

FREE
LIKE SPEECH

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Issue 37, Vol. 1 • Nov. 14, 2013

WEEKLY
EVERY THURSDAY

F5

*work like a farmer
party like a rock star*

>Everyday surrealist

Rachel Foster's MFA thesis show brings home the art of the chaos that is domestic bliss. p.10

>Wichita's bright idea

W.C. Coleman brought light to rural America and camp stoves to our troops in WWII. p.4

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>Educating illustrator

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>50 years of time travel

Doctor Who gets ready to mark half a century of blowing kids' minds by blowing our minds. p.12

F5

View: OTHER PERSPECTIVES

Princess Bride the Musical? Inconceivable!

Since the invention of the screenplay, there have been five screenplays rated the most passionate, the most pure. This one left them all behind.

by Don Winsor
dwinsor@f5paper.com

Not many years ago William Goldman, writer of both the novel and film of *The Princess Bride*, tried to work on a stage adaptation of his beloved story with a trendy musical theater composer. Word is that either they bumped egos or that Goldman was "very particular" in making sure the story was told in a certain way and the project was scrapped. Fair play, it's his story, and would any of us want to see any other *Princess Bride* anyway?

Well, apparently the folks at Disney Theatrical think we do. They've pulled the project off of the scrap pile and have announced plans to move forward with a new stage version of the beloved film, because apparently humanity lost the ability to write new stories in the late 1990s. Now, this

could be done very well and amazingly beautifully, in the line of *Peter and the Starcatcher*, but it could also be... anything else.

Please, Disney, do not do this. No one wants to see some smiling, jazz-handed AMDA grad prancing around in Inigo Montoya's pants. In fact, no one wants to see anyone but Mandy Patinkin doing that, and only the late '80s version of him.

This is the beautiful thing about film. We can put the film on and watch it again anytime we want. We don't need Nathan Lane's version of Vizzini to compete with our memory of what Wallace Shawn accomplished; we don't need the latest flavor-of-the-musical-theater-month to scream-belt Buttercup's Ballad when we can simply watch the DVD or attend a screening and watch the gorgeous Robin

see "*Princess Bride*" page 19



DON WINSOR

Veterans Day belongs to our real veterans

by Bill Jenkins
bjenkins@f5paper.com

Veterans Day rolled around this week and it seemed to be in my thoughts more than usual. I'm not sure why. Maybe all of the TV coverage of wounded warriors and octogenarian World War II veterans. Maybe because my dad and his two brothers were part of that "Greatest Generation" that lived through the Great Depression then fought in World War II.

Like my dad and his brothers, I am a veteran. I served two years in the U.S. Army back in 1969 and 1970. I was one of the fortunate ones. While the Vietnam War raged in Asia, after basic training I was sent to Fort Sill in

Oklahoma to train on the job as a military policeman. In its infinite wisdom, the Army took a guy with two degrees and some teaching experience and decided he should be a MP. Along with everyone else in his basic training company whose names fell between F and K. A select group.

I spent some time patrolling a busy training post. Fort Sill is the Army's field artillery training center. At that time it was full of young men who were pretty sure that their next stop was Vietnam. Most of them

were right. Soon the Army figured out that I was functionally literate and able to serve as

see "*Veterans*" page 3



BILL JENKINS

Letters to the editor ::

BILL IS A LIBERAL PINKO COMMIE

To the Editor:

I am appalled at the ignorance displayed in your Nov. 7 edition by one Mr. Bill Jenkins in the very first paragraph he states that the President "should have just run over them while he could." I can only assume that Mr. Jenkins would prefer to live in a dictatorship as that is the way things are run a totalitarian regime as opposed to a democratic republic. He then resorts to standard liberal progressive by employing four letter words which he applies to any who oppose such a plan and also to their livestock. Please Mr. Jenkins, leave my horse out of it as he is a liberal like you — totally dependent on someone else for food, shelter and medical care. As to Medicare, I am now in my tenth year on this plan and I can take you to any number of doctors' offices in which there is prominently displayed a sign at the receptionist desk stating that they are unable to accept any more Medicare patients. It may come as a surprise to you that I am also not a "trog" or any other name you might wish to call me when you can make no cogent argument to support your assertions — this also is an indication that you are extremely liberal as this is standard operating procedure among such folks. I am a 75 Yr. old registered Independent who is capable of thinking for myself and unlike you do not take marching orders from any political party.

Sincerely, Gary Wertz

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>KORRECTION KORNER

In last week's issue, *F5* reported that Wichita was the home town of Wichita Music Theatre's artistic director Wayne Bryan. He is originally from Downey, Calif. and moved to Wichita in 1988 to become MTW's artistic director. *F5* regrets the error.

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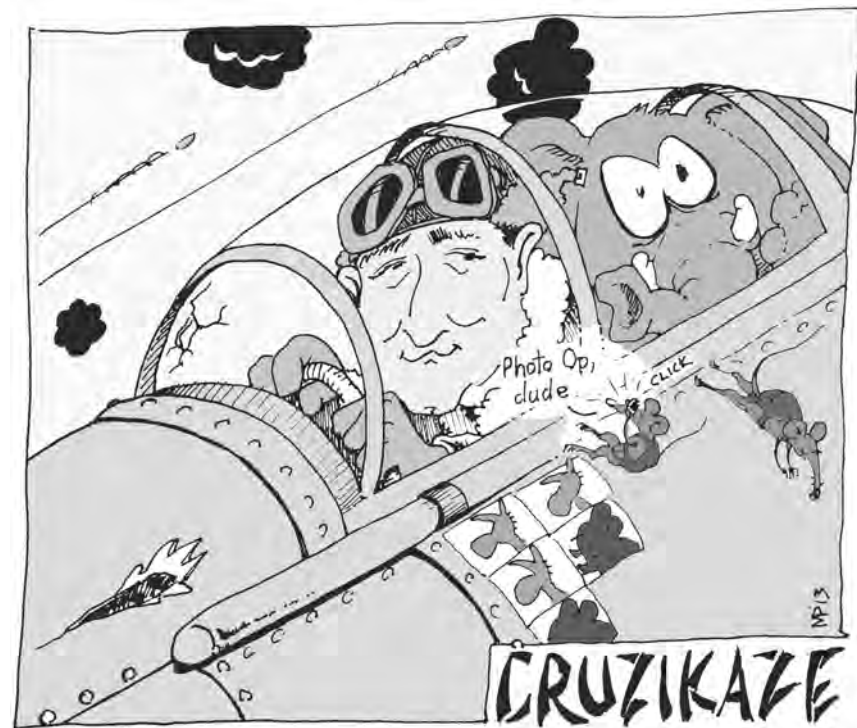
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ABOUT THE COVER



Rachel Foster, *Rody*, 2013. Oil on canvas, 30x40 in.



BY MIKE PIVONKA

"Veterans" from page 2

a cog in their vast paperwork generation function. I spent a lot of time in an office, cranking out reports and doing miscellaneous writing for a colonel who was not comfortable with the language above the four letter word level and a major who went to Arkansas State majoring in fullback.

In short, I had it good. Never got shot at. Didn't sweat much. Learned to play banjo and do drugs. It seemed like the thing to do and low risk. Good soldiers got sent to Vietnam. Screw ups got kicked out of the Army. One of my officers was allowed to resign after two years, just before he would have been sent to Vietnam as a forward artillery observer. It probably saved his life, though it was hard to explain to his father and father-in-law, both retired officers.

Now I can call myself a veteran. I got G.I. Bill assistance to do graduate work at Wichita State. I was able to get a VA loan to buy a house. I get a free meal at Applebee's once a year. Maybe not a fair trade for two years of my life, but not tragic.

When I see the young vets on TV today, I feel guilty. Like a poser. They are real veterans. They signed up knowing that they were going to war. Many of them paid a high price. I went in as an unwilling draftee, kept my head down and got out safely in two years.

The draft changed into a lottery while I was in the Army. Shortly thereafter, the U.S. went to an all-volunteer force. Everyone there is a volunteer maybe except for a few for whom the military was an alternative to jail after a scrape with the law. When there is a higher

demand for warm bodies, the gutless Congress calls up the National Guard. They know that if they reinstated a draft, Mr. and Mrs. America would be a whole lot less likely to support foreign adventurism when their kids were eligible to participate.

The end result is a group of military and guardsmen who are bearing a fearful burden. They get deployed time and again. Often until they are horribly wounded or display scary mental conditions.

They, along with their families, are bearing the brunt of our foreign policies. They make it possible for us to remain pretty much oblivious to the ramifications of governmental decisions. They pay the tab for our mistakes.

Twenty-two of these warriors commit suicide every day. Others pay the price in broken families, alcoholism, or in a myriad of other ways. The VA is up to its ass in broken people to whom we owe much, about whom we know little and for whom we can never do enough.

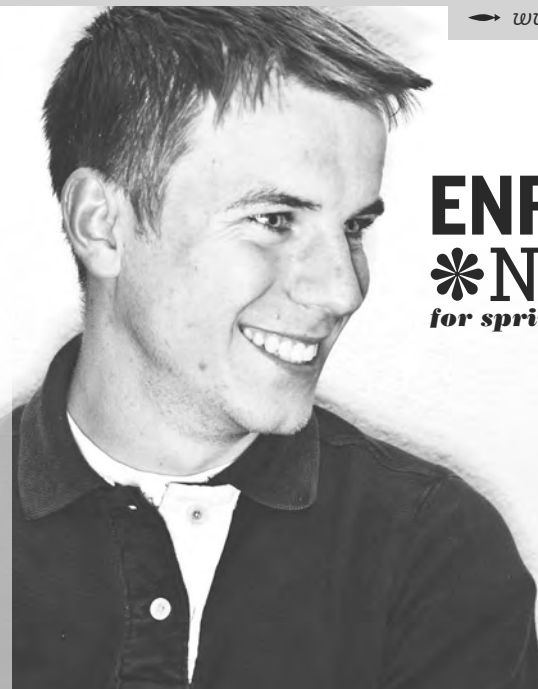
These men and women make me feel like a piker calling myself a veteran. Sure, I'll go to Twin Peaks and get a free meal served by a young lovely in a cammukini. Maybe shoot the shit with a few other old farts. But there will be folks there who deserve it a hell of a lot more than I do. They probably don't want to talk about it much. But it's their day.

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W.C. Coleman: Prometheus of the West

by Michael Carmody
mccarmody@f5paper.com

Coleman and his products led the nation out of the dark and, later, into the woods.

Today it is only natural to associate the name Coleman with camping, as generations of Americans have grown up using lanterns, coolers, tents and all manner of other outdoorsy ephemera manufactured or distributed by that Wichita-based company. But in the beginning, before the widespread availability of electricity, Coleman's signature product — the pressurized gas lantern — was nothing short of revolutionary, indoors and out.

William Coffin Coleman was born in New York State in 1870, the same year Wichita was chartered as a city. In his infancy, he moved with his parents to Kansas, settling in Labette County; his father died when young William was 11 years old. After high school, he worked for a time as a schoolteacher, then enrolled in law school at the University of Kansas, but ran out of money before attaining his degree. Eventually he became a traveling salesman, selling typewriters in the south.

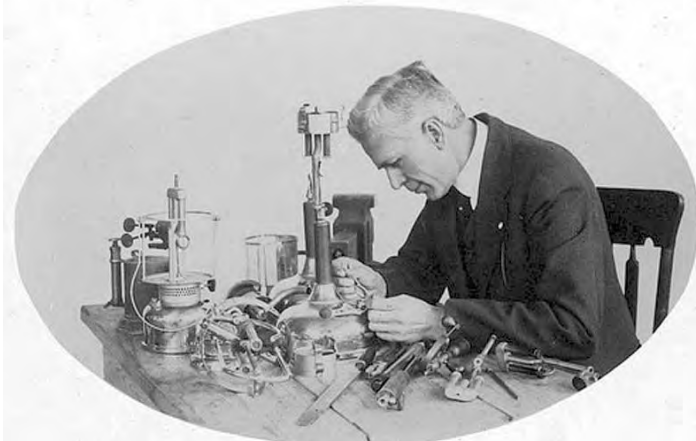
On a dark night in a dreary Alabama mining town called Brockton, Coleman noticed in a drugstore window something that would change his life forever: bright, white light streaming from an unusual new form of lantern. In those days of the last decade of the 19th century, people relied primarily on sooty kerosene lamps, unsteady gaslights or crude early incandescent bulbs to provide lighting around their homes after sundown. For a man like Coleman, who suffered from low vision, the crisp, intense light emanating from this shop window was nothing less than profound.

He quickly contacted the Memphis-based company that made this new form of lantern, which was fueled not by kerosene but by much cleaner gasoline. He became their newest salesman and quickly set up shop closer to home, in Kingfisher, Okla. Though he pitched the newfangled lamps with the zeal of a true believer, he



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

BRIGHT IDEA: This 1955 photo depicts the familiar Coleman lantern being turned out by the thousands at the Wichita Coleman plant.



LIGHT BRINGER: William Coffin Coleman was, like many successful businessmen of his day, a combination of salesman, tinkerer and visionary.

at first found sales treacherously slow. As it happened, many such lanterns had already been sold there, primarily to shopkeepers, but due to a design flaw that prevented proper cleaning — which

in turn led to the lamps becoming inoperable after extended use — they were looked down upon by those who had already purchased them.

Coleman came up with a bril-

liant plan: rather than selling the lamps outright, he would instead offer them on lease, providing all the cleaning and service himself. Merchants started using these lanterns with their vivid white light, and instantly extended the available hours that any given shop could do business. Competing shops without them scrambled to shove money into Coleman's pockets in order to stay competitive. He repeated this business model in other area towns, growing his empire of gasoline lamps by leaps and bounds.

It is impossible to overstate the revolutionary impact made by a source of clean, steady, weather-proof, bright, cheap light at this time in history. It was not only shopkeepers who benefited from lengthened workdays; farmers and ranchers could, for the first

see "Wichitarchaeology" page 5



**MICHAEL
CARMODY**

"Wichitarchaeology" from page 4

time in history, keep at it long after the sun had set, using gasoline lanterns to turn night to day inside vast barns. Bear in mind that rural America was entirely without electricity at the turn of the century, and in fact a shockingly huge percentage of it remained so until roughly World War II. Coleman's program of illumination began changing whole communities.

In 1901 W.C. Coleman founded the Hydro-Carbon Light Company, married his sweetheart Fanny Sheldon and, with an investment from two brothers-in-law, moved to Wichita to set up a permanent headquarters. By 1902 he had bought the rights to the "Efficient Lamp" and set about reengineering it, eliminating its design flaws. Within a few months, the Coleman Arc Lamp was born.

The new and improved lantern was a hit, and many were sold out of the Hydro-Carbon Light offices at 313 N. Main. The business grew steadily, though a building fire in 1904 provided a minor setback.

Coleman's knack for salesmanship was perhaps never more evident than in the stroke of genius that came in 1905, when he organized an exhibition football game played at night under the clear, bright light of Coleman lamps. On Friday, Oct. 6, the *Wichita Eagle* reported: "Things are in readiness for the first night football game in Wichita, to be played tonight between Fairmount and Cooper at Association Park. Twenty-eight lights will be used — one every ten yards on the sides of the field and two at each end." This match was the first night football game played west of the Mississippi; it was won handily by Fairmount, beating Cooper 24-0. A spectacular publicity stunt, it proved that sports could be played after dark, and Coleman's name was all over the papers here and abroad.

1907 saw the Hydro-Carbon Light Company chartered as a corporation. The following year brought with it a huge leap in growth, as the company bought a lot on north St. Francis and started erecting a factory building there; this first toehold on the neighborhood would be expanded upon repeatedly over the next 20 years, until the company's Factory A took up almost the entire block.

The name Coleman became increasingly synonymous with the gasoline lantern to which it was attached, and so it was decided that the "Hydro-Carbon Light" moniker should be ditched for simplicity in advertising. On Monday, June 30, 1913, the *Eagle* noted: "The state charter board today granted a change of name of the Hydro Carbon Company to the Coleman Lamp Company, with increase in capital stock from \$25,000 to \$100,000."

A huge boon to the company came with the advent of World War I, as the government infused Coleman with cash and raw materials. Food crops such as corn and wheat were needed to feed our troops and help our European allies, and light was necessary to extend the work-



THERE NO MORE: These arches stand in the spot where Coleman Factory A's front doors opened to the street at 250 N. St. Francis. The plant closed in 1990 and the building was demolished in 2011.

SOURCE: PANORAMIO

ing hours of the farmers who worked those crops. Uncle Sam recognized the value of Coleman's lamps and backed the production of one million of them during the war.

The Coleman Company tried its hands at electric household items like waffle irons and toasters, but these were never big sellers. The introduction of gasoline cookstoves proved to be the biggest success since the original gas lantern, and helped extend the company's sales reach to consumers in other countries. An office was opened in Canada, and the company enjoyed a period of great growth. W.C. Coleman, well-known and well-liked in the city, was even elected to the office of Mayor of Wichita.

And then came the stock market crash of 1929. Sales plummeted, but Coleman managed to eke out a profit. When rural electrification programs came along in the mid-1930s, the company took another hit as sales of gas lanterns fell off. W.C. Coleman set his R&D department to working on alternative products, and struck gold with the resulting space heaters they developed. Always innovative, Coleman headed off the worst economic crunches by coming up with new applications for existing technology, often improving the technology itself in the process.

When World War II broke out, the company was once again pressed into service, first making shells, airplane parts and other military supplies, and then with the urgent government commission for a portable cookstove to be used by soldiers in the field. The specifications dictated that it must be smaller than a quart milk bottle, weigh less than five pounds, burn any type of fuel and be usable in temperatures ranging from -60°F to 125°F. Additionally, the government insisted that 5,000 of them be delivered in only 60 days' time. Coleman pulled through, and the G.I. Pocket Stove was pressed into service immediately in the invasion of North Africa. War correspondent Ernie Pyle named the little Coleman stove as the second-most important piece of non-combat equipment in the war, after the Jeep.

When the hostilities ceased, the

Coleman Company found its products on a market vastly different than that of only a few years before. The entire nation, more or less, was electrified. Where did people still have a need for portable gas-powered lanterns and cookstoves? Postwar America — newly affluent, motorized and with ample leisure time — answered handily by spawning a national craze for camping. Seemingly every family in the nascent suburbs suddenly needed a whole spate of Coleman products to facilitate their weekend trips to the lake or some far-flung national park. The company added steel coolers and water jugs to its lineup, and its image as America's chief outdoor outfitters was born.

William Coffin Coleman died of a heart attack at age 87 in 1957; his son, Sheldon, had been at the company's helm since 1951, and ran it until his death in 1988. W.C.'s grandson Sheldon Jr. sat as CEO for a short time before stepping down. He later founded Big Dog Motorcycles. The Coleman Company has changed hands several times over the past 25 years and is currently owned by the Jarden Corporation. Factory A was closed in 1990 and razed in 2011, replaced by a parking lot. A pair of brick and stone arches mark the spot where the factory's front doors stood for much of a century.



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Who: DaiKaiju with Bellafonte
What: Surf rock and general genre hopping
When: Monday, Nov. 18, 9 p.m.
Where: Lucky's Everyday

DaiKaiju ride the wave back to Lucky's to free-style body-board on the crowd once again.

KNOB finds curious musicians throwing away what they know in search of something new.



SEEMS OVERSOLD ALREADY: DaiKaiju has been known to put the surf into surf rock during its high-energy all instrumental sets.

PHOTO BY TORIN ANDERSEN

Kabuki masks and surf guitar

by Torin Andersen
tandersen@f5paper.com

Usually when I tell someone to go watch a movie or listen to a record, I then go on and on, overselling the product with a tendency to diminish the potential outcome for the consumer. I've made a bit of a game for myself lately: every

time I hear DaiKaiju is coming back to town, I see if I can oversell the experience to a would-be audience member.

So far I have completely struck out over selling DaiKaiju.

It leaves me to question my seemingly endlessly annoying ability to ruin what I would believe to be grand experiences my friends could possibly enjoy

per my recommendation.

Beyond that opening statement, there is little experienced at a DaiKaiju performance that is explainable beyond kabuki masks and surf guitar.

DaiKaiju (pronounced DYE-ki-jew) is a four piece (two guitars, bass and drums) band from the Deep South. Seeing a musician wearing a mask of any kind will

immediately bring the band Gwar to mind and, yeah, (if you include extreme make up) Kiss, too. With no spraying of fake blood and no fire, respectively, watching DaiKaiju you'll soon realize why those other two bands need the extra gimmicks (not that I have seen either Kiss or Gwar myself).

see "DaiKaiju" page 16

KNOBfest 2013 was 3 nights of unexpected sound



PHOTO BY TORIN ANDERSEN

BACK SO SOON: Nick Jaina headlined KNOBfest 2013, and will be back at the Fisch Haus for another performance on Friday.

by Torin Andersen
tandersen@f5paper.com

The KNOB Festival of New Music, a three day music festival celebrated in the gallery space at the Fisch Haus, again made waves this year. Seeing local musicians and sound artists from as far as Portland, Ore., the crowd was delighted and challenged all three nights.

Thursday night started with two new classical chamber music pieces. The first piece, "Stomping Grounds," played by Sarunas Jankauskas and Mark Foley, sounded a bit like a chase between a clarinet and a bass. The second performance, a patient and experimental piece, was solo cello performed by Seth Girton. Harmonic and often tense, these are the sort of sound explorations expected at KNOB.

Two jazz acts followed. The first was the Chris Reichmeier Jazz

Group. With a sax, bass and guitar in the quartet you'd expect bandleader Reichmeier to be playing a full drum kit to round out the usual jazz set up, but you'd be wrong. Armed with just a tambourine and a mic, there is nothing missing in the percussion element of Reichmeier's jazz group. Completing the 20-something minute set with a drum (tambourine) solo, all these original pieces — written by Reichmeier — sounded fresh and new in an often old and dusty jazz world.

In to blow the rest of the dust off the jazz world, Craig Owens and the Bodo Ensemble closed the first night of KNOB. Bodo's newest incarnation is a quintet featuring guitarist and band leader Craig Owens with a crew of independently recognized players — Nathan Williams on trumpet, Dale Black on upright bass, Jason Whitmore on saxophone and Jeff Stidham on drums. Bodo played a blistering

see "KNOB" page 19



★★★★★

Bullies are Mean (EP)
Sockweb

Monolithic Records, 2013

by Jorts McDude
jmcDude@f5paper.com

Get ready for the most brutal and adorable (brudorable?) eight minutes you've ever heard. Sockweb is (as far as I know) the world's premier father-daughter grindcore band. They boast a lead singer, Joanie Balogna, who pulls from a vast seven years of childhood to pen a canon of songs about pancakes, bullies and a werewolf who's afraid of a storm and eventually befriends the girl under whose bed he hides. It's pretty hilarious. These guys did a little indiego sales pitch video, which is on Youtube, and it touches on how fun this record must've been to make, especially if you've ever wanted to see a little girl genuinely stoked on Agoraphobic Nosebleed's Kat Katz (who also makes an appearance on this EP). Plus, I don't think I've ever heard more judiciously placed *Scooby Doo* or *Blue's Clues* samples. If we've spent any time together, you're probably well aware of how much I love seeing little kids doing awesome things and how much I love seeing gender expectations thrown out the window AND NOW HERE'S BOTH and it's seriously one of the cutest things you'll hear this week. Here's a couple songs that'll inspire you to find better stuff to do with your kid than teach her to use an aerator to plant grass seed or whatever people do in the

fall. (This goes for everyone except New Orleans Saints Head Coach Sean Payton, who also coaches his kid's 6th grade football team.) Check it out.



★★★★★

Unloved Seeker

Victory Records, 2013

by Jorts McDude
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1998 me is so excited about this album! Look, I don't know how old you are, Dear Reader, but 15 years ago, Victory Records was THE SPOT to find hardcore and metal albums that flew the Vegan/Straight Edge (all capitalized, please) flag high, and I'd be remiss to neglect to mention what a steep decline that label has taken since they traded out bands like Earth Crisis, Raid and Integrity for 90th generation metalcore clones like A Hero A Fake and Close Your Eyes and whatever other bullshit with all-over neon-print shirts that get sold by "our merch guy" that passes for hardcore in 2013. Man, that was an expedient way to spend two sentences. So, here's Seeker, a real-deal hardcore band from Dallas who describe themselves as "Fast. Pissed. Punk Rock." That features vocals about 50% understandable and absolutely no singing. That's what gets me: There are so many bands whose first halves of each

song are awesome and then they fuck it all up with some stupid off-key singing that sounds like some kid purposely trying to fuck up their 7th grade choir recital because they were pissed that they enrolled in school late and all the good electives were full. Even Home Ec. I guess I didn't bother to describe this album, but it's awesome and hardcore needs a million more bands like this, instead of those silly crab-core dork bands. If I was a high school teacher, I would make this a required assignment.



★★★★★

Death Will Reign Impending Doom

eOne Music, 2013

by Jorts McDude
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Man alive, I've spent forever tonight trying to figure a good third record to review for the week and this is the best I can come up with.... and that ain't saying much. Impending Doom is a Christian deathcore (née Spirit-filled hardcore) band from California that basically takes by-the-book death metal songs and adds some by-the-book hardcore breakdowns and voila! — they've made the color beige into a heavy metal band. This is pretty bland, but if you've

see "Albums" page 19

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DRINK QUICK: Rows of cask-conditioned ales line the shelves at Get Real NY — A Cask Beer Festival in 2010. Cask conditioned ales — or “real ales” — are only carbonated by their own natural fermentation and served unrefrigerated and unpressurized.

PHOTO BY KAREN ULRICH

Real ale *Sometimes it's nice to take things way too seriously.*

by Will Darrah
wdarrah@f5paper.com

There are a sizeable number of Brits who take their ale way too seriously. While I think they are completely daft, I have a world of respect for them and their cause. They are nuts because of just how seriously and without pause they take their ale, but they have a point and thus are deserving of respect.

Their cause is that the one true beer is real cask ale.

Cask ale is beer that has not been filtered, force carbonized, pasteurized and the only

transfer from the second-stage fermentation vessel is into a glass in the pub. To sum up the process: after the wort (unfermented beer) is produced and then shortly fermented in a primary fermentation vessel, it is then transferred into the keg from which it is to be served. It finishes fermenting while waiting to be served.

They are not so much wrong. But they are over the top. This method of production and serving is not always practical. For one, the shelf life of a keg that has been tapped (and thus exposed to oxygen) is days at most. This causes a lot of waste for any bar that is unable to drain a keg every night.

There are many simple measures, such as replacing the beer with CO₂ at pressures that are low so as to not force-carbonate the beer but help by hindering bacteria growth.

But to the cask ale fanatic, that is inexplorable heresy.

Most of what CAMRA — the Campaign for Real Ale, the British group that leads the cause — advocates are things that make beer great. It is pretty much uncontested that unpasteurized beer with live yeast is just better beer.

Mostly what CAMRA is pushing for is what

see “Ale” page 9

Lattes are hot *Sometimes that “dream” in the back of your head isn't a bad idea.*

by Don Winsor
dwinsor@f5paper.com

At some point in the last decade, someone asked me a question that finished with something like “yes, but what’s your dream” and I felt obligated to make up something more suitable than reality. (The reality is that I’m flexible and that I don’t have one distinct singular vision of possible happiness and fulfillment, because having that seems to me like a recipe for unhappiness and unfulfillment.)

I came up with this idea, and it was a pretty good one I think, to have a nice building in some city with just enough foot traffic which had a nice coffeehouse in front and a performance space/black box theater in back.

Entertainment would vary nightly but the space would support a small professional theater company and offer space to others when that group wasn’t using the space. There would be a studio for rehearsal and classes upstairs.

Anyway, it sounded like a good idea, but as it isn’t my driving passion it’s just an idea that’s been sitting in the back of my mind since around 2005.

This week in Detroit, I visited my idea from 2005. In 1987, the coffeehouse 1515 Broadway opened in Detroit and encompassed most of the things I’ve described above. So this guy had the idea first, and to his credit he also did it and has made a fairly successful go of it — in DETROIT, of all places — for over 20 years. So apparently it can work.

I had a hypothesis that the coffeeshop portion of the place would draw a fair bit of its trade by exploiting the local theater crowd, particularly the younger set eager to be out and about in someplace associated with “theatre.” While sitting in 1515 discussing how much I liked the place, I was approached by the ponytailed spirit of the mid-90s improv comedy scene. The Teva-wearing apparition told me how much he liked the place but how the performance schedule could use some work.

“They should do more, I think. He doesn’t schedule it as consistently as he used to. And of course we really could use some improv.”

While complaining about the management

see “Coffee” page 9



WILL
DARRAH



DON
WINSOR

"Ale" from page 8

the craft beer movement is trying to recreate; that is, just care about the beer you're drinking.

CAMRA is right, too, that if the pendulum of beer alteration is swung to the other extreme you find yourself drinking a Michelob Ultra Lime Cactus: "a squeeze of fresh lime with a southwestern twist. This fruit-infused light pilsner whets the palate with a hint of natural lime, while floral undertones derived from the cactus offer deep refreshment."

Honestly, just a single visit to the Michelob website for that quote is enough to send me running to join CAMRA.

The other thing that CAMRA strives for that goes hand-in-hand with caring about how your beer was created is caring how it is served.

As we enter the winter months, I find myself beginning to crave the camaraderie

"Coffee" from page 8

of the performance space, this gentleman held a coffee and a sandwich which he'd purchased from the establishment. It's a wonderful business model. Even when you piss off artistic types, they will buy your stuff if you've got the venue. Even if it's just to sit around and complain about how much they wish they could work in your venue.

The coffee was just OK, a notch above Starbucks but not really excellent. The baked goods, however, were excellent and the atmosphere was... well, the coffeehouse I've always wanted to visit, and own. The theater space, which I only got a peek at, was well-suited to anything from a Bee Gees Tribute Band to a reasonably sized production of *Company*.

After a week in Detroit, we piled onto the tourbus yesterday for a jaunt whose distance fell just a bit shy of the bus/flight line. We drove from Detroit to Shippensburg, Penn. and stopped at various travel plazas along the way, the highlight of which was the morning stop. While at an Einstein's Bagel location about two hours outside Detroit, one of the two employees staffing the place had failed miserably at making some blended coffee-ish concoction for one of our cast

of a public house. If Wichita offered a warm and dimly lit bar with limited space, a dart board and beer offerings that were a single bitter, a single mild and single stout or porter each hand pumped from the cask, you would find me there quite often.

Alas, there are only a few spots in Wichita that grasp the beginnings of a great pub.

However there is a place where you can try a taste of real ale in Wichita.

Wichita Brewing Company offers its English Mild both on tap and from cask, but now being educated consumers you know there is only one answer when asked how it should be served.

To those who have never drank a relatively warmer, flatter, unfiltered beer: be warned that a love for the intensity of the flavor might take a few pints to acquire. Though it is well worth exploring.

Here is to the Wichita Brewing Company for offering Wichita a real ale. 🍷

members. He'd been handed a cup of not blended milky water, as she shuffled manically through laminated sheets of photo instructions for coffee drinks.

Sympathetic to her plight but still wanting the coffee he'd paid for, my friend offered to compromise and simply have the iced hazelnut latte. He'd ordered essentially the frozen version of this drink, and he'd have overpaid but didn't care — he just wanted his drink, and we only had 20 minutes for our rest stop. She began to haggle.

"How about I make you an iced pumpkin pie latte," she offered.

"Isn't that more difficult? All I want is an iced hazelnut latte."

A few moments of contemplation went by, and then the extent of our circumstance became clear as she said "I'm gonna be honest, I don't know how a latte can be 'iced.' Lattes are hot."

At this point I walked away, leaving my friend in disbelief. He eventually just accepted a hot drink, because lattes are hot. Last night we made it to The Shippen Place Hotel in downtown Shippensburg, and in the lobby we found the quaint and well-appointed "Onebean Cafe." I am sitting in said cafe now, contemplating the extent of coffees which I can add liquor to. It is 10 a.m. 🍷



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What: Rachel Foster, MFA Thesis Show
Where: Ulrich Museum of Art, WSU campus
When: Reception, noon-1:30 p.m., Friday, Nov. 15. Show runs Nov. 15-Dec. 16, during regular museum hours: 11 a.m.-5 p.m. Tue-Fri; 1-5 p.m. Sat-Sun. Closed Mondays and university holidays.



THE SUR-REALISM OF THE EVERYDAY: Rachel Foster's *Burrow* (2013, oil on canvas, 48 x 72 in.) is one of a series of portraits of the artist's life.

Rachel Foster's honesty in oils offers high art with no hero complex.

Everyman Superwoman

by Christina Calhoun
 ccalhoun@f5paper.com

WSU's Shift Space gallery is a dynamic starting point for student artists entering the visual marketplace. The recent exhibition of WSU MFA oil painting student Rachel Foster's work continues to deliver a treasure trove of potential in its second collection.

In her series of graduate thesis paintings, "Proliferation," recently

on display at Shift Space and opening Nov. 15 in a new iteration at the Ulrich, Foster visually confesses the nuanced tensions of balancing domestic bliss with chaos.

A self-described naturalistic-surrealist, Foster bases her works on the realities of her everyday life. As a wife, mother of five (four youngsters and a teenager, no less) and working artist, she offers a unique slice of life that is at once Everyman and Superwoman.

She has conquered her youth, found her passion and her partner, dedicated herself to the craftsmanship of a valuable life and now presents us with work that offers a quiet shout of satisfaction at itself.

Far from self-aggrandizing, Foster's painterly and conversational style is honest in a way that could smack of naivete if it weren't also so aware of itself.

"I've always been really motivated to develop my discipline,"

Foster said. "My goal was to become well-known. But I would still paint even if there was no hope of that."

By opening the fourth wall of her home to viewers, Foster invites dialogue on the intricacies and ambiguities of modern motherhood and female identity. She crafts a fully-envisioned diorama of domesticity and allows us to feel our way through the rooms,

see "Foster" page 20

The holiday show runs through December.

Toys take over in Mosley's *Derbysville*

by Anne Welsbacher
 awelsbacher@f5paper.com

The Christmas show opening this week at Mosley Street Melodrama "actually has a plot this year," said its director, Cindy Summers, a Mosley veteran who often works with playwright Carol Hughes, the play's author. Summers admitted, laughing, that some years the holiday theme in the theater's year-end show storyline has been "stretching it a little." But this year,

THEATER BEAT

"I'm enjoying it so much because it's just so *Christmas*," she said. "There's actually a Santa Claus in it. There's a Christmas tree on the stage. It's been fun dressing the set, going to Goodwill and finding bells and wreaths and toys and dolls."

Especially the toys and dolls, because all the characters in *Derbysville: The Town of Misfit Toys* are toys.

Overworked Santa has hired a contractor, Mr. Potter, to help make his toys, but Potter (played by Scott Noah) is the villain,

see "Theater" page 20



THAT'S A TWIST: Unlike the usual Melodrama Christmas show, *Derbysville: The Town of Misfit Toys* has a plot to follow.

LiveMusic::

>GET LISTED

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

Thursday, November 14

Aaron Watson
7 p.m. \$10. @Denim and Diamonds, 4750 W. Kellogg.

The Source
7 p.m. @Exploration Place, 300 N. McLean Blvd.

William Flynn Jazz Trio
7 p.m. @Mead's Corner, 430 E Douglas.

Friday, November 15

Carson Mac
5 p.m. @Heroes Sports Bar, 117 N. Mosley.

The Bennett Brothers and Dear Friends
7 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

Tom Page Trio and Wildhorses
7 p.m. All ages. @Mead's Corner, 430 E Douglas.

Sean Chambers
7 p.m. Chicago and Delta blues. \$15 cash cover. @Soggy Bottom Too, 779 N West St.

Clutch with The Sword and American Sharks
7 p.m. \$22-\$25. @The Cotillion, 11120 W. Kellogg.

Nick Jaina and Francis Moss
8 p.m. All ages. \$5 suggested donation. @Fisch Haus Studios, 524 S. Commerce.

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

Mutual Fund
8 p.m. @R Coffeehouse, 1144 N. Bitting.

Common Folk and Brutal Bear
8 p.m. All ages. No cover. @The Donut Whole, 1720 E. Douglas.

Shyner
8 p.m. @The Stadium, 620 W. Maple.

Band of Oz
9 p.m. @Jerry's Bar & Grill, 630 N. Robin.

Naughty Astronauts
9 p.m. @Loft 150, 150 1/2 N. Mosley.

Sleepy Truckers
9 p.m. @The Port of Wichita, 1548 S. Webb.

Riot Nurse
10 p.m. @John Barleycorn's, 608 E. Douglas.

Nick and Sean Band, Postboy, Twin Cities and Adam Hemphill
10 p.m. No cover. @Kirby's Beer Store, 3227 E. 17th.

Saturday, November 16

A Benefit for the Lady in Pink
2 p.m. This event is an all-day benefit concert for Nicki Janne. The bands include Crisis, North of Fifty, Poultry N' Motion, Sirens of South Central, Red 57 with Lacey Cruse, Jordan Dee Minnis and The Boomers. \$10. @Joe's Bar and Grill, 222 N Washington.

Knocknasheega Celtic Band
7 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

Blockhead
8 p.m. 18 and older. \$10. @Abode Venue, 1330 E. Douglas.

Jason Charles Miller Band
8 p.m. \$5. @Lizard Lounge, 300 S. Greenwich.

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

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

Band of Oz
9 p.m. @Jerry's Bar & Grill, 630 N. Robin.

Naughty Astronauts
9 p.m. @Loft 150, 150 1/2 N. Mosley.

CRANK IT UP

Sam Cox Band
9 p.m. @RD's County Line, 108 N. Second, Mulvane.

Levee Town
9 p.m. \$5. @Shamrock Lounge, 1724 W. Douglas.

Craig "Twister" Steward and Bloodline with Rudy Love
9 p.m. @Snug Harbor, 845 S. Christine.

Sleepy Truckers
9 p.m. @The Port of Wichita, 1548 S. Webb.

Monday, November 18

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

FOFAB and Emma Throne
9 p.m. No cover. @Kirby's Beer Store, 3227 E. 17th.

Daikaiju
10 p.m. @Lucky's Everyday, 1217 E. Douglas.

Tuesday, November 19

B.J. Love
8 p.m. @Side Pockets, 600 S. Tyler Road.

Wednesday, November 20

Sluggos
9 p.m. Sluggos and Kirby's team up for the 4th Annual Thanksgiving Food Drive concert. Please bring canned and boxed foodstuffs. @Kirby's Beer Store, 3227 E. 17th.

Thursday, November 21

William Flynn Jazz Trio
7 p.m. @Mead's Corner, 430 E Douglas.

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

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Thor sequel drags along

by Dan Kampling
dkampling@f5paper.com

Raking in \$85 million this past weekend, effectively smashing the competition was *Thor: The Dark World*, the sequel to the 2011 Marvel Studios film *Thor*, who despite being the God of Thunder, is probably the weakest in terms of characterizations. While the sequel delivers on a good note in terms of special effects and production design that puts the need for a *Master of the Universe* reboot out of commission, what actually goes on and who's in *Thor: The Dark World* isn't all that interesting, much like what happened to its predecessor.

Thor: The Dark World has the distinction of being the first Marvel Studios film to receive a sequel outside of the *Iron Man* series, which warranted follow-ups outside of *The Avengers* due to Robert Downey, Jr.'s portrayal of the character.

While Chris Hemsworth portrays the best possible live action version of the crown prince of Asgard, in both look and acting chops, his character isn't as dimensional as his fellow Avengers team members in their standalone films, thus leaving things quite flat and boring.

The core cast from the first film returns — including Natalie Portman, Anthony Hopkins and Stellan Skarsgard — albeit not as enthusiastically as the first time around, clearly a sign of wanting only the paycheck.

The only actor who manages to keep the film from sliding into a coma is Tom Hiddleston reprising his beloved portrayal of Loki, who certainly lives up to his title as the God of Mischief.

Speaking of sleep inducing, Thor's main adversary, a dark elf mind you, is portrayed by former Doctor Who Christopher Eccleston, who doesn't



THE HAMMER HAS THE BEST LINES: We're not saying that Chris Hemsworth's portrayal of the God of Thunder was wooden, but that's only because he has a very large weapon in his hand.

bring a lick of charisma or even menace for that matter to his role, making him more unforgettable as Michael Shannon's dull General Zod in *Man of Steel*.

For this outing, Kenneth Branagh has handed the directing duties to Alan Taylor, who is familiar with this genre due to his work on the HBO series *Game of Thrones* and pictures a fine looking representation of *The Mighty Thor* comic books.

While *Thrones* has much ground to cover for an entire television series and an hour for each segment, Taylor's direction for *Thor* moves at about the

see "Thor" page 13



IF HE HAD A TIME MACHINE: Christopher Eccleston was too busy playing a boring villain in *Thor: The Dark World* to join in on the 50th anniversary Doctor Who special.

>SEE IT

Title: *Thor: The Dark World*

Rating: F3

Short review: Marvel Studio's latest outing with The Mighty Thor drags at an excruciating pace while featuring a mostly unenthused cast.

>SEE IT

Title: *Doctor Who: "The Day of the Doctor"* 50th anniversary special

When: Saturday, Nov. 23, 1:50 p.m.

Where: BBC America (Ch. 208 or in HD on Ch. 2208 on Cox Cable in Wichita)

My hero, Doctor Who

by Jeremy Webster
jwebster@f5paper.com

Once upon a time, 32 years ago, there was a 4-year-old boy who spent his afternoons at his grandmother's during his mother's shift working at the McPherson K-Mart.

He watched *Sesame Street* every afternoon at 5 p.m. and, one day, when no one came in to change the channel to the 6 o'clock news, he left the channel on KPTS. When the *Sesame Street* end credits concluded and the station identification was done, his

eyes were filled with a spiraling tunnel to nowhere and an eerie, unearthly theme tune.

A googly-eyed man with a long scarf, a head full of brown curls, and a voice so deep it might have belonged to God himself battled a giant robot intent on causing a nuclear holocaust.

This man — a man only known as The Doctor — destroyed the robot, though he seemed somewhat saddened by being forced to do so. Then he and a couple of friends got in a

see "Doctor Who" page 13



SOMEBODY'S OUT OF APPLES: Matt Smith, David Tennant and John Hurt star as variations of The Doctor.

"Doctor Who" from page 12

magic blue phone booth and vanished to turn up in the next story on a space station in the far future.

Well... that little boy was instantly hooked. *Sesame Street* was now small potatoes. Now early evenings would find him sitting on the couch with his grandmother, watching the daring Doctor battle horrible monsters like the genocidal Daleks, the sucker-coated Zygons who controlled the Loch Ness Monster, the human-devouring plant monster called the Krinoid, and dozens of other horrible invaders intent on destroying the human race.

When a particularly scary monster would show up onscreen, the little boy would turn his head into his grandmother's shoulder. "Is it all right to look now, Grandma?" he'd ask.

And it always was. Because The Doctor would always save the day, just like he'd been doing for nearly two decades before that boy first tuned in.

Now, 32 years later, the good Doctor will be celebrating his 50th anniversary on Nov. 23 with a two-hour special titled "The Day of the Doctor." The show will be simulcast globally, and starts locally at 1:50 p.m. on BBC America (Ch. 208 or in HD on Ch. 2208 on Cox Cable in Wichita).

Initially intended as a children's educational fantasy series to focus on historical settings, *Doctor Who* premiered on Nov. 23 1963, as a mysterious elderly man (William Hartnell) and his unearthly granddaughter kidnapped two Earth schoolteachers and went running across time and space in his police box-disguised time/space ship known as a TARDIS — an acronym for Time and Relative Dimensions In Space.

The Doctor is a Time Lord, a long-lived alien race that looks just like humans but with an extra heart and the ability to regenerate their time-traveling selves into new bodies with new personality quirks. This also lets the lead actor change up after a year or two or seven.

The series found its true calling with its second serial, in which The Doctor and his companions found themselves in the far future on a war-ravaged planet ruled by the Daleks, a race of Nazi-esque cyborgs intent on the extermination and subjugation of all forms of life other than their own. Historical stories continued, but the true formula for success was clear as day — *Doctor Who* was at its best when it pitted its alien genius against the horrors of the universe.

When Chaplinesque second Doctor Patrick Troughton took the title role over from Hartnell, this focus on a little cosmic hobo taking on the worst monstrosities the universe could throw at him fully cemented.

By 1989, seven actors had played The Doctor — most notably Tom Baker, whose horse-like teeth, wild curls and trademark scarf had become *The Doctor* for most people. But the high-school-play grade special effects had stopped keeping up with the times and the BBC canceled its once mighty children's show.

But the children who watched it grew up, and they convinced the BBC — despite a failed 1996 attempt to bring The Doctor to Americans through a Fox made-for-TV movie — to bring back the series.

Russell T. Davies led the big-budget, high-quality relaunch of *Doctor Who* in 2005 after a 15 year hiatus. His new series brought us a Doctor Who who, in his time away, had been forced to grow up a little since the old days.

At some point between the new series and the old, The Doctor's near-omnipotent race — the Time Lords — had been caught up in a war with the Daleks that eradicated both the Time Lords and the Daleks.

The Davies era, which, while serious at times, was given to an exceeding amount of goofiness and sometimes poor writing on the part of Davies himself, though the Doctors of that era — Christopher Eccleston and David Tennant — were hugely popular.

When Davies stepped away from *Doctor Who* and fan-favorite writer Steven Moffat took over as the show's head, the writing got tighter and more serious, and the plot arcs became more ambitious.

Current Doctor Matt Smith — the 11th actor to play the part — brought back the role's traditional eccentric genius

quality, and slowly the revived series began reincorporating elements of the classic 1963 to 1989 run, making the series more coherent in a complete sense.

In last season's finale, after The Doctor's companion Clara entered The Doctor's timeline and saved him from a villain intent on erasing him from all time and space, The Doctor followed in the hopes of saving her. He found himself face to face with an incarnation of The Doctor whom fans had never seen before, played by John Hurt.

The Doctor told Clara that the title of Doctor was like a promise, and that the figure standing before them was the one who broke the promise.

Now, with "The Day of the Doctor" coming, and all we know is that Hurt's Doctor did something very bad.

The magic of *Doctor Who* is in its message. Brains and intelligence can win the day in a brutal, uncaring universe. Evil and chaos should be opposed even if the odds seem insurmountable and maybe, just maybe, idealism is really worth having. Rage against the dying of the light.

Now, on Nov. 23, *Doctor Who's* 50th anniversary, the hero of Whovian's collective obsession will have to face his own downfall and, for once, save the day for himself.

"Thor" from page 12

same pace. The first half of the film feels like two hours with all of the details about how an alignment of the Nine Realms that Thor and his Asgardian friends defend is causing riffs in the universe and if an energy source is introduced, it will cloud the entire universe in darkness. It is all told in excruciating and dull detail.

It is not until the last half where Thor has to unite with his brother Loki, along with the climactic battle in Greenwich, England that the comic book styled action kicks in, making the film not a complete waste.

While suffering from a dragging story and a mostly unenthusiast cast, *Thor: The Dark World* works within the boundaries it lies in and delivers a subpar-sequel at best when compared to the original, which was weak compared to the other Marvel Studios films.

Thor's time to shine may arrive when he's alongside The Avengers in the upcoming sequel subtitled *Age of Ultron*, due in May of 2015.

One advantage of seeing this film in 3D is for the extended preview for the upcoming *Captain America* sequel, which packed in more excitement in five minutes than *Thor: The Dark World* could do in 111 minutes.

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- F2 • Slightly Sucks
- F1 • Just Blows

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• *The Best Man Holiday*

>SNEAK PREVIEW

• *The Hunger Games: Catching Fire* (Thu only)

>RETRO

• *The Boondock Saints*

12 Years a Slave (R)

Starring Chiwetel Ejiofor, Michael K. Williams, Michael Fassbender. Directed by Steve McQueen.

Plot: In the antebellum United States, Solomon Northup, a free black man from upstate New York, is abducted and sold into slavery.

Genre: Biography, Drama, History
13th Ave Warren: 12:15, 3:20, 6:30, 9:50;
21st St Warren: 12:35, 3:35, 6:45, 9:45
About Time
13th Ave Warren: 12:20, 3:40, 6:50, 9:45;
21st St Warren: 1:05, 4:05, 7:05, 10:05

All Is Lost (PG-13)

Starring Robert Redford. Directed by J.C. Chandor.

Plot: After a collision with a shipping container at sea, a resourceful sailor finds himself, despite all efforts to the contrary, staring his mortality in the face.

Genre: Action, Adventure, Drama
13th Ave Warren: 1:45, 4:30, 7:15, 9:50

Bad Grandpa (R)

Starring Johnny Knoxville, Jackson Nicoll, Spike Jonze. Directed by Jeff Tremaine.

Plot: 86-year-old Irving Zisman is on a journey across America with the most unlikely companion: his 8-year-old grandson.

Genre: Comedy
Rating: F3
Short review: Full of crude humor, pranks and stunts, audiences should find laughs in a man and boy's unusual cross-country journey.

21st St Warren: 1:50, 4:45, 7:25, 9:55;
Derby Plaza Theatres: 1:45, 3:55, 7:15 with 9:25 Fri-Sat; **Warren Oldtown:** 7, 9:55 with 1:15 Sat-Sun and 4:30 Fri-Sun and Wed; **13th Ave Warren:** 1, 4:15, 7:30, 10:15; **Movie Machine:** 1:20, 4:10, 7:15 with 9:30 Fri-Sat

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. Dante enlists Blake to assemble a team of the best dancers and bring the Trophy back to America where it started.

Genre: Music
Palace West: 2:05, 4:45, 7:10, 9:30 with 11:50 p.m. Fri-Sat

New this week

The Best Man Holiday (R)

Starring Monica Calhoun, Morris Chestnut, Melissa De Sousa. Directed by Malcolm D. Lee.

Plot: When college friends reunite after 15 years over the Christmas holidays, they will discover just how easy it is for long-forgotten rivalries and romances to be ignited.

Genre: Comedy
13th Ave Warren: 1:40, 4:10, 7:20, 10:10; **21st St Warren:** 12:55, 3:55, 6:55, 9:55

Retro

The Boondock Saints (R)

Starring Willem Dafoe, Sean Patrick Flanery, Norman Reedus. Directed by Troy Duffy.

Plot: Fraternal twins set out to rid Boston of the evil men operating there while being tracked down by an FBI agent.

Genre: Action, Crime, Thriller
Palace West: 9:30, 10:45, 11:55 p.m. Fri-Sat only



Morris Chestnut, Taye Diggs, Terrence Howard, Harold Perrineau star in *The Best Man Holiday* opening this week.

Captain Phillips (PG-13)

Starring Tom Hanks, Barkhad Abdi, Barkhad Abdirahman. Directed by Paul Greengrass.

Plot: The true story of Captain Richard Phillips and the 2009 hijacking by Somali pirates of the US-flagged MV Maersk Alabama, the first American cargo ship to be hijacked in two hundred years.

Genre: Biography, Crime, Drama, Thriller
Rating: F4
13th Ave Warren: 12:20, 3:30, 6:50, 10; **21st St Warren:** 12:40, 3:40, 6:40, 9:40; **Warren Oldtown:** 6:30, 9:45 with Sat-Sun and 4:15 Fri-Sun and Wed

Carrie (R)

Starring Chloë Grace Moretz, Julianne Moore, Gabriella Wilde. Directed by Kimberly Peirce.

Plot: A reimagining of the classic horror tale about Carrie White, a shy girl outcast by her peers and sheltered by her deeply religious mother, who unleashes telekinetic terror on her small town after being pushed too far at her senior prom.

Genre: Drama, Horror
Rating: F1
13th Ave Warren: 1:30, 4:20, 7:10 (No Thu), 9:40 (No Thu); **21st St Warren:** 1:40, 4:30, 7:20, 10:10

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 churning out menacing food-animal hybrids.

Genre: Animation, Comedy, Family, Sci-Fi
Rating: F4
13th Ave Warren: 12:45, 3:30, 6:30; **21st St Warren:** 12:45, 3:30, 6:15, 9; **Derby Plaza Theatres:** 1:45, 4

The Counselor (R)

Starring Brad Pitt, Goran Visnjic, Michael Fassbender. Directed by Ridley Scott.

Plot: A lawyer finds himself in over his head when he gets involved in drug trafficking.

Genre: Crime, Drama, Thriller
13th Ave Warren: 2:30, 5:15 (No Thu), 8 (No Thu)

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

Elysium (R)

Starring Matt Damon, Jodie Foster, Sharlto Copley. Directed by Neill Blomkamp.

Plot: The very wealthy live on a man-made space station while the rest of the population resides on a ruined Earth. One man takes on a mission that could bring equality to the polarized worlds.

Genre: Action, Drama, Sci-Fi, Thriller
Rating: F4
Palace West: 1:50, 4:30, 7, 9:25 with 11:45 p.m. Fri-Sat

Ender's Game (PG-13)

Starring Harrison Ford, Asa Butterfield, Hailee Steinfeld. Directed by Gavin Hood.

Plot: The Earth seeks a leader who can save the human race from an alien attack. Ender Wiggin is recruited and trained to lead his fellow soldiers into a battle that will determine the future of Earth.

Genre: Action, Adventure, Sci-Fi
Rating: F2
13th Ave Warren: 1, 3:15, 4, 7, 9, 10; **21st St Warren:** 12:30, 1 (IMAX), 3:20, 7:10, 10:15; **Derby Plaza Theatres:** 1:30, 4:05, 7 with 9:35 Fri-Sat; **Movie Machine:** 1:10, 3:50, 6:40 with 9:20 Fri-Sat; **Warren Oldtown:** 7:30, 10:20 with Sat-Sun and 3:30 Fri-Sun and Wed

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, 9:30

Escape Plan (R)

Starring Sylvester Stallone, Arnold Schwarzenegger, 50 Cent. Directed by Mikael Hafstrom.

Plot: When a structural-security authority finds himself set up and incarcerated in the world's most secret and secure prison, he has to use his skills to escape with help from the inside.

Genre: Action, Mystery, Thriller
Rating: F3
13th Ave Warren: 9; **21st St Warren:** 1:10, 4:10, 6:55, 9:50

Free Birds (PG)

Starring Woody Harrelson, Owen Wilson, Dan Fogler. Directed by Jimmy Hayward.

Plot: Two turkeys from opposite sides of the tracks must put aside their differences and team up to travel back in time to

change the course of history — and get turkey off the holiday menu for good.

Genre: Animation, Comedy
13th Ave Warren: 12:40, 1:40, 4:10, 6:15, 6:45, 9:30; **21st St Warren:** 11 a.m. (Sat only, sensory sensitive show), 1:10, 2:10, 3:40, 4:45, 6:40, 7:15, 9:15, 9:45 (No Thu); **Derby Plaza Theatres:** 1:50, 3:55, 7:15 with 9:20 Fri-Sat; **Movie Machine:** 1, 3, 5, 7 with 9 Fri-Sat

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
Rating: F5
13th Ave Warren: 1:10 (3D), 3:50 (3D), 7, 9:40; **21st St Warren:** 1:20 (3D), 4:40, 7:25, 10:10; **Derby Plaza Theatres:** 7:05 (3D) with 9:15 (3D) Fri-Sat

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 finds out that sometimes crazy follows you.

Genre: Comedy
Rating: F3
Palace West: 1:30, 4:40, 7:05, 9:15 with 11:30 p.m. Fri-Sat

Sneak Preview

The Hunger Games: Catching Fire (PG-13)

Starring Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth. Directed by Francis Lawrence.

Plot: Katniss and Peeta become targets of the Capitol after their victory in the 74th Hunger Games sparks a rebellion.

Genre: Action, Adventure, Sci-Fi, Thriller
13th Ave Warren: 8 Thu only; **21st St Warren:** Thu only: 8 (IMAX), 10, Midnight (IMAX); **Movie Machine:** 8 Thu only; **Warren Oldtown:** 10 (Thu only)

Last Vegas (PG-13)

Starring Robert De Niro, Michael Douglas, Morgan Freeman, Kevin Kline. Directed by Jon Turteltaub.

Plot: Three 60-something friends take a break from their day-to-day lives to throw a bachelor party in Las Vegas for their last remaining single pal.

Genre: Comedy
Rating: F3
13th Ave Warren: 12:50, 1:30, 3:50, 4:20, 6:40, 7:10, 9:20, 10:10; **21st St Warren:** 1:30, 2:30, 4:20, 5:30, 7:10, 8:30, 10:05; **Derby Plaza Theatres:** 1:35, 4:10, 7 with 9:35 Fri-Sat; **Movie Machine:** 1:40, 4:15, 6:45 with 9:10 Fri-Sat; **Warren Oldtown:** 7, 10 (No Thu) with 1:15 Sat-Sun and 4:15 Fri-Sun and Wed

Monsters University (G)

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

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

Genre: Animation, Adventure, Comedy, Family, Fantasy
Rating: F4
Palace West: 1:20, 3:50, 6:10, 8:30

Planes (PG)

Starring Dane Cook, Stacy Keach, Brad Garrett. Directed by Klay Hall.

see "Movies" page 16

Events::

>GET LISTED

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

ARTS

Thursday, November 14

Howard E. Wooden Lecture Series: Elizabeth Mankin Kornhauser

7:30 p.m. Elizabeth Mankin Kornhauser, senior curator of American painting and sculpture at New York's Metropolitan Museum of Art, will offer an illustrated talk on the Met's recent reinstallation of its American art galleries and the behind-the-scenes story regarding decisions made for the new installation that received rave reviews. Lecture is free, dinner is \$50. @Wichita Art Museum, 1400 W. Museum Blvd.

Friday, November 15

Wichita Art Chatter

6 p.m. Featured presenters include creative writer and KMWU commentator Andrew Bales, indie bookstore owner/editor Sarah Bagby, sculptor Chris Gulick, artist Rebecca Hoyer, actor/director Shaun-Michael Morse and graphic designer/musician Kenny White. Free. @Wichita Art Museum, 1400 W. Museum Blvd.

Saturday, November 16

Exhibition: Rob Compton, "Safe Passage"

Sat., Nov. 16 to Fri., Nov. 29

@Go Away Garage, 514 S. Commerce.

Artist Talk: Rob Compton, "Safe Passage"

7 p.m. @Go Away Garage, 514 S. Commerce.

Monday, November 18

Paint With Paul Jackson: Dramatic Landscapes, Transparency and Landscapes

Mon., Nov. 18 to Wed., Nov. 20

\$330 for WCFTA members, \$350 regular tuition. @The Wichita Center for the Arts, 9112 E. Central.

Thursday, November 21

Reception: Ann Resnick, "Inconsolable"

6 p.m. @Bethel College, 300 E. 27th St., North Newton.

Friday, November 22

Exhibition: Kansas Watercolor Society National Exhibition

Fri., Nov. 22 to Sun., Jan. 5, 2014

@The Wichita Center for the Arts, 9112 E. Central.

Reception: The Kansas Watercolor Society National Exhibition

5 p.m. @The Wichita Center for the Arts, 9112 E. Central.

Ongoing

Icons of the Midcentury Southwest: Photographer Laura Gilpin and Potter Maria Martinez

Sat., Aug. 17 to Sun., Jan. 5, 2014

@Wichita Art Museum, 1400 W. Museum Blvd.

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

@Wichita Art Museum, 1400 W. Museum Blvd.

Learning to See: Josef Albers and the Interaction of Color

Sat., Sept. 28 to Sun., Dec. 8

@Wichita Art Museum, 1400 W. Museum Blvd.

Exhibition: Artists of Catholic Care Center,

"Talent is Timeless"

Fri., Oct. 25 to Sat., Nov. 23

CityArts main gallery hall. @CityArts, 334 N. Mead.

Exhibition: Armando Minjarez, "I, One of a Million Stories"

Fri., Oct. 25 to Sat., Nov. 23

CityArts 3rd Floor. @CityArts, 334 N. Mead.

Exhibition: Annual Arts Council Juried Exhibit

Fri., Oct. 25 to Tue., Nov. 26

CityArts main gallery. @CityArts, 334 N. Mead.

Exhibition: Kathy Reed, "Giddy Up and Quilt"

Fri., Oct. 25 to Sat., Nov. 23

Fiber and photography in CityArts' boardroom and balcony. @CityArts, 334 N. Mead.

Exhibition: Joanna Ramondetta, "Reflections of France"

Fri., Oct. 25 to Tue., Nov. 26

@Gallery XII, 412 E. Douglas.

Exhibition: Don Setser, "Landscapes and More"

Fri., Oct. 25 to Sat., Nov. 16

@Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

Exhibition: North High Art Students

Fri., Oct. 25 to Thu., Nov. 28

Several students from North High will have their work on display. @R Coffeehouse, 1144 N. Biting.

Exhibition: Bruce van Osdel

Fri., Oct. 25 to Fri., Nov. 15

@Steckline Gallery, Newman University, DeMattias Hall, 3100 McCormick.

Exhibition: "Possessed: Angels, Saints and Demons"

Fri., Oct. 25 to Fri., Nov. 29

Sculpture by Karen Carney and paintings by Novelene Ross. @The Fiber Studio, 418 S. Commerce.

Exhibition: Jo Quillin Tomson, "Holidays of Ghouls"

Fri., Oct. 25 to Wed., Nov. 27

@Watermark Books & Cafe, 4701 E. Douglas.

Exhibition: Richard VanSickle, "52 Tea Pots"

Fri., Oct. 25 to Fri., Nov. 15

@Wichita Pottery, 300 N. Meridian.

Exhibition: "Dissociative: Pushing Against the Norm"

Wed., Oct. 30 to Sat., Nov. 30

@WSU Shift Space Gallery, 416 S. Commerce.

Exhibition: Ann Resnick, "Inconsolable"

Fri., Nov. 1 to Fri., Nov. 29

@Bethel College, 300 E. 27th St., North Newton.

Exhibition: Cary Conover, "Contrasts"

Fri., Nov. 1 to Sat., Jan. 18, 2014

@Derby Public Library, 1600 E. Walnut Grove, Derby.

ARTS: CALL FOR ENTRIES

Thursday, November 7

Pastel National 2014

Thu., Nov. 7 to Fri., Dec. 27

This exhibition will be a national showcase, highlighting the art of pastel on paper. Prospectus available at www.wcfta.com, by calling 634-2787 or by e-mail at areep@wcfta.com. \$30 for three entries. @The Wichita Center for the Arts, 9112 E. Central.

Riverfest Poster Contest

Thu., Nov. 7 to Fri., Dec. 27

Contest rules and entry form are available at WichitaRiverfest.com. All entries may be hand delivered or shipped to Wichita Festivals, Inc. 18 and older. @Wichita Festivals, Inc., 1820 E. Douglas.

CLASSICAL MUSIC

Saturday, November 16

Wichita Symphony Orchestra: Concertmaster Harrison plays Mendelssohn

Sat., Nov. 16 to Sun., Nov. 17

The Wichita Symphony Orchestra features its own Concertmaster, violinist John Harrison, as soloist on Mendelssohn's Violin Concerto. \$17-\$55. @Century II, 225 W. Douglas.

Sunday, November 17

Seth Girton

10 a.m. All ages. No cover. @R Coffeehouse, 1144 N. Biting.

Thursday, November 21

WSU Symphony Orchestra with Julie Bees

7:30 p.m. Faculty artist Julie Bees and the WSU Orchestra perform Piano Concerto No. 2 in Bb Major by Johannes Brahms at Miller Concert Hall. @Wichita State University, 1845 Fairmount.

FILM

Friday, November 15

Free Film Friday: Biutiful

7 p.m. @WSU Shift Space Gallery, 416 S. Commerce.

Wednesday, November 20

"After Tiller"

7:30 p.m. \$8-\$10. @Orpheum Theatre, 200 N. Broadway.

Thursday, November 21

25th Anniversary Screening: A Fish Called Wanda

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

"The Gatekeepers"

7 p.m. This documentary interviews six former heads of Shin Bet, the Israeli security agency. @St. Mary Orthodox Christian Church, 344 Martinson.

FOOD & DRINK

Tuesday, November 19

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. \$45 for members, \$55 for non-members. @The Wichita Center for the Arts, 9112 E. Central.

LITERARY

Thursday, November 14

Writing Now/Reading Now: Peter Behrens

5:30 p.m. Novelist, screenwriter and short story writer joins WSU for a reading of his works. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Monday, November 18

R Coffeehouse Poetry Slam

7 p.m. @R Coffeehouse, 1144 N. Biting.

SPECIAL

Thursday, November 14

"Fly Me to the Moon: a 1960s Casino Extravaganza"

6 p.m. \$100. @Kansas Aviation Museum, 3350 George Washington Blvd.

Sparkles and Spirits Gala for Assistance League of Wichita

7 p.m. @Exploration Place, 300 N. McLean Blvd.

Friday, November 15

WSU Student Activities Council Thrift Shop Fashion Show

7 p.m. Free for WSU students, \$2 for faculty and staff, \$3 general admission. @CAC Theater, Rhatigan Student Center, Wichita State University.

Saturday, November 16

Saturday with Jakob: Fundraiser and Open House

2 p.m. Wichita Symphony Orchestra cellist Jakob Jerzy Omsky and friends are holding this benefit drum and cello concert for Omsky, who recently had his car broken into and lost many valuable pieces of sound equipment that he uses to perform as well as causing pricey damage to his vehicle. @Jakub's Studio, 1036 N. Shady Way.

Sunday, November 17

Air Capital Comic Con

Sunday, November 17 All ages. Free. @Sedgwick County Extension Center, 7001 W. 21st.

Bill Burr

8 p.m. \$28.50-\$32. @Orpheum Theatre, 200 N. Broadway.

Ongoing

Mindbender Mansion

Thu., Nov. 7 to Sun., Jan. 5, 2014

@Exploration Place, 300 N. McLean Blvd.

THEATER & DANCE

Thursday, November 14

Derbysville: The Town of Misfit Toys

Thu., Nov. 14 to Mon., Dec. 30

For reservations and showtimes visit MosleyStreet.com or call 263-0222. \$17-\$27. @Mosley Street Melodrama, 234 N. Mosley.

Friday, November 15

Naughty or Nice: A Rock-a-licious Review

Fri., Nov. 15 to Sun., Dec. 22

For showtimes and ticket info visit CabaretOldtown.com or call 265-4400. @Cabaret Old Town, 412 1/2 E. Douglas.

Saturday, November 16

All Hands on Deck

7:30 p.m. Based on Bob Hope's 1940s USO tours to the troops in the fields, this musical is an inspiring revue featuring four multi-talented performers and a stellar live orchestra. \$25-\$35. @Fox Theatre, 18 E. First Ave., Hutchinson.

Say What?! Comedy Improv

8 p.m. Tickets are available at WichitaTix.com or by calling 219-4849. This show is intended for teens and up. \$10. @Old Cowtown Museum, 1871 Sim Park Dr.

Monday, November 18

ABBA Mania

7:30 p.m. \$25-\$49.50. @Orpheum Theatre, 200 N. Broadway.

Tuesday, November 19

The Addams Family Musical

Tue., Nov. 19 to Thu., Nov. 21

For showtimes and tickets visit TheaterLeague.org or call 303-8100. All ages. \$35-\$70. @Century II, 225 W. Douglas.

Ongoing

White Christmas

Thu., Nov. 7 to Sun., Dec. 22

Contact the Crown Uptown at 612-7696 for ticket prices and showtimes. @Crown Uptown Professional Dinner Theatre, 3207 E. Douglas.



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"Movies" from page 14

Plot: Dusty is a cropdusting plane who dreams of competing in a famous aerial race. The problem? He is hopelessly afraid of heights. With the support of his mentor Skipper and a host of new friends, Dusty sets off to make his dreams come true.

Genre: Animation, Adventure, Comedy, Family

Rating: F3

Palace West: 1:45 (No Mon), 4:10 (No Mon), 6:35, 8:45 (No Fri-Sat)

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

Palace West: 1:15, 4:35, 7:45 with 11 p.m. Fri-Sat

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

Palace West: 1:40, 6:45 with 11:35 p.m. Fri-Sat

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

Palace West: 4, 8:50

Thor: The Dark World (PG-13)

Starring Chris Hemsworth, Natalie Portman, Tom Hiddleston. Directed by Alan Taylor.

Plot: Faced with an enemy that even Odin and Asgard cannot withstand, Thor must embark on his most perilous and personal journey yet, one that will reunite him with Jane Foster and force him to sacrifice everything to save us all.

Genre: Action, Adventure, Fantasy

Rating: F3

13th Ave Warren: Noon, 12:45 (3D), 1:15, 2, 3, 3:45 (3D), 4:15, 5, 6, 6:45 (3D), 7:15, 8, 9, 9:45 (3D), 10:15,

21st St Warren: 12:30, 1:15 (3D), 3:30, 4 (IMAX, 3D), 4:30, 6:30, 7 (IMAX, 3D) (No Thu), 7:20, 9:30, 10 (IMAX, 3D) (No Thu), 10:15; **Movie Machine:** 1:30, 4:05, 6:50 with 9:25 Fri-Sat; **Warren Oldtown:** 6:30 (3D), 6:45, 7:30, 9:40 (No Thu), 10 (3D) (No Thu), 10:20 with 12:30 (3D), 12:45, 1 Sat-Sun and 3:30 (3D), 3:45, 4 Fri-Sun and Wed; **Derby Plaza Theatres:** 1:15, 1:45 (3D), 3:45, 4:15 (3D), 7, 7:30 (3D) with 9:30, 10 (3D) 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

21st St Warren: 2:15, 5:15, 8:15



MOMENTS BEFORE THE BOOTIES SHOOK: Jel eventually worked the even-for-Barleycorn's eclectic crowd into a dancing frenzy.

Jel made Wichitans dance

Jel repeats "don't get too comfortable" while playing very danceable hip-hop beats.

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

Midriiffs, metal-beards, Afro-punks, indie-models — you name it — they were all at John Barleycorn's to see Jel on a Wednesday night and party.

Once I was inside Barleycorn's I noticed that I had arrived a little late to an already beaming and excited crowd. Anxious to hear Jel+Sole, Anticon record label co-founders, I was disappointed to hear Sole couldn't make it.

Cleme opened the show playing his style of beat making and sound-scape sketching. Slumped over his computer and pedals, sitting in a chair, Cleme

(Ian Stewart), is a very tall redhead with glasses. I don't usually equate the way a person looks with their sound, but his beats are long and his soundscapes have a tendency to flare.

With Sole unable to make the show at the last minute, Jel had a chance to get loose and play a long set.

Jel started the set with the song "Steady," the first track off his newest release, *Late Pass*. Repeating from the stage, "Don't get too comfortable," Jel's audience did just that.

While observing a perplexingly diverse swath of music lovers, I noticed something I rarely see at rock bars in Wichita: dancing. I am used to seeing crowds swell around center stage standing mostly still with a bit of a head bob in between sips of PBR watching a band. While there was still plenty of PBR (and some Hamm's) being sipped, I witnessed something unfamiliar, a lot of free hands moving in an open space in front of the stage where people were bending their knees, moving in circles, shuffling their feet and smiling a lot.

Jel, solo performer Jeff Logan, played a massive set filled with songs from *Late Pass* and older records. Splicing in between what appeared to be some improvisational exercises — some very avant garde — they dismissed the need for maintaining a consistent tempo. Did that stop the dancing crowd? Not in the slightest.

Logan is adept at his craft of beat making which he does live on a rig consisting mostly of samplers he triggers with his fingers (in one instance Wednesday night, the microphone) very much in the same fashion as Ben Durazzo.

By the time Jel said "bye" from the stage to the adoring audience, it was safe to say nobody was too upset about Sole not making it to the show. Jel delivered a stellar performance and put a Wednesday night audience at ease. Hopefully anyone who stayed out too late could use their night's purchase of Jel's CD *Late Pass* as an excuse to be a little behind schedule at work the next morning.

"DaiKaiju" from page 6

Surely, no one brings the same amount of energy and anarchy encompassed in a 45-60 minute DaiKaiju set. Just look at the picture included with this story.

The music of DaiKaiju: sure it's fun to listen to at home — fast, energetic and all instrumental — but it's nothing like experiencing the live show. Mixed with humor, action and crowd participation, I have seen these guys strap their guitars on audience members then turn around and applaud, encouraging them to play the next song.

On a school night, Monday, Nov. 18, it'll be tough to get up the next morning

but that little amount of tired is worth the memories of catching such an explosive band right up-front with your best friends Bellafonte opening the show.

Bellafonte, the ever creative, genre-hopping quintet featuring violin, trumpet, guitar, drums and bass is a great contrast to DaiKaiju. Bellafonte can go from Arturo Sandoval with Mars Volta to David Bowie with Portishead in the span of one quarter note. With the recently exited member Zack Palmquist, keyboard duties will be taken up by Christie Oh (violin, vocal), Josue Estrada-Yokley (trumpet, vocal) and Frank Bravo (guitar, vocal). The rhythm section, Dane Alexander (bass) and Eric Selzer (drums) will maintain the

pulse of the band with all limbs hastily maintaining structure.


There's only two bands on the bill so maybe the show won't go that late, if it does, you will not regret waking up a

little groggy and having an extra cup of coffee the next day.

Anyone care to make a wager on my over selling this weeknight experience? I'll see you at the show.

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Amuse:: LAUGH, JACKASS

ASTROPOOP!

THE SKINNY ON YOUR WEEK
by Diviner Mme Zanzibird

Aries: (March 21 — April 19)

Week rating: F5
You'll find an authentic Picasso sketch in the art bins at the DAV. This week: Roast all of the squash you can get your hands on.

Taurus: (April 20 — May 20)

Week rating: F4
Your book, *1,001 Ways to Use a Rotisserie Chicken*, will reach the 1,001st sale mark on Wednesday. This week: Celebrate your achievement with a chicken pot pie.

Gemini: (May 21 — June 21)

Week rating: F3
You'll quickly earn money for the holidays with door-to-door weather-stripping services. This week: Have a pumpkinfest.

Cancer: (June 22 — July 22)

Week rating: F2
If you're going to camp outside of Wheat State Distillery until it opens, be sure to dress warmly. This week: Read *1,001 Ways to Use a Rotisserie Chicken* while you wait in line.

Leo: (July 23 — Aug. 22)

Week rating: F4
Your friend count will spike once you finish building that *Price Is Right*-sized Plinko game in your garage. This week: Dream of outrunning lava from an erupting volcano.

Virgo: (Aug. 23 — Sept. 22)

Week rating: F5
You'll be able to sign up for Obamacare online, with no problems, on the first try. Don't brag too much about it. This week: Write Bell Hooks a fan letter.

Libra: (Sept. 23 — Oct. 23)

Week rating: F3
There's still time to knit Mario Bros.-themed hats for Christmas. This week: Don't become friends with user "Carlos Danger" on Snapchat.

Scorpio: (Oct. 24 — Nov. 21)

Week rating: F4
You'll have a romantic date soon at the Cherokee Strip Land Rush Museum. This week: Enroll in an online doctorate program, for the heck of it.

Sagittarius: (Nov. 22 — Dec. 21)

Week rating: F1
You will die on an airplane, but I don't know when. This week: Eat nothing but the molten insides of chocolate lava cakes.

Capricorn: (Dec. 22 — Jan. 19)

Week rating: F3
Plan a romantic trip to a local museum with your crush. This week: Share the delight! Invite friends over for stone soup.

Aquarius: (Jan. 20 — Feb. 18)

Week rating: F2
If they made an award for eating the most olives ever, you would win it. This week: Ask Bill Jenkins to talk about politics with your local 4-H group.

Pisces: (Feb. 19 — March 20)

Week rating: F4
You should buy the weirdo camped out in front of Wheat State Distillery a coffee. This week: Read *Atlas Shrugged* and highlight all of the philosophical inconsistencies.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: Could it really be possible for a terrorist to sneak into the U.S. through the southern border, or is that just more fear-mongering from the conservatives?

Not Crazy about Quds
Dear Gabacho: Of course it's possible, but we're really not going to know until we find out, right? American officials have gone on the record as stating drug cartels have established ties with groups like Hamas and Hezbollah yet haven't offered conclusive proof (and that rumor you heard

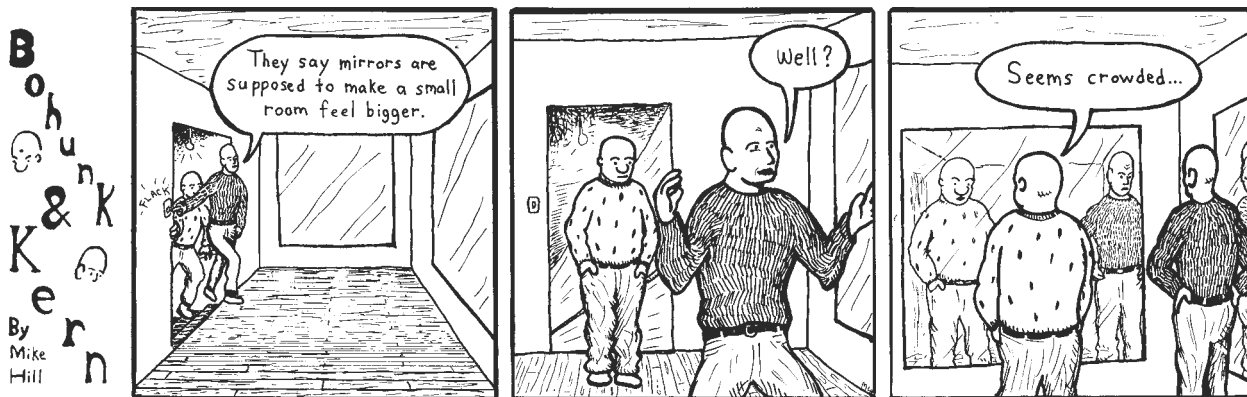
about Al Qaeda establishing camps in Mexico to train terrorists to look like my Tío Lencho? *Pinche* false). But I don't think the cartels are so *pendejo* to assist terrorists hell-bent on destroying America from within — after all, they already have that market to themselves.

Dear Mexican: Some years ago we attended a family reunion in Cuba, New Mexico

see "Mexican" page 19



iAsk A MEXICAN!

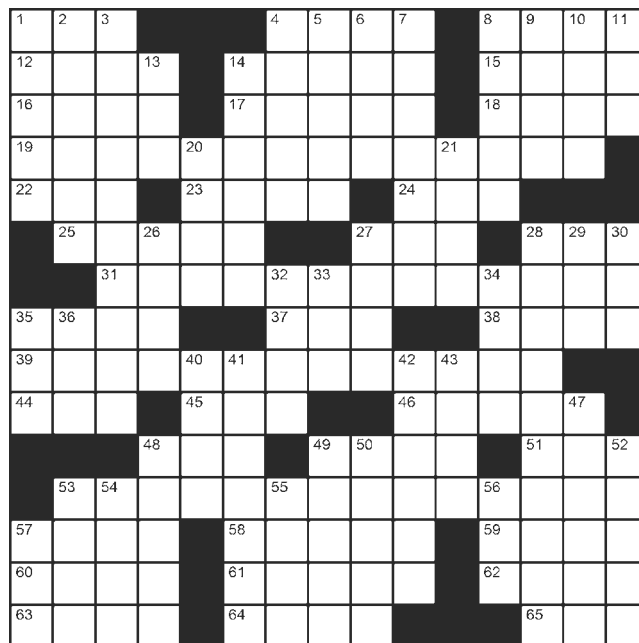


Jonesin' Crosswords "I'm a Little Bit Country" — and a little bit rap.

by Matt Jones

ACROSS

- 1 Pipe type
- 4 1901, in Roman numerals
- 8 Seattle forecast, often
- 12 Famed infielder, to fans
- 14 Eagle claw
- 15 With the bow, to a cellist
- 16 Architect Ludwig Mies van der ___
- 17 1990s candidate ___ Perot
- 18 Feline remark
- 19 Rap/country collaboration with the album "Defying Gravity with Dr. Octagon"?
- 22 Grand ___ (sporty Pontiacs)
- 23 Cries at moments of clarity
- 24 London lavatory
- 25 Big name in hummus
- 27 "M*A*S*H" extras
- 28 Burger holder
- 31 Rap/country collaboration with an extremely crunk version of "Ring of Fire"?
- 35 World Series unit
- 37 "Boyz n the Hood" actress Long
- 38 Adam and Eve's second son
- 39 Rap/country collaboration with the hit "Konvict in Tight Fittin' Jeans"?
- 44 Part of a cookware set
- 45 "I Will Follow ___" (1963 #1 hit)
- 46 Elliott of "Get Ur Freak On"
- 48 "___ blimey!"
- 49 Jessica of "7th Heaven"
- 51 Weed-attacking tool
- 53 Rap/country collaboration with a Dirty South version of "Whatcha Gonna Do with a Cowboy"?
- 57 "Perry Mason" star Raymond
- 58 Changed the decor of



- 59 Give this for that
- 60 Brand owned by Kellogg's
- 61 Dementieva of tennis
- 62 Giga- times 1000
- 63 Come to judge
- 64 "Law & Order: SVU" actor B. D. ___
- 65 Like professors emeritus: Abbr.

DOWN

- 1 Heavy coat
- 2 Loud noises from racing engines
- 3 Silvery fish around the Pacific Northwest
- 4 "West Side Story" role
- 5 Coagulates
- 6 Dance in a pit
- 7 Pharmacy supply
- 8 "First Blood" hero
- 9 For a rectangle, it's length times width
- 10 Clickable symbol
- 11 Like, immediately
- 13 Actor Benicio ___ Toro
- 14 1984 Leon Uris novel

LAST WEEK'S ANSWER



- 20 Lagerfeld of fashion
- 21 Like Santa's cheeks
- 26 "Tres ___"
- 27 Attack a chew toy
- 28 Mom-to-be's party
- 29 "___ only as directed"
- 30 Nashville Predators' org.
- 32 Suffix after ant- or syn-
- 33 Smack
- 34 Musical with meowing
- 35 Word after age or gender
- 36 Rap sheet letters
- 40 "Hold everything!"
- 41 Flight staff
- 42 Marcos who collected shoes
- 43 Mah-jongg piece
- 47 Big song for Lionel Richie
- 48 Its D stands for "disc"
- 49 Obama's right-hand man
- 50 B.B. King's "Why ___ the Blues"
- 52 Person living abroad for good
- 53 Winter Olympics event
- 54 Reckless yearning
- 55 Change of address, to a realtor
- 56 "Spring ahead" letters
- 57 Flower garden

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My kee Kline ill o strates chill drens books

by Kelsie Baab
kbaab@f5paper.com

Michael "Mikey" Kline is a native Wichitan who has a resume a mile-long. He specializes in doodling, and his biggest fans are kids.

Some books he's illustrated that you may have heard of are (most recently): *The Doodles of Sam Dibble*: books 1 — 4(2013), and *There Were Dinosaurs Everywhere!: A Rhyming Romp through Dinosaur History* (2012), just to name two. In addition to illustrator-extraordinaire, Mikey's even authored a book, *WordPlay Cafe* (2004).

Even though he's been published by the likes of Williamson Books, Kids Discover, Penguin Young Readers, Ringling Brothers, Barnum & Bailey, Reader's Digest Books for Kids and the New York Times, he spends a lot of time giving back to the community.

KB: Perhaps children's book illustrator isn't a job many people have considered. So, tell us, what is a typical day like for you?

MK: They're all kind of atypical — I get up and eat two crackers and drink two cups of coffee. If I eat a normal breakfast, it slows me down. I flip through Facebook or other resources that light my fire for the day. Lunch is somewhere between 10 and 2. I wait for my body to tell me when it's hungry; I don't follow a schedule. I just draw, sketch — I do a lot of sketching. I also have to move around every now and then — fill bird feeders or go for a walk.

KB: I have to imagine it wasn't all fun and games getting to where you are now though, so what are the steps you had to take in order to turn drawing into a career?

MK: I took the obvious career path — my job at our family's retail meat market naturally led me to become a children's book illustrator. I got a BFA from WSU in Graphic Design, which helped me follow all the creative art people I worked for. I'd like to think that I really recognized business opportunities when I saw them.

KB: Did you have a career before illustrating took off for you?

MK: I did design work out of college — local — but learned early on that I really didn't want to work locally; the budgets were small and the thinking was small, too.

KB: What was your first big project to work on?

MK: A cover for Land's End catalogue — 1994/5. They offered me a ridiculous amount of money to do a cover for them. Then I went on to do stuff for Ringling Brothers.

KB: This may be a difficult question — possibly even impossible to answer — but here it goes: do you have a favorite project? What is it and why do you favor it over all else?

MK: Yes — *Kids Discover* magazine, by far — far and away. I've been with them 23 years. There's no advertising in the magazine (hip, hip, hooray!). It's educational; it teaches things. ... We present things in a way that makes it easy for kids to digest. We want to whet kids' appetites to build up curiosity in subjects.



SELF PORTRAIT BY MIKEY KLINE

KB: Are you always the illustrator, or have you taken on the role of author, as well?

MK: I've worked with Williamson Books on all kinds of titles for many years and I love "wordplay." ...[S]o I started out making this book because I thought it was fun. In the meantime, I had been sending my publishers and editors emails written phonetically (My wife cautioned me that they might not get it), but once they started writing back phonetically, I realized we were playing a game, and they got it! Then a publisher called me and said, "Do you want to write a book? We want you to write a book on word play." They also asked, "Can you illustrate it?" and I thought, "Well, who else would?"

KB: I hear you're also involved in the community; you speak to children and students around town. Tell me a little bit about that.

MK: *Kids Discover* magazine is supported by subscription, and that and all my other books give me a nice living. Basically, kids want my stuff and beg their parents to buy it. I think I owe something to kids, so I go talk to them. Sometimes the school or something will throw gas money my way, but not always. And that's OK. When I talk to college students, I try to give them more hard business information about graphic design and art.

KB: What were some of your favorite books (or illustrators) as a youngster?

MK: As a young child, *MAD Magazine* for sure. ... I liked the thought processes between the writers and the illustrators [in *MAD Magazine*]. ... And later, I loved Calvin & Hobbes.

KB: What do you think is the biggest problem our children face today?

MK: I think there's a lack of street smarts. I don't think creativity is being taught or getting nearly the love in school as it should. ... In a kindergarten class the other day, I asked, "Who's the [class] artist?" and almost all the kids raised their hands. And as the grades go up, fewer and fewer students raise their hands. I have to ask myself, "What happened to the artists?"

KB: What advice do you have for aspiring artists (or illustrators) out there?

MK: Something I tell students all the time — and it seems to ring true no matter how old they are — is that no amount of smoke and mirrors (or what we call "Photoshop filters" today) is going to save a bad idea. Either you have a good idea or you don't.

Don't forget to search for Kline's merchandise at Watermark Books, Barnes and Noble, or Amazon.com when you do your holiday shopping this year!

Wichitan has been professionally toiling away at doodles for 20 years.

Read the unabridged version of this interview online at f5paper.com

"Mexican" from page 17

where the Mexican branch of the family put on a skit, and they used a recording of a song. But it has gone missing, and we all would love to find a source to purchase this song. The family says it was an old 45 rpm record but they can't find it now and don't know who the artist was. It's a gas of a song and if you've never heard it before, I would bet you would have a good laugh over it. The song is about a young Mexican boy who falls in love with a girl (can't remember her name). His daddy tells the boy he can't marry the girl so the boy asks the daddy why. The daddy replies something like "Maria is your sister but your Mama don't know." In frustration the boy goes over and cries to his Mama about the situation and the song ends with the Mama smirking and telling the son not to worry because "Your Daddy's not your Daddy but your Daddy don't know."

A friend suggested the song might be titled "Hey, Pepito" but we're just not sure. Perhaps in your travels, or over the radio audience you might be able to help me find the correct title and maybe even a source to obtain the track.

A Mexican new mexican

Dear Wabette: The name of the *canción* your family played is called "Ay Pepito!" because that's the memorable chorus of the song (and the girl you mentioned was Marie). The performer was Baby Gaby, part of the Sanchez dynasty of New Mexican music headed by the legendary Al Hurricane (who once played at one of your humble Mexican's book signings in ABQ). But the song's real name is "Shame and Scandal in the Family," and Gaby most likely covered the version sung by Mexican-American artist Trini Lopez. Lopez, in turn, joined legendary American recording artists like the Stylistics and Johnny Cash in covering a song called "Shame and Scandal" recorded by ska and reggae titans ranging from the Skatalites to the Wailers (with Peter Tosh in the lead). They, in turn, were giving their spin to a calypso classic originally *grabada* by Sir Lancelot in the 1940s. And if you think Mexicans taking inspiration from calypso is strange, you obviously don't know the similarly tangled history of "Esa Chica Me Vacila" ("That Chick Teases Me"), the techno-banda favorite by Banda Vallarta Show, a remake of the punta ditty "Ella Me Vacila" ("She Teases Me") by Grupo Kazzabe, itself taken from "Lady Teaser" by Byron Lee and the Dragonaires, who got his inspiration for the track from the soca standard "Teaser" by Becket. Back to Baby Gaby: Give him credit for Mexicanizing the song by crooning the lyrics in a Jose Jimenez accent and giving the previously nameless character of the tale the *nombre* Pepito, proving that there are *some* New Mexicans not afraid of their Mexican roots.

Ask the Mexican at themexican@f5paper.com, be his fan on Facebook, or follow him on Twitter @gustavoarellano!

"Princess Bride" from page 2

Wright and her, to quote the screenplay, "perfect breasts."

The film is now more than 25 years old; the novel it is based on just celebrated its 40th anniversary.

While I acknowledge that *The Princess Bride* could be a wonderful theatrical experience, particularly if not musicalized, I also look into the distant future after the show's initial life.

Even if you can swallow the concept of various actors doing their best to not do Andre the Giant impressions while lumbering around the stage, you'll eventually have hundreds of horrible small productions of the show with sweaty, overweight Dread Pirate Roberts and thousands of dollars in medical bills from the injuries resultant of the poorly trained/choreographed swordplay.

There is no need to do this, no matter how desperately I, as an actor, would love to be part of it. I will dress up as the Dread Pirate Roberts on my own time.

There is no need for this. On the plus side, this may never happen; according to the press release Disney Theatrical has a ton of other properties in various stages of development. Brace yourselves for stage versions of *Shakespeare in Love*, *Alice in Wonderland*, *Dumbo* and even *Freaky Friday*. They've just opened their live version of *Aladdin* in Toronto prior to a berth on Broadway in the spring.

All these ideas, and still no one has written the *Kramer vs. Kramer* or *Cannonball Run II* musicals we are all desperate to hear.

ALTERNATIVE HEADLINES

We really could not decide:

Have fun storming the script vault

Will Disney's attempt to turn The Princess Bride into a stage production succeed? It will take a miracle.

Rodents of unusual size are named Mickey

My name is Don Winsor, and you're killing my childhood. Prepare to die.

Disney poised to make Princess Bride stage production

Let me explain. No, there is too much. Let me sum up.

Disney's Princess Bride stage production can only bring pain

Life is pain, Highness. Anyone who says differently is selling something.

Disney probably means no harm

But its Princess Bride play will be short on charm.

"KNOB" from page 6

set that any jazz enthusiast would be astounded by.

Friday opened with an eight minute solo saxophone piece played by Courtney Long that highlighted contrasting musical vantage points juxtaposed with each new phrase. A somewhat manic-sounding piece, Long gave an appropriate introduction preparing the audience for their adventure.

Aleks Sternfeld-Dunn played second using a wind controlled MIDI device that looked like a futuristic plastic recorder. Featuring found-sound, the audience was let in Dunn's life for the duration of the performance as much of the sound was recorded by himself and highlighted his children's voices.

Mark Foley, still in search of a DJ name, played third and covered a large array of all electronically driven sound performances. Such a diverse set is telling of the KNOB creator's musical curiosity: spanning from straight-ahead beat-based music performed with a computer and sampler to an entire piece performed with two home-made talk boxes played by himself and Quinn Lake with clear plastic tubes and a microphone as their instrument. In between those pieces, Foley and three other musicians seated on stage hovered over an electric bass while holding magnetic coils that appeared to trigger sound based on the relative closeness of each coil to the pickup on the bass. If that doesn't sound experimental enough, let me introduce the next act ...

This is My Condition, a one man band from Lawrence, set up in the corner on the floor away from the lit stage. TIMC — a.k.a. Craig Comstock — often plays high energy and aggressive original music from behind a drumkit that has a guitar strapped between the snare and floor tom. While this set had its high-octane moments it went a little deeper and found a sensitive side to the performer. When TIMC goes from written to improv is tough to tell, but there was a song performed using just a hi-hat cymbal on a guitar string. Another song saw Comstock starting a sample on bass guitar then wandering the room (even

"Albums" from page 7

never heard actual heavy metal, if you want to seem "relatable" to your 15 year-old or if you run a youth group for ignoramus hardcore Baptists, I guess this is the band for you. It's energetic, sure, and songs like "Rip, Tear, and Burn" and the title track will get your heart rate up a little, but not a whole lot. There are nice little off-kilter time signatures here and there and some cool harmonics, but absolutely nothing to separate this from the pack. Bands like Zao, Living Sacrifice and Luti-Kriss paved the way for this bullshit, but the difference here is that those bands really went out of their way to cut their own path in the face of a truly rabid anti-Christian hardcore scene in the late '90s, while this band rests lazily

going outside for a moment) yelling and aggressively playing chairs and walls with his drum sticks. We all survived and enjoyed every second of it.

Saturday, the final night of KNOB, started with dueling violas. Performing two pieces, Caroline Anderson and Howard Jones played their first piece with the help of Foley reading a poem. Their second piece, "Viola Zombie," had a lot of horror movie sound references like what you might hear if you saw a silhouetted man with a knife on the other side of the shower curtain but in a *Twilight Zone* episode.

H2, a world renowned saxophone quartet, played second and were airtight. So tight that their first song had a computer backtrack and it was hard to tell where the live sound stopped and the backtrack started. At times the group, so tightly woven together, sounded like a group of string players or a synthesizer. A fiery, bold and very strong set, H2 is a wall of sound that is expansive in its taste and pursuit.

Nick Jaina, headline performer for KNOB 2013, ended the fest surprisingly by telling stories. From Portland, Ore., Jaina told the crowd how he'd planned on being in Wichita two days prior but had an unfortunate incident with his alarm clock pushing his show preparation back 48 hours.

Performing with the Fisch Haus Philharmonic headed by Foley, Jaina told a tale of digging up a ship and the struggles in doing so. The FHP improvised behind Jaina, on stage inside the dish. Occasionally pausing to play guitar, Jaina was confident and comfortable despite the lack of time to organize and develop his performance for KNOB. Ever changing light inside the dish and on the performers, the piece came off a bit like a Spaulding Grey viewing. Starting with the sound of cicadas and ending with a soft vocal loop, this final piece by Nick Jaina for KNOB 2013 summed almost all parts and performances in the previous two days in the short span of his 35 minute set.

Jaina will play the Fisch Haus again at 8 p.m., Friday, Nov. 15 with Francis Moss. The all-ages show has a suggested donation of \$5.

on their laurels and adds little, except for some artificial harmonics every now and then. Want to know why I sound bitter in these reviews? Because I'm pretty sure the best lyrics on the album are in the refrain on "Beyond the Grave," when dude screams "Count Chocula! Count Chocula!" over and over again, except I'm pretty sure that's not what he's actually saying. Because I listened to the following records in their entirety and this was the best out of them: Down to Nothing's *Life on the James* (not as good a punk record as Avail's *Over the James*), Korn's *The Paradigm Shift* (maybe the most uninspired record of the year), and Close Your Eyes' *Line in the Sand* (a record that exemplifies almost everything wrong with hardcore today). This job sucks.

"Theater" from page 10

and he sets out to ruin Christmas by making each of his toys defective — misfits in some way or another.

Jenny Mitchell, Briley Meek, Patty Reeder, Steve Hitchcock and Michael Karraker play, respectively, Barbie, Malibu Barbie, Chatty Cathy, GI Joe and (as multiple toys) Ken, a clown and Raggedy Ann. (Karraker also plays the big man in red.)

The actors move and behave as dolls would move, and Summers, who also costumed the show, has taken care to dress them as dolls — Chatty Cathy in her jumper dress, Raggedy Ann's familiar red hair. "I'm trying to make them as toy-like as possible."

The musical revue that follows is directed by Broadway veteran Karla Burns.

But wait, there's more

It's beginning to look a lot like that season near the end of the calendar year that goes by many names and spreads cheer throughout the land. The first Christmas shows to hit the starting gate this year are the Crown Uptown's *White Christmas* and Mosley's aforementioned show, both opening this weekend and running through Dec. 22 (*White Christmas*) and Dec. 20 (*Derbysville*). Wichita Community Theatre's *It's a Wonderful Life* opens Nov. 19.

ALSO PLAYING:

NOV. 14 TO NOV. 27

- *Two Gentlemen of Verona: The College Years*, Wichita Center for the Arts, Wednesday-Sunday, Nov. 20-24; visit wcfata.com and select the theater tab (or search for "center theater at wichita center for the arts" on Facebook) or call (316) 315-0151.
- *Into the Woods*, McPherson College (north of Wichita), Friday-Saturday, Nov. 15-24; visit mcpherson.edu/academics/performingarts.php.
- *The Hound of the Baskervilles*, Forum Theatre, Thursday-Sunday, continues through Nov. 17; visit forumwichita.com or call (316) 618-0444.
- *White Christmas*, Crown Uptown, Thursday-Sunday, Nov. 14-Dec. 22; visit crownuptown.com or call (316) 612-7696.
- *Derbysville: The Town of Misfit Toys*, Mosley Street Melodrama, daily (see website for exceptions and additional show times), Nov. 14-Dec. 30; visit mosleystreet.com or call (316) 263-0222.
- *Student One-Acts*, Friends University, Friday-Saturday, Nov. 15-16; visit friends.edu/theater or call (316) 295-5537.
- *Say What?! Comedy Improv*, Cowtown-Empire House Live!, Saturday-Sunday; Nov. 16-17; visit oldcowtown.org or call (316) 219-4849.
- *Peter Pan*, Music Theatre for Young People, Friday-Sunday, Nov. 22-24; visit mtytps.org or call 316-262-MTYP (for tickets: wichitatix.com or (316) 219-4849).

"Foster" from page 10

debating whether she's heroine or drudge, quietly satisfied or moments away from epically losing her cool.

Like dandelions on the lawn, she captures the moments that are simultaneously flower and weed: a toddler painted in time-lapse smudging multiples, crawling (menacingly? endearingly?) over the back of the couch toward the viewer; a female nude stretching her arms upward in a moment of golden stillness that reverberates with something like a lioness roar but is perhaps just the echoed shrieking of children refusing to nap down the hall.

Her paintings are self-referencing in a luminous way, richly layering upon themselves to tell a story of nesting, insanity, fulfillment and growth. She portrays the beauty of the mundane not for the sake of setting herself as some maternal archetype in a domestic shrine, but because these are the narratives she owns.

The stories we see are uniquely hers, but offer ample foothold for audience resonance. Whether or not you've ever stumbled barefoot on a razor-sharp Lego at 3 a.m., you can feel the tension populating her crowded, pattern-drunk canvases.

As Ulrich curator Jodi Throckmorton notes, "Not only is her work beautifully and skillfully painted, it's also very personal, honest and funny. [Anyone who] sees the show will relate to her depiction of deep familial love, but also the mess



Rachel Foster's *Give a Man a Fish*, 2013. Oil on canvas, 30x40 in.

and exhaustion that comes with parenthood."

The expanded exhibition of Foster's thesis work will open at the Ulrich on Friday, Nov. 15, with a reception from noon to 1:30 p.m. and be available during regular museum hours until Dec. 16. If only for the rush of a refreshment sweeter than free Sauvignon, do yourself and the working artist in your midst a favor: get out there. See what you think. Populate the conversation.

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