. It was odd because it was filled with all those things a vendor sells at parks. Then I noticed another weird thing...some lady setting up a little table by the front doors of the church with assorted items to sell. WOW! Was I really seeing this? What is going on with people? Have we become so desperate for money we are now hitting up churches like we do parks? I'm not sure if you have seen or heard of this before. I was really offended by this. I am also struggling financially like so many. I live paycheck to paycheck but

I still don't think I could resort to this. I felt it was tacky and just adds to the stereotypes we already have to deal with. What do you think of this?

Dazed and Confused Mexican

Dear Wabette: You have issues with working-class folks trying to make a buck after Mass, thinking it is tacky. You know what else is tacky? A Catholic Church hierarchy that allowed priests to rape boys and girls for decades and not only did nothing to stop it, they protected said pedophiles from the cops and joined their congregants in smearing victims and critics who pointed out the obvious — priestly pedophilia no es bueno. And guess what? More than a few of those victims were — you guessed it! — Mexicans. But since the Church has done such a masterful job of brainwashing Mexican Catholics into believing



ASK A MEXICAN!

that speaking out against the hierarchy is speaking out against God, our raza in the States has universally remained silent about this sex-abuse scandal — hell, you still see Latino politicians and immigrant-rights activists asking for the blessings of *pendejos* who should be spending life in prison for their cover-ups. Pray to God, pray to La Virgen de Guadalupe, even to La Santa Muerte if you must — but any Mexican who still gives money to the Church might as well also donate to *la migra*.

I know why the Mexican man digs in the trashcan: He can't believe what Americans throw away. My mom was from Northern Ireland and we got many treasures over the years from walking past our neighbors' trashcans. She grew up

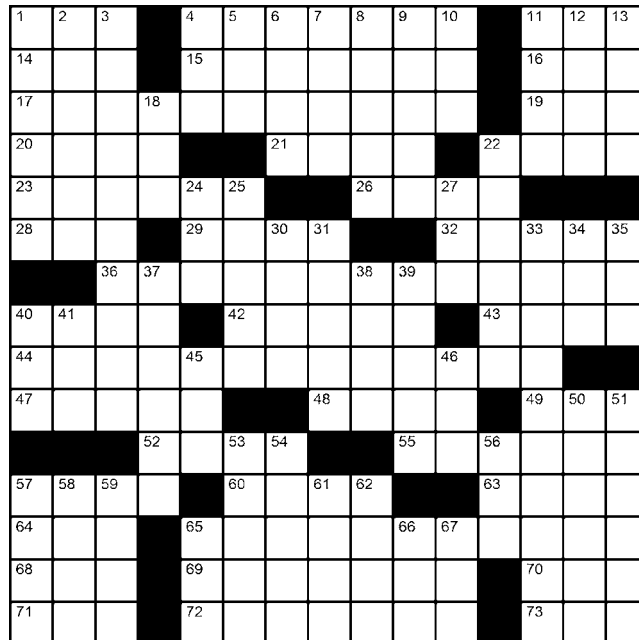
see "Mexican" page 18

Jonesin' Crosswords "Thinking of View" — so listen carefully.

by Matt Jones

ACROSS

- 1 AMA members
- 4 Defiant stayer's stance
- 11 Race participant?
- 14 Black Eyed Peas singer will. ____
- 15 Place for a friend to crash
- 16 SOS part
- 17 Bed linen where bad stuff goes on?
- 19 Hosp. diagnostic
- 20 "____ fair in love and war"
- 21 Smooth fabric
- 22 Random link from some stranger, say
- 23 Late comedian Phyllis
- 26 Island show
- 28 Planner square
- 29 "West Side Story" actor Tambllyn
- 32 Site to search for stomach remedies
- 36 Drinkware crafted between the mountains?
- 40 "In ____ of flowers..."
- 42 Clearer, as the sky
- 43 "Silver Spoons" actress Gray
- 44 What sports car engines have?
- 47 Put at, as a price
- 48 Sinn ____
- 49 "But ____ Cheerleader" (Natasha Lyonne movie)
- 52 "The Georgia Peach"
- 55 "Primal Fear" actor Edward
- 57 Roo, for one
- 60 Disaster relief org.
- 63 Better Than ____
- 64 Major miner concern?
- 65 Technical genius at filmmaking?
- 68 Animation studio drawing
- 69 D, E and F, but not F#, on a piano



- 70 Quit fasting
- 71 Daily ____ (political blog)
- 72 Instant coffee brand
- 73 Common omelet ingredient

DOWN

- 1 Total one's totals?
- 2 Mexico's national flower
- 3 Reason for insoles, maybe
- 4 "Was ____ das?"
- 5 Pursue with passion
- 6 Deep-sixes, to a thug
- 7 Language spoken in "Avatar"
- 8 Government IOU of sorts
- 9 Lizard that pitches insurance
- 10 Kind of poem
- 11 Easy win
- 12 A psychic may claim to see it
- 13 Barber's quick job
- 18 Adult ed. course
- 22 "Jackass" crewmate once on "Dancing with the Stars"
- 24 Pitching stat
- 25 Rough game on a pitch
- 27 Abbr. in personal ads
- 30 Toby Keith's "Red ____ Cup"
- 31 Tobacco type
- 33 Event where 13 is a good

LAST WEEK'S ANSWER



- number
- 34 1051, to Caesar
- 35 Opium lounge
- 37 Utter madness
- 38 Late golfer Ballesteros
- 39 Senator Hatch
- 40 Jazzophile's collection, often
- 41 Detroit suburb Grosse ____
- 45 General ____'s chicken
- 46 "Bed-In" participant
- 50 Pat of "The Karate Kid"
- 51 Headwear of yore
- 53 Bingo call
- 54 Jeff who bought the Washington Post in 2013
- 56 Court judge
- 57 Sporty stereotype
- 58 Brand with a "Triple Double" variety
- 59 Slippery critters
- 61 "Walking in Memphis" singer Cohn
- 62 Coloratura's offering
- 65 Earn a title
- 66 Cool, to the Fresh Prince
- 67 Suffix for sugars

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School time is theater time

Tomorrow's theater artists can be found today at Wichita's universities.

by Anne Welsbacher
awelsbacher@f5paper.com

Wichita State University opens its main stage theater season next week with *The Learned Ladies*, running Oct. 10-13 in Wilner Auditorium. (Call (316) 978-3233 or visit wichita.edu/fineartsboxoffice for more about this show and a refresher course on the 2013-14 season.) Meanwhile, across the river, Newman University and Friends University offer rich seasons ahead.

At Newman, *How the Dog Runs*, the world premiere of an original play also opening Oct. 10, opens a season that includes a couple of multishow festivals: *How the Dog Runs*, by Dan O'Neil (Oct. 10-13); *Into the Woods*, by Stephen Sondheim and James Lapine (Nov. 21-24), the 24-Hour Theatre Project (Jan. 25); *Iphigenia*, by Euripedes (Feb. 27-March 2); and the One-Act Festival (April 10-12). All shows are in the De Mattias Fine Arts Center. Call (316) 942-4291, ext. 2486 or visit newmanu.edu.

At Friends, the season continues with, this month, a new adaptation of the Jekyll and Hyde story: *Dr. Jekyll and Mr. Hyde*, by Jeffrey Hatcher (Oct. 24-27); an evening of one-acts directed by students (Nov. 15-16, free); *The Wakefield Mysteries*, by Adrian Henri (Jan. 23-26, 2014); *The Chalk Garden*, by Enid Bagnold (February 21-24, 2014); and a theater student showcase (April 9-10, 2014, also free). All shows are in Riney Fine Arts Center. Call (316) 295-5537 or visit friends.edu/theater.

But wait, there's more

Cats continues at the Crown Uptown through Oct. 19. Visit crownuptown.com or call (316) 612-7696.

And later in October, a rash of openings hit Wichita theaters, among them Kechi Playhouse, with *Copper Penny* (its summer season's closing show), another installment of *Doc MacDougal's Miraculous Melodramas* at Cowtown-Empire House, Wichita Community Theatre's *The Zombie*, and Shakespeare's *Macbeth* at Guild Hall Players. Happy autumn!

**ALSO PLAYING:
OCT. 3 TO OCT. 16**

- *One Man, Two Guvnors*, Forum Theatre, Thursday-Sunday, continues through Oct. 13; visit forumwichita.com or call (316) 618-0444.
- *Copper Penny*, Kechi Playhouse, Thursday-Sunday, Oct. 3-27; visit kechiplayhouse.com or call (316) 744-2152.
- *Doc MacDougal's Miraculous Melodramas*, Cowtown-Empire House Theatre; Oct. 11-13; visit cowtown.org or call (316) 219-4849.
- *Cats*, Crown Uptown, Thursday-Sunday, continues through Oct. 19; visit crownuptown.com or call (316) 612-7696.
- *25th Annual Putnam County Spelling Bee*, Cabaret Oldtown Theatre, Thursday-Saturday, continues through Nov. 2; visit cabaretoldtown.com or call (316) 266-4400.
- *Admiral Windwagon, Vampire Hunter*, Mosley Street Melodrama, Thursday-Saturday; continues through Nov. 2; visit mosleystreet.com or call (316) 263-0222.
- *Moon Over Buffalo*, McPherson College (north of Wichita), continues through Oct. 5; visit mcpherson.edu/academics/performingarts.php.

at street corners for a living.

Why did all the conquerors come from Europe? And why were Africans conquered as slaves, instead of Latinos? Are we more rebellious, and not easy to control?

Latina Grrl

DearWabette: Latinos not slaves? Look at Mexican Catholics.

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/



PHOTO BY TORIN ANDERSEN

WAKING THE SHRUBBERY: Tuscon's Sleep Like Trees at John Barleycorn's.

Hustlin' with the Sleep Like Trees duet

Live guitar wrestling on stage at Barleycorn's.

by Torin Andersen
tandersen@f5paper.com

Monday, Sept. 23, John Barleycorn's hosted Sleep Like Trees, a duet from Tuscon, along with locals Postboy and Mike Adams doing solo versions of Bergeron tunes.

Before the show I got to chat with SLT a little about how their tour had been going. Almost immediately they spoke of showing up to a venue with locked doors and how the band then hit the streets looking for a last minute show and actually scored a DIY living room show. Then getting to play not far from Riot Fest in Denver, they got to meet Japandroids, another rock duet but from Canada, who stayed to watch SLT and hung out with them after their performance. All of this within their first week out adventuring through the Midwest.

Postboy started the night off. A young four-piece and fairly new to the scene, Postboy is catchy and tight. Headed by Davy Trechak on vocals and guitar, this band is heavy on rhythm and melody. Having only been playing together since April of this year, it was surprising how together the rhythm section is. (I later found out they're brothers — of course they are tight.)

Sleep Like Trees played in between the two local bands. SLT are monsters and totally dominate their instruments. This being their first tour, I hope they have a good supply of calories if they're

going at it like that every night. SLT, while very melodic, appear as though they are wrestling each guitar loop and drum fill like they just found a beast in need of conquer. These jams are behemoth works of tension and release.

SLT weave together tunes that would escalate mood and anxiety through the use of a lot of odd time signatures modulating meter-change to meter-change all while slipping in some of the best grooves I've seen laid down at Barleycorn's. With song titles like "1.21 Jiggawatts" and the quote from the stage, "When we hit 88 miles per hour, you're going to see some serious shit," SLT have a genuine sense of humor and a desire to connect with the crowd as evidenced by their remark after the first song, "Hey guys, we are Sleep Like Trees. We have eight more songs left. Text your friends and tell them to get down here."

Closing out the night, Mike Adams took the stage by himself to play Bergeron songs. It was eye-opening and strange getting to see what a singer/guitar player sounds like when the rhythm section is removed. Adams played at full band volume and sang every syllable with such intensity that from the bathroom it sounded like there may have been a kick drum in the mix emphasizing each consonant.

After Adams finished I hoped to chat with SLT a bit more and hear some more stories but found out they were going to drive to Kansas City that night, no doubt looking for more adventure that will turn into even more great storytelling the next time SLT comes back through Wichita. Until then, check them out on bandcamp.com and listen to their newest release, *You're Alright*.

"Mexican" from page 17

dirt-poor and could not believe all the things Americans would waste and throw away. She honestly felt it was sinful. I dug through trashcans myself and had several yard sales over the years, which helped put me through college.

Mary in Oregon

Dear Gabacha: Gracias for answering your own *pregunta* so thoughtfully — please don't do it again, lest I get reduced to spinning *tejanas* on my finger

Lines of *Island* beg to be read

by Anna Perleberg Andersen
aandersen@f5paper.com

Kevin Barry's first novel, *City of Bohane*, a near-future tale told in an invented vernacular, was published in his native Ireland in 2011 and here in spring 2012, to accolades both critical — such as Pete Hamill's *New York Times Book Review* piece, which led many a Grand Central Terminal commuter to pick it up at the bookstore where I then worked — and financial: earlier this year, he won the IMPAC Dublin Literary Award, one of the world's richest literary prizes at €100,000 (\$162,000). One of the stories from his collection *Dark Lies the Island* — "Beer Trip to Llandudno" — received the *Sunday Times* Short Story Award — £30,000 (\$50,000), the largest prize for a single short story in the world.

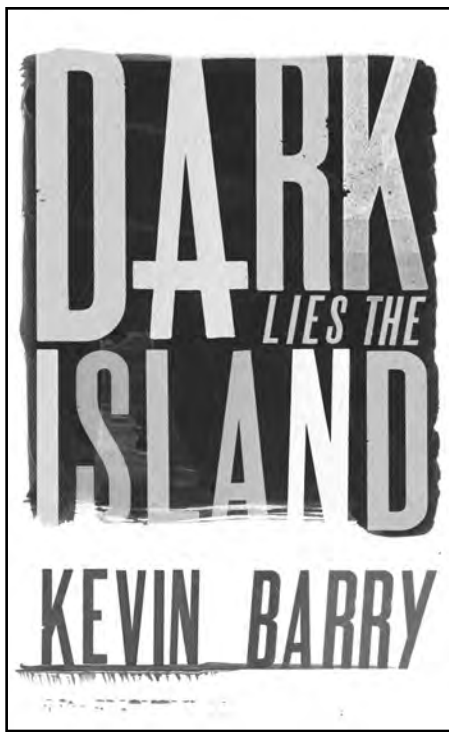
What I'm getting at here is that the dude's got cred.

And in my humble way, I'd like to add to it, because yeah, these are some of the best short stories I've read in a while.

I'm a sucker for voice, and for authorial empathy, and it's at these that Barry excels.

I've recently become the kind of person who dog-ears pages (don't tell my librarian sister!), and so I marked many, many good lines, rhythmic and witty and wise, begging to be read aloud.

Some passages are harrowing: "There are wolves in our valley — this is what Doctor Sot knew. We do not know when they will attack us but attack us they surely will, with their hackles heaped and drool sheering



from between their yellow teeth" ("Doctor Sot").

Some, hilarious: "[T]here had never been a shortage of poets out there. Every last crooked rock of the place had at some point seated the bony arse of some hypochondriacal epiphany-seeker" ("Fjord of Killary").

Most of the stories manage both,

sometimes in the same sentence, like the opener of "Wifey Redux": "This is the story of a happy marriage but before you throw up and turn the page let me say that it will end with my face pressed hard against the cold metal of the Volvo's bonnet, my hands cuffed behind my back, and my rights drowned into my ear."

Or the gorgeous title story, about a self-harming young woman spending her year off from school in a holiday home built by her father, "a radical architect who had reinterrogated the concept of walls."

Barry deftly describes her dark urges: "She cut for the red vibrancy, for feeling. See the royal red army march in jagged lines down the pale hillside."

Beautiful as these lines are, they also illustrate Barry's profound understanding of and love for his characters. Most of his protagonists are, more or less, losers — the drunken surgeon of "Doctor Sot," the petty-criminal brothers of "White Hitachi," or the members of the Merseyside branch of the Real Ale Club, "shaped like those chaps in the warning illustrations on cardiac charts," in the well-worth-the-money "Beer Trip at Llandudno."

But they are all allowed depth of feeling, small dignities, the momentary and meaningful triumphs that make up the full range of human experience.

Prize juries and the *New York Times Book Review* don't always get it right (for instance, the latter's charming tendency to review twice as many books by male authors as female). In Kevin Barry's case, however, I'll wholeheartedly back their play.

Wolfsmund has real teeth

by Chris Andersen
candersen@f5paper.com

You would think that a comic that opens with a man being beheaded would have very little to prove, but it isn't until the end of the first chapter that you realize that this story has some real teeth. Throughout the first volume of Mitsuhsa Kuji's *Wolfsmund*, the rug gets pulled out from you in the most brutal ways over and over again, each time like a punch to the gut.

Each chapter in this volume plays as an individual episode, establishing the stakes for what I assume will come later in the series (eventually to be comprised of four volumes), and these stakes are high, indeed. In olde-timey Switzerland (I'm bad at history, so let's call it crossbow-and-platemail Switzerland), the independent states are lorded over by the oppressive Austrian government, who have seized control of all the safe passages through the Alps into Italy. One such passage is blocked by the titular fortress, Wolfsmund, where its sadistic bailiff, Wolfram, controls all comings and goings with an iron fist. The narratives here mostly con-

cern themselves with Swiss rebels trying to sneak their way into Italy, only to be met by Wolfram's sadistic smile. For me, these chapters mirror the structure of a horror movie franchise, where each one has separate protagonists but with the villain serving as the through line.

This horror franchise structure frees up Mitsuhsa to make her comic as nasty as she wants. It does however have the same downside of horror franchises, which is that, after a while, you get the impression that this isn't really going anywhere. This volume seems mostly concerned with establishing the setting and tone for the narrative arc that I assume is to come, and it isn't until the final chapter that it feels like any progress is made.

Luckily, Mitsuhsa paces everything so tightly and draws so well, that it never really wears out its welcome. She works in an assured but sketchy style that gives the action an immediacy and vibrancy. The jagged edge to her lines make you feel every crossbow bolt. Hopefully, this volume will serve as an overture for the larger work to come where Mitsuhsa can continue to explore Wolfram's dark side until, I assume, there will be some sort of comeuppance?



>READ IT

Title: *Dark Lies the Island*

Author: Kevin Barry

Publisher: Graywolf Press

Price: \$24 (hardcover), \$10.99 (ebook)

ISBN: 9781555976514 / 9781555970826

>READ IT

Title: *Wolfsmund Volume 1*

Author: Mitsuhsa Kuji

Price: \$12.95

Publisher: Vertical

ISBN: 978-1935654759

Ruin Value not as impressive as its title

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

The mystery / thriller novel is one of those genre types that seems as if it would be easy to pull off, especially something as iconic as the hardboiled detective story. But people forget just how talented and innovative the originators of the type, like Dashiell Hammett and Raymond Chandler, really were and how much their imitators rely on their template to succeed.

In *Ruin Value*, J. Sydney Jones makes an admirable effort to mix things up by setting the story in postwar Nuremberg, against the backdrop of the chaos of the time and the upcoming war crimes trials. (In case you were wondering, "ruin value" is the idea, popularized by Nazi architect Albert Speer, that a building ought to be designed so that it will still be pleasing to the eye a thousand years from now when it is in disrepair. How the phrase relates to the themes of the book is unclear.) The protagonist, Captain Nathan Morgan, is a Jewish American soldier, late of the OSS, who has been tasked with tracking down a mysterious killer, who is stalking the streets of the bombed out city, killing people and leaving behind inscrutable clues coded into torn out book pages.

Morgan is joined in his search by intrepid cub reporter Kate, and disgraced German detective Beck, as they struggle to discover the motives of the elusive killer: it might be simple gang related warfare, a protest against the upcoming trials, or something more obscure still.

Ruin Value is a competent enough

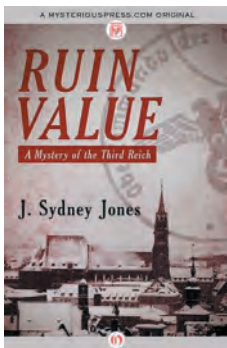
thriller, and runs the story through its paces in a workmanlike manner, making sure the plot is sufficiently convoluted, but not confusing, and that the characters' backstories are appropriately conflicted, and their interactions fraught with enough drama to be interesting.

Unfortunately, it's never more than decent. The characters are all pretty standard types. The inevitable romance between Morgan and Kate works just as one might expect, with a perceived betrayal and later reconciliation, which

lets both participants off the hook much too easily. The reader never gets the sense that things might just go horribly wrong, that the heroic detective might not win the day in the end, that in fact there might be real and impactful consequences for anyone's actions.

It's not that there is any phrase or moment to which the reader can point and declare, "This is it. This is where the book failed." There is no such moment. The prose, while occasionally leaning toward the purple, is mostly organic and natural, as is the dialogue. The plot flows smoothly, if a bit too easily, with complications and reversals being overcome with less difficulty than might be expected. The characters are believable, though a bit on the stereotypical side.

It's just that there is a pervasive, if subtle, sense of artifice about the whole project. It feels a bit too constructed and put together just so, built rather than discovered. It feels written. As a result, the reader can guess the solution to the final mystery well before the author might have intended.



>READ IT

Title: *Ruin Value*

Author: J. Sydney Jones

Publisher: MysteriousPress.com / Open Road Integrated Media (Oct. 1, 2013)

ISBN: 9781480426870

All this isn't to say that *Ruin Value* is not an enjoyable read. It is, as far as it goes. The story is engaging, and the setting in postwar Germany is an intriguing one that hasn't been exploited too often before.

One just wishes that it were more

intense, that the interpersonal relations, motives, and consequences were more vivid and real. It's worth a read, especially for World War II buffs because of the extensive research the author seems to have done, but it just isn't that memorable.

ART FAIR 2013

<p>October Wednesday 9th The Abode Venue 1330 E. Douglas 6pm - 10pm ▶ Art Cocktail Party ▶ Live Art Auction Wed. Event Tickets \$75</p>	<p>October Saturday 12th The Cotillion Ballroom 11120 W. Kellogg 7pm - Midnight ▶ DJ Dance Fashion Show ▶ Silent Art Auction Sat. Event Tickets \$65</p>
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