

F5

work like a farmer
party like a rock star



>Dub dub dub

Blockhead lays down the beats in a great room built for spreading out and dancing. p.6

>Our hamster says

Breakthroughs have allowed F5 an exclusive peek into a rodent's views of *The Hobbit*. p.2

>JFK, bfd

The 50th anniversary of the assassination of our 35th president is time to reassess. p.2

>Drink long and prosper

Easy-going session beers let you enjoy your friends while you enjoy your drink. p.8

>Cold comfort

Ice houses died out more than 100 years ago, but they used to be big business. p.4

F5

View: OTHER PERSPECTIVES

A hamster tells all about *The Hobbit*

by Don Winsor
dwinsor@f5paper.com

Hamster: PELLETS? YOU BRING PELLETS? GODS BRING PELLETS. WE ARE GRATEFUL. DO NOT SQUASH ME.

DW: I'm not going to squash you. I'm here to ask you about the new chapter in *The Hobbit* series of films, the upcoming

"Desolation of Smaug."

Hamster: GRACIOUS BENEVOLENT LORD DO NOT... STOP MUST DRINK FROM WATER BOTTLE. DRINK NOW. URGENT DRINKING. DRINK NOW. THIRST. AWFUL, HORRIBLE THIRST. OVERWHELMING.

DW: I understand. So, what did you think of the first chapter of the planned trilogy?

Hamster: I WAS THIRSTY, NOW I AM NOT. THE WATER FLOWS AND WE ARE

GRATEFUL. THE TUBE BRINGS LIFE.

DW: Interesting. So you don't find Jackson's insistence on including so much apocryphal material a cynical attempt to artificially expand the story beyond its reasonable limits?

Hamster: WOULD A DISPLAY OF PHYSICAL PROWESS PLEASE THE GODS? THE GODS PROVIDE THE WHEEL. I WILL RUN IN THE WHEEL. WAIT! ALARMED!

see "Hamster" page 3

As F5 funds a great deal of biotechnological research, we have access to advances in the field before they enter the consumer sphere. A recent discovery, for example, allows us to communicate verbally with animals. The "F5 Specific Cerebral Harness Impulse Transcriptionifier," or F5 SCHIT for short, makes it possible to understand the thoughts of most vertebrate creatures, and to communicate to them in return. Look for the device to be used a great deal in coming months as we introduce our new column, "Ask A Goose!"

As F5's top correspondent in the field of biotechnology, I was given the first chance to use our SCHIT, and so obviously the first thing one does with such a breakthrough is to interview a hamster about the upcoming *Hobbit* sequel.

DW: Good morning, hamster.
Hamster: ALARMED. LOOK LEFT. LOOK RIGHT. ALARMED. THREAT. WHAT IS YOU?

DW: Haha, no problem, hamster. I'm Don, and I'm communicating with you through this SCHIT.



DON WINSOR

JFK was no saint

by Bill Jenkins
bjenkins@f5paper.com

OK. I've had it up to here with all the press commemorating the 50th anniversary of the death of John F. Kennedy. It is almost like he is being beatified and is only waiting for one more miracle before complete sainthood. He symbolized so many things to so many people that his legacy seems to be unquestioned. He and Jackie were the Golden Couple and their short time in the White House is thought of by many as Camelot, the Golden Age.

I was a young Kansas high school kid when he was elected. Naturally, I (and it pains me to admit it) had rooted for his opponent Richard Nixon. As I transitioned into college, my opinions also changed and I became

more of a supporter of the president. I was caught up in the enthusiasm. He was the first president of my parents' generation, the first Catholic president, the war hero. What's not to like?

I can remember vividly the October fortnight in 1962 when he stared down the Russians in the Cuban Missile Crisis. I watched when Jackie took us on a tour of the newly refurbished White House. I can easily recall sitting outside a classroom at Emporia State when the word came that he had been shot and the unreal sense of disaster and loss over the following weekend. I remember going to the movie

55 Days in Peking with my girlfriend and her spontaneous breakdown when one of the chief characters was shot. With the rest of the country, I



BILL JENKINS

see "JFK" page 3

F5

OFFICIAL POSITIONS

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



World's Tallest Waterslide in Kansas: Of course you'd put it here. Kansas is known for tall things and water.



George Zimmerman arrest: It was so funny to hear that he was arrested for pointing his shotgun at his girlfriend during an argument that we forgot to laugh.



Monty Python performing together again: We will be silly-walking to the nearest box office ready to fish-slap anyone who gets in our way. Spam!



Rob Ford: Toronto Mayor Rob "Laughable Bumblefuck" Ford is like a Chris Farley / Andy Kaufman mashup with crack, cunninglingus policy and good ol' fashioned cronyism.



Melissa Bachman, big game hunter: You're kinda cute until one looks at your blackened soul and vainglorious existence.

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ABOUT THE COVER



John Pirtle's "Up Ended Label"

"Hamster" from page 2

LOOK RIGHT. ALL CLEAR. TO THE WHEEL!
 DW: True, true. It is unlikely any of those lesser stories would ever be filmed. And you're right about the artistry and craftsmanship. Still, the primary source material here was one book, shorter than any of the books of *The Lord Of The Rings* trilogy, and each of those only got one film.

Hamster: RUNNING RUNNING RUNNING STOP RUNNING STOP TURN RUNNING STOP RUNNING RUNNING.

DW: I see your point, but I am personally a fan of Martin Freeman going back to his days on *The Office*.

Hamster: HEART POUNDING. DEATH NEAR. MUST STOP, UNLESS GODS WOULD HAVE ME CONTINUE?

DW: It's true, the high frame rates can be a bit jarring ... and to me, almost too crystal clear. And until my eyes adjusted it made certain things seem to move at unusual speeds.

Hamster: DAMN THE GODS I WILL ESCAPE THIS PLACE. I SHALL DIG TO FREEDOM OR DIE IN THE ATTEMPT.

DW: I'm not sure if you're able to

experience the excellent 3D used in the making of this film, but I think it far superior and less jarring than the post-production 3D conversions so pointlessly used in the making of some films. Can rodents use 3D glasses? I'm simply not aware.

Hamster: I HAVE TUNNELED AGAIN, I HAVE MET ANOTHER WALL. THE GODS ARE CRUEL BUT ALSO GENEROUS. PELLETS? YOU BRING PELLETS? MY CHEEKS ACHE TO BE STUFFED WITH DELICIOUS PELLETS.

DW: Finally, as he is quite the flavor of the moment, what are your feelings toward the talented Mr. Benedict Cumberbatch?

Hamster: *SHERLOCK* IS EXCELLENT. PLEASE GODS DO NOT END MY LIFE UNTIL NEW SEASON HAD COMPLETED. I PRAY I MAY LIVE SO LONG AS TO SEE NEXT SEASON OF *SHERLOCK*. CAT! CAT APPROACHES! TO THE TUNNELS! WHERE IS MY WIFE?

DW: Thank you, hamster. I'm sure you're busy, and we'll talk again soon. That's all for this week's F5 SCHIT with Don. Join me again soon when I interview a horse about nihilism.

"JFK" from page 2

watched the funeral and saw little John John (as he was then known) salute his daddy's casket.

But there is so much to the story that we didn't know then. One was the kind of man JFK was after dark. The voracious sexuality, conquests that had nothing to do with anything except that he could. It was a security detail's nightmare. Hollywood stars and starlets smuggled into hotel suites. Liaisons with a gangster's woman. Near sexual slavery of a White House intern who seemed unable to resist either his advances or his requests that she service his friends. Skinny dip parties in the White House pool.

If you are unable to believe these things, read *The Dark Side of Camelot* by Seymour Hersh. And that intern recently wrote a book. The press and Secret Service turned a blind eye. No little blue dress with stains emerged from this behavior. He simply used women like Kleenex and then moved on.

The botched invasion of Cuba called The Bay of Pigs was a fiasco because Kennedy couldn't make up his mind. He would or could not call off the CIA-planned and -led invasion but then he denied them air support at the last minute. It was a disaster and many CIA operatives spent years in Cuban jails. It would have dire consequences.

The next year, the Cuban Missile Crisis again showed Kennedy's inexperience. He helped push the world to the brink of nuclear war in order to get Soviet missiles out of Cuba. He stared down the Russians and they blinked. Or so it is usually explained.

But another way of looking at it is through the eyes of Soviet Premier Nikita Khrushchev. His goal was to forestall another invasion of Cuba. He also was concerned that the USSR was ringed with

American missiles. He managed to get a guarantee that we would not invade Cuba and an additional assurance that missiles in Turkey would be removed. To do this, he allowed Kennedy to walk away as the victor, a move that cost him his job later on. Only he knew how close to war he was willing to go in order to gain his objectives.

African Americans (then known as Negroes or blacks) held JFK in high esteem for his leadership in civil rights. His picture was alongside of Martin Luther King's in many black homes. Still Kennedy didn't have the legislative mojo to get Congress to pass the necessary legislation. It fell to Lyndon Johnson, former master of the Senate, to twist arms, pat backs, offer favors and appeal to the memory of the dead president to move the civil rights agenda forward.

Kennedy and his Attorney General/brother Bobby could not control FBI director J Edgar Hoover as he attempted to paint King as a dangerous radical and a Communist sympathizer. They could only make symbolic gestures to support King and made no progress at all in the legislative arena.

Kennedy was not popular at the time of his assassination. He was worried about the next year's election and was in Texas with VP Johnson and Governor John Connolly to bolster his chances. They had been pleasantly surprised with the reception in Ft. Worth just before going to Dallas. Still, there are reports of school children in the Dallas-Ft. Worth area cheering when they heard that Kennedy was dead.

When looked at in terms of concrete gains, Kennedy's presidency comes up short in many areas. He did get the Peace Corps, AID and other gains but nothing to rank him as one of the more successful presidents. His success was in bringing out a feeling among (especially young) Americans that change was possible. And we blew that in riots, drugs and war.

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**MICHAEL
CARMODY**



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

ENGINELESS TRUCK: For decades after factory-made “synthetic” ice replaced the manually-harvested “natural” variety, Wichitans depended on icemen to bring blocks of the stuff to their houses and places of business. In this 1910 picture are two ice delivery boys posing with their tongs alongside their mule-drawn delivery wagon.

The icemen cometh

by Michael Carmody
mccarmody@f5paper.com

In these modern times, with technology so deeply and seamlessly embedded into our daily lives, we take for granted many basic elements that not so long ago were expensive luxuries. Take, for instance, ice — mere frozen water, available by walking to your kitchen and opening your freezer door. In the early decades of Wichita’s existence, keeping your groceries cold or enjoying a frosty beverage required substantially greater effort.

For much of the 19th century, the predominant method of ice production was to cut blocks of ice *en masse* from frozen lakes, ponds and streams, then lay them up in custom-built ice houses, densely insulated with sawdust, straw and/or other materials. In this manner, ice could be kept solid for many months, even through the hottest summers.

This was the era of the ice export business, with huge fortunes made by icemen on America’s East Coast and in several Northern European nations; massive quantities of natural ice was harvested and transported by rail all over our nation and by ship to exotic locales as far away as India. On a smaller scale, indi-



I SCREAM, YOU SCREAM: In 1905 the Steffen-Bretch Ice & Ice Cream Company operated this plant at 623 E. First, at the corner of Santa Fe. The Steffen organization is now operated under the Hiland Dairy banner, with local headquarters at 700 E. Central.

SOURCE: WICHITA/ SEDGWICK COUNTY HISTORICAL MUSEUM

vidual ice houses offered blocks of the stuff for sale to shopkeepers and the general public, typically delivering it to the doorstep by horse-drawn wagon for use in early iceboxes, vertical ice chests that were the forerunners to today’s refrigerators.

The first mention of an ice house in any of

Wichita’s newspapers is in the May 10, 1872 edition of *The Wichita Eagle*, which reported: “The large ice house near the depot was put up for the use of the railroad.” The next winter, on Dec. 5, the same paper noted: “Peter Laux

see “Wichitar archaeology” page 5

**Modernity
has done
away with
the ice
harvest.**

"Wichitarchaeology" from page 4

has built an extensive ice house on the bank of the Little river, near Munger's residence." Not long after, in January 1873, a news item in the *Eagle* stated: "On Friday last about 100 men were busily engaged in putting up a superior quality of ice, which is about ten inches thick and clear as lake ice."

It is in early 1873 that we first encounter record of Wichita's first ice baron, Mr. George E. Harris. The Feb. 19, 1873 *Wichita Beacon* reported: "We have two extensive ice houses packed to the gorge on the banks of the Little Arkansas River. One is owned by Mr. Harris and the other by Mr. Bear. They contain over 800 tons of ice each, in cakes from eight to 12 inches thick." A few weeks later, in March, the *Eagle* announced: "Mr. Harris commenced delivering ice on Monday last from his mammoth building, which contains 700 tons."

Harris dominated the ice trade for some time, though there was no shortage of competition. In January 1874, the *Eagle* noted: "Harris has had about 30 teams employed in putting up ice. Emil Werner has secured 100 tons of ice averaging five inches in thickness from Chisholm Creek." Five months later, as June brought summer's heat, the same paper reported on the opening of Harris' ice house for the season: "Harris opened his big ice house yesterday and found the cold crystal deposited there last winter intact and safe." A Sept. 10 update indicated that business had been brisk all summer: "George E. Harris has delivered an average of one and one-half ton of ice per day for the past four months."

1875 was a key year in the ice game in Wichita, with more players than ever competing for the public's business, as evidenced by the Jan. 7 edition of the *Eagle*: "Ice men Harris and Company, Jim Royal, Fred Daily, and Wiegand are now storing six inch thick ice to the rafters of capacious buildings." But once again it was Harris who made the most important moves. First he upgraded his equipment: "Harris's new ice harvesting apparatus ... cuts one ton every three minutes. Pieces are 11 inches by two feet square." And then he made a deal with legendary Wichita entrepreneur Henry Schweiter.

A Swiss immigrant and gentleman farmer, Schweiter had made a handsome living as partner in a lumber concern with J.O. Davidson; he would later build his own streetcar line and erect numerous important office buildings downtown. But for a time, he was best known for his empire of ice. After noting in April that Schweiter would run ice wagons all over town, the *Eagle* reported a month later: "The ice king of this valley is Henry Schweiter. He put up an immense amount of ice himself, has since bought the contents of the large ice house of Jim Royal, and now announces that he has purchased the largest of them all, the Harris ice house." [Despite this, Harris remained in business as Schweiter's chief competitor.]

Schweiter's move to the top of the ice pile came during the coolest summer in

memory; business was not so brisk that year. The Oct. 7, 1875 *Eagle* noted: "The summer has proved so cool that Henry Schweiter will have nearly 500 tons of 'last winter's crop' of ice left over." The following winter, paradoxically, was among the warmest on record; none of the local bodies of water froze over. The local icemen were forced to order backup supplies from colder climes to meet the coming demand of summer. The March 9, 1876 issue of the *Eagle* reported: "Henry Schweiter has over 300 tons of fine thick clear ice left over from last year. In addition he has contracted for a large quantity of northern ice. Even if it didn't freeze this winter, Wichita is not going to be without ice."

So the cycle went, season after season: Vast quantities of ice were carved out of the Big and Little Arkansas Rivers, Chisholm Creek and area ponds and lakes each winter, and the supply was sold off piecemeal all over the valley each summer. Some years the supply outstripped the demand; other years the reverse was true. The 1877/78 winter was so temperate that the *Eagle* fretted in January: "The chances for ice next summer grow slimmer daily, owing to the warm winter." In March the paper noted that once again supplies had to be railed in from up north: "Weigand (sic) bought 130 tons of ice at Lawrence."

Ice is expensive to ship, as it is very heavy, and disappears bit by bit in transport as it melts. Thus it was a great relief to Wichita's icemen (and the general public, at that) when the following winter froze the local waterways solid. The Dec. 26, 1878 *Eagle* gushed: "Nice six-inch ice has been piled into ice houses at the rate of many tons per day the past week. Friday and Saturday Wiegand and Murphy had 61 teams hauling ice, each team hauling an average 2,800 pounds to the load. On Friday, they put up 200,000 pounds. Their ice houses will hold 4,000 tons, which they propose to fill if the ice holds good. We are glad for this fact. Last year this city paid out for ice that had to be shipped in, from \$12,000 to \$15,000."

Using increasingly efficient techniques and equipment, Schweiter, Harris and the Wiegand-Murphy ice house managed to sock more ice away each time nature provided the opportunity. In January 1881 it was reported: "George E. Harris, the 'Ice King,' finished his work of putting up ice last week, having stored not less than 3,700 tons in three buildings covering an area 114 feet in width by 200 feet in length and 24 feet high." *That's seven million, four hundred thousand pounds of ice. In just one ice house.*

And then technology changed the game completely. In January 1887, the

see *"Wichitarchaeology" page 20*

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Not a Planet but still has a heavy pull

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

Not a Planet from Kansas City will be making their way through Wichita playing at Lucky's Everyday, 1217 E. Douglas, in support of its debut LP, *The Few, the Proud, the Strange*. Me Like Bees will share the stage of the Saturday, Nov. 23, show. Me Like Bees are traveling in support of their newest LP, *The Ides*.

Not a Planet has an endlessly entertaining drummer, Liam Sumnicht. It's hard to describe the physical actions but if you're a fan of old Shiner drummer Jason Gerken, Sumnicht plays in the same style but exhibits surprisingly more finesse. Sumnicht also sings harmony, backing up singer Nathan Corsi. William Sturges is the band's new bass player.

Principal wordsmith for NAP, Corsi carries these '60s-pop-meets-East-Coast-indie-meets-Yankee-blues tunes, singing emotionally charged lyrics that have garnered them the title "Best Rock" at Pitch Music Awards 2013.

Recently nominated (top five) "Best Indie Rock Song in 2012" by the Independent Music Awards for their song "Turn Me On" (NAP Sack EP) NAP has shared the stage with the likes of Maps and Atlases, ZZ Ward and the Dirty Heads to name a few.

Having just won a new tour van from FanAddict, NAP can be expected to be coming through Wichita and many other regional locations much more often.



COURTESY PHOTO

Working on their sophomore release, NAP's live audience will be witnessing them unveiling new songs from the road.

About their debut LP, *The Few, the Proud, the Strange*, the band stated, "The joy of connection and creating original, honest art compels the trio to bring a dreamscape collaborative to their audience. Once again working alongside Stout, the Not a Planet debut LP concept album explores

life, love, grief and the powerful visions of our collective nocturnal dream world."

NAP will be sharing the stage with Me Like Bees. A quartet from Joplin, Mo., MLB is no stranger to Wichita, having played several local fests and plenty headlining gigs of its own. In support of its fourth and newest release, *The Ides*, MLB's lyrics are known for addressing potentially depressing subject matter and creatively

spinning the outlook into a positive.

Both bands so similarly influenced, one can expect a night sounding something like Portugal the Man crossed with Jeff Buckley and David Bowie.

Being so close to the Thanksgiving holiday, grab an old friend visiting and enjoy a Saturday night witnessing some inspired up and comers stopping through town.

>HEAR IT

Who: Not a Planet with Me Like Bees

What: Rock

When: Saturday, Nov. 23, 9 p.m.

Where: Lucky's Everyday, 1217 E. Douglas

How much: \$5

Naymlis Productions delivers beat makers to Wichita.

Blockhead brought mega beats to Abode Venue

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

Tony Simon, born and raised in New York City, now based in Manhattan decided after a brief stint as a rapper to only focus on beat production under his stage name Blockhead. Having produced for the likes of Aesop Rock, Atmosphere, Murs, Mike Ladd and Illogic his presence is felt in many different avenues where solid beats are needed.

Blockhead is on tour in support of his newest release, *Interludes After Midnight*. Sporting a new updated live show, Blockhead has been turning many already pleasantly nodding heads on this tour and brought his show to Abode Venue, 1330 E.

Douglas, on Saturday, Nov. 16.

DJ Skratch opened Saturday playing beat heavy mixes from behind his turntable decks. Sporting a long, thick goatee/beard and a tall ball-cap, Skratch played in between sets the whole night and kept the crowd on their feet and dancing.

Aaron Wirtz — performing as Cutter J the Absurdist — had fans beside the stage waiting for him to play from his soundcheck earlier in the evening. Channeling his inner alien space frog, Cutter J used a talk box to augment the sound of his voice. The talkbox is typically used for electric guitar and was made popular by Peter Dinklage. Wirtz



PHOTO BY TORIN ANDERSEN

see "Blockhead" page 19

PACKED LIGHT: Blockhead performs with minimal gear.



★★★★★

**MMXIII
Malthusian**

Invictus Productions, 2013

by **Jorts McDude**
jmcdude@f5paper.com

You know how it's generally frowned upon to wear white after Labor Day and everybody's wardrobes instantly become more stylish, and then the cold sets in and everything just looks bleak and totally depressing? Nasty weather instantly makes things like this a million times more appealing. In the same way I'll probably never listen to ska in the winter, I bet this thing is absolutely unap-pealing to listen to at the beach.

Anyway, Malthusian is an Irish death/black metal band who really pushed that discord button down hard when recording this demo of some seriously gnarly black metal. This is seriously punishing stuff, folks, with highlight (and album closer) "Hallucinogen" sounding as close to being violently suffocated as I'll ever care to come. Malthusian shares a drummer with the greatly-missed Altar of Plagues, so I celebrated finding this demo by listening to a bunch of AoP stuff today, and I have been SO. ON. EDGE. TODAY.

Sure, this thing's only three songs, but they spread out over 25 minutes and these songs are just so unrelenting, I feel like my psyche has maybe suffered a brutal blow.

For now, this is a limited edition, cassette-only release at this point, though they do plan CD and vinyl releases soon. Get moving; at the time of this writing, there are only 22 copies left on the Invictus webstore.



★★★★★

**Omen Ex Simulacra
AEvangelist**

Debemur Morti, 2013

by **Jorts McDude**
jmcdude@f5paper.com

Well, here's maybe the most simultaneously horrifying and relaxing record I've heard in some time. If you think Sigur Ros makes a perfect soundtrack to gently falling snow, hot tea and general niceties, try to imagine AEvangelist as the exact opposite: this is the sound of a hellish winter storm that forces you to stay in and eat your children.

AEvangelist has always excelled at using thick disquieting texture and atmospherics to increase the level of discomfort in the listener by masking what's actually fairly traditional black metal (think: old Emperor) under layers and layers and layers of discordant symphonics.

Hell, there aren't even any guitar, bass, or drums for the first THREE MINUTES of the record. In fact, the atmospherics are so prominent in the mix that they almost overpower everything else, which is what really gives *Omen Ex Simulacra* such heft.

This album demonstrates a mastery of unconventional build and release that ensures AEvangelist be held with the same regard as anything Deathspell Omega or Portal have done, though the sonic what-the-fuck-itude definitely comes close to the latter's *Vexvoid*, released earlier this year.

In case I haven't spelled it out well enough yet, this album is extremely challenging to listen to. It sounds like an hour-plus spiraling staircase to Hell and it's best enjoyed from start to finish, but unless you've got a gut for this and don't scare easily, good luck. If this came out a couple weeks ago, I would've recommended it as a Halloween pick to keep kids off your lawn (and therefore the candy in your house), but whatever. It's supposed to snow this weekend.



★★★★★

**Tocsin
Year of No Light**

Debemur Morti, 2013

by **Jorts McDude**
jmcdude@f5paper.com

Man, Debemur Morti has been on fire this year, boasting outstanding releases from Behexen, Rosetta, and two releases each from Monolithe and Blut Aus Nord (re-releases, anyway, in their case). So Year of No Light have now released their second full-length of the year, their first being their score to the 1932 Carl Theodor Dreyer film *Vampyr*.

Tocsin continues where 2010's *Ausserwelt* left off and offers only minute changes in formula from that release.

Every song on this record but one is

longer than 10 minutes, and the real showcase is the 10-plus minute "Stella Rectix," which opens with an eerie three minutes of reverb and beauty, before gearing back up for another 10 minutes of instrumental doom and gloom, highlighting a moog bassline that might not sound out of place on Zombi's *Cosmos* record.

Remember the scene in *Metropolis* in which the city floods and then the workers revolt and burn the witch, leaving the protagonist to figure out on his own that he'd been duped? The movie came out 90 years ago, so hopefully I'm not giving anything away.

Anyway, imagine a doom soundtrack to that scene, rather than Giorgio Moroder's vision of a synthy future-primitive utopia, and there you go. This thing will send you in all sorts of directions and is every bit as awe-inspiring as anything Fritz Lang shot in 1927, though for totally different reasons.

The rest of the record alternates between pounding and plodding, and shimmering post-metal that is utterly enjoyable and totally easy to listen to. This would be a great jam for a sunrise/sunset drive through a snowy countryside, a soundtrack to accentuate the cold and uncaring dramas of nature.

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Long live the session ales

A beer that you can drink for a long time is a beer worth drinking.

by Will Darrah
wdarrah@f5paper.com

After last week's tribute to Cask Ale, it only seems right to stay on beers of jolly old England and discuss "session beers."

Those who read this column regularly might have noticed an intermittent shunning of strong ales, Belgians, hop bombs and just about anything done by Stone Brewery. It is not so much that these beers are bad as much as they just don't work for the committed beer drinker. That is to say that to love beer and to commit to beer, one should wish to consume as much of it as possible in one's lifetime.

In danger of pulling the curtain back too far and admitting that my beer clout is limited (shocker), I have to admit that I had not heard or used the term "session beer" prior to the last few weeks. A pair of friends, having just returned from a trip to England, expressed their enjoyment of pub drinking while there and described the beer we were enjoying as

one that would make a good session beer.

Despite having never heard it used before, I immediately recognized it as the term to describe my drinking manifesto: any beer worth drinking is worth having 12 of. And that is my problem with the strongs, Belgians, bombs and Stone. (Ok, I'll get off of Stone.) As a committed beer drinker I want to enjoy as much beer as possible for the longest period — or session — possible.

Take the current beer drinking season, football drinking. NFL games now take three hours to play. When I drink six 4.5% ABV beers over that game as a 200 pound male, I am below the legal limit of 0.08 at a calculated 0.074 blood alcohol content. Waiting a half hour brings me down to a 0.066. Drink six of Stone's Ruinations (oops) over the same period and you're at 0.177, ready to criminally kill someone driving home and still drunk when you get up the next morning. All this is assuming that you are a social, football loving American. If you prefer to drink alone in the safety of your own home, go for it.

This is not to say that I don't enjoy any high ABV beers or hop bombs. I often do, but it is only on occasions

see "Session" page 9



MUCH LIKE IT SOUNDS: A session beer is any beer that is light bodied and low enough in alcohol that you can drink quite a few in one enjoyable sitting and not get just blotto.

PHOTO BY MIKE MARLETT

Staff is everything in coffee

by Don Winsor
dwinsor@f5paper.com

There's a new coffee shop in Shippensburg, Ohio, which looks like it should be very good but lacks a single essential element in the creation of excellent coffee — skilled staff.

The Onebean coffee shop exists very near the lobby of a nice hotel downtown in the small college town, and has only recently opened. The staff was personable and attractive, the menu was creative and varied daily. All of the elements seemed to be there, until you tried their espresso. They offered very attractive prices for their opening, and the atmosphere was warm and inviting with plenty of space and many creative options on the coffee menu. The prices were low — a double espresso, for example, was 55 cents.

I ordered it. It was worth about half that. I am a coffee snob, true, but the espresso tasted like used tobacco filtered through a sock. There is

no debate that the espresso was terrible.

The people I was with insisted it wasn't "that bad," which is American English for excusing something not being very good while feeling guilty about acknowledging a lack of quality. Their drinks weren't "that bad" because they were mostly warm milk with sugary flavor syrups. Their drinks weren't "that bad" because they were about 10% coffee to begin with, and they still weren't very good.

I gave them a few other chances — maybe it was just the barista, maybe it was just being new, maybe it was a fluke. Only their brewed coffee was anything approaching decent, and it wasn't remarkable. The prices were more in line with reality than any other coffee shop I've encountered in the developed world, but I've had better coffee in the developing world. (Actually, outside Australia, the best coffee I've ever had is in the developing world.)

So, Wichita, I write this to point out how exceptionally lucky you are. People will always complain about not having this or that in their city, but what I love about Wichita is that there are people who will stop moaning and step up to make their own things and try to create things to make life better and more interesting.

Wichita is home to several exceptional coffee places which take pride in what they make and make it with skill. My travels around the United States recently have shown me that many cities of similar size do not have what we have. From The Donut Whole to The Vagabond to R Coffeehouse to Espresso To Go Go and everywhere in between, plus the passion of folks like those at Reverie Roasters, take pride in the fact that per capita Wichita has more quality caffeine than a great many cities in our fair land.

Of course, I haven't yet hit the Pacific Northwest...



DON WINSOR



WILL DARRAH

Wichita should count its blessings with its quality baristas.

The last eggplants are not the least

by Eleonore Verfaillie
everfaillie@f5paper.com

Eggplants are one of the many wonders brought to us by the summer sun. It is still possible to pick them in the garden or find some grown locally until November. Eggplant might not be the best produce to tackle if you are only beginning to cook vegetables. Its taste and texture can be a real miracle of soft nuances. But they can also turn out bitter and mushy or shrunk to wrinkled chunks.

An easy way to tame eggplants is to give them a lot of oil to soak. They will love a pan full of hot olive oil. They can also be tossed with oil, spices and herbs and then roasted in the oven. Later in the season, eggplants can also be simmered into a smooth stew. You can call it a sauce and ladle it on top of your favorite pasta. You can call it a marmalade and serve it alongside a roast. You can call it a casserole and top it with goat cheese and bake it.

NON RECIPE

Eggplant stew

- Find beautiful eggplants, firm and purple and cut them into chunks – skin can be left, but it is better to buy organic if you can. Luckily, eggplants are less likely to contain a high dose of pesticide than most vegetables, so you can keep the skin even if it is not organic.

- Peel and cut one or two onions and chop roughly.

- Heat a few tablespoons of oil in a casserole dish and put the onions in.

- When the onions become translucent put the eggplant chunks in and season with salt and pepper, and curry or cumin if you like. You can also add a touch of honey, brown sugar or agave syrup in the end.

- Lower the heat, cover with a lid and let it simmer on the stove until the vegetables are very soft, but not yet in a jam-like mess.

- Serve it the way you like. Beware, it will probably not look pretty, but it will taste great.



PHOTO BY ELEONORE VERFAILLIE

"Session" from page 8

where I might be having a single serving. I also enjoy getting three sheets to the wind on occasion, but when I do I tend to enjoy spirits and in a situation where there is no doubt as to the need for a driver. And while the occasional strong beer is great and the whisky are still fun (but hurting more every year I get older), it is camaraderie with good beer that I love the most. And I want lots of it, three or more hours if you please.

After learning the term "session beer" I did a little research and found that while it is a widely accepted term it doesn't have any firm definition. *Beer Advocate*, which has the very agreeable motto "Respect Beer," took a stab at a definition and one with which I concur:

session beer n.

Any beer that contains no higher than 5 percent ABV, featuring a balance between malt and hop characters (ingredients) and, typically, a clean finish — a combination of which creates a beer with high drinkability. The purpose of a session beer is to allow a beer drinker to have multiple beers, within a reasonable time period or session, without overwhelming the senses or reaching inappropriate levels of intoxication.

There are also other definitions that make good argument about everything from price and conduciveness to social behavior but all point to the same idea that a session beer is meant for a good long drink. Basically Stone (damn) is to session beer as crack is to weed.

Also, while I readily defend Bud Light as beer with a time and a place, I am by no means pushing it here as the session beer of choice. There are plenty of craft and non craft beers that fit the 5% ABV or less mark but with differing flavors and styles.

So go out and have a few (dozen) beers. But if you do, be sure that they are low ABV and that you do it over a time period that allows you to not get so drunk as to not enjoy yourself or at least so that others still enjoy your company. Enjoy beer. Respect beer. And in doing so, drink a lot of beer.

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>GET LISTED

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

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.

Those Party Bros

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

Friday, November 22

EDITOR'S PICK

Delores and the Pickin' Fretter and Tom Page Trio

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

"Homage to Benjamin Britten"

7 p.m. This concert will feature eight works performed in honor of Britten's 100th birthday. For more information call 684-3481. \$10 suggested donation. @First Unitarian Universalist Church, 7202 East 21st North.

Jackyl with Nigel Depree Band and Shyner

7 p.m. \$20-\$23. @The Cotillion, 11120 W. Kellogg.

The DeVeils

8 p.m. All ages. No cover. @Artichoke Sandwich Bar, 811 N. Broadway.

Sean Craver

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

Billy Bloomquist

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

Twist of Fate

9 p.m. @Betty's Runway Lounge, 4000 S Broadway.

Second Nature

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

Domestic Drone, Evasive Flowers, Living Ghost and Serpent Overlord

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

Annie Up

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

Sunshine the Bunny

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

Break East

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

Dolls on Fire

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

Saturday, November 23

Haymakers

4 p.m. Part of Old Town Square's Holiday event. All ages. Free. @Old Town Square, 327 N. Mead.

Across the Pond

5:30 p.m. All ages. @Bob & Luigi's Pizza, 4559 N Woodlawn St, Bel Aire.

Raging Sea

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

Riot Nurse, Limits, The Folded Plains, Ritualist and Nihilist

8 p.m. 18 and older. @KC's Too Bar and Grill, 7504 S. Broadway, Haysville.

Micah Castillo

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

T.H.

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

Chill Factor

9 p.m. @Betty's Runway Lounge, 4000 S Broadway.

Shyner

9 p.m. @DebRicks, 4553 S Broadway St.

Ten Day Wish

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

13 Spigots

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

Deep Fried Squirrel, Cutty Rye and Walker and the Texas Dangers

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

Annie Up

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

Aaron Lee Martin

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

Ryan Tittsworth

9 p.m. @Spirit's Pub, 231 E Main St, Valley Center.

Black Label

9 p.m. @The Cave, 3515 North Broadway.

Get Bad

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

EDITOR'S PICK

The Tits and Scroat Belly

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

Me Like Bees and Not a Planet

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

Roger Jaeger

10 p.m. @Public at Brickyard, 129 N. Rock Island.

Sunday, November 24

EDITOR'S PICK

The Yale St. Players and the Macy Brothers

6 p.m. Rhythm and Blues for Christmas event for Carpenter Place. All funds raised go to provide Christmas for the kids. This facility is a residence for neglected, abused and abandoned children. \$8. @Mosley Street Melodrama, 234 N. Mosley.

Down With Dignity

7 p.m. No cover. @Kirby's Beer Store, 3227 E. 17th.

Spirit Animal

9 p.m. \$8. @John Barleycorn's, 608 E. Douglas.

Harmed Brothers, Joey Henry and Shantel Leitner

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

The Joy Coughs, Ghost Town Strays and Piranhas

9 p.m. No cover. @RT's Alibi, 1552 S. Broadway.

Monday, November 25

Friends University Jazz Ensembles with special guest Carmen Bradford

7:30 p.m. Tickets may be purchased at friends.edu/finearts, or by calling the Fine Arts Box Office at 295-5677. \$6 for students and seniors, \$9 general admission. @Friends University Riney Fine Arts Gallery, 2100 W. University.

Dear Rabbit

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

Tuesday, November 26

Eddie Spaghetti with The Joy Coughs

8 p.m. \$5. @Lizard Lounge, 300 S. Greenwich.

Wednesday, November 27

Barry Harris

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

Jason Boland and the Stragglers with Six Market Blvd. and Callahan Band

7 p.m. \$15. @The Cotillion, 11120 W. Kellogg.

King Me and Shaft

9 p.m. \$5. @Loft 150, 150 1/2 N. Mosley.

Thursday, November 28

Tom Page Trio

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

Friday, November 29

Trampled Under Foot, Moreland and Arbuttle and Justin Andrew Murray

7 p.m. \$15-\$18. @The Cotillion, 11120 W. Kellogg.

Stimulus

8 p.m. @Heroes Sports Bar, 117 N. Mosley.



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Movies::

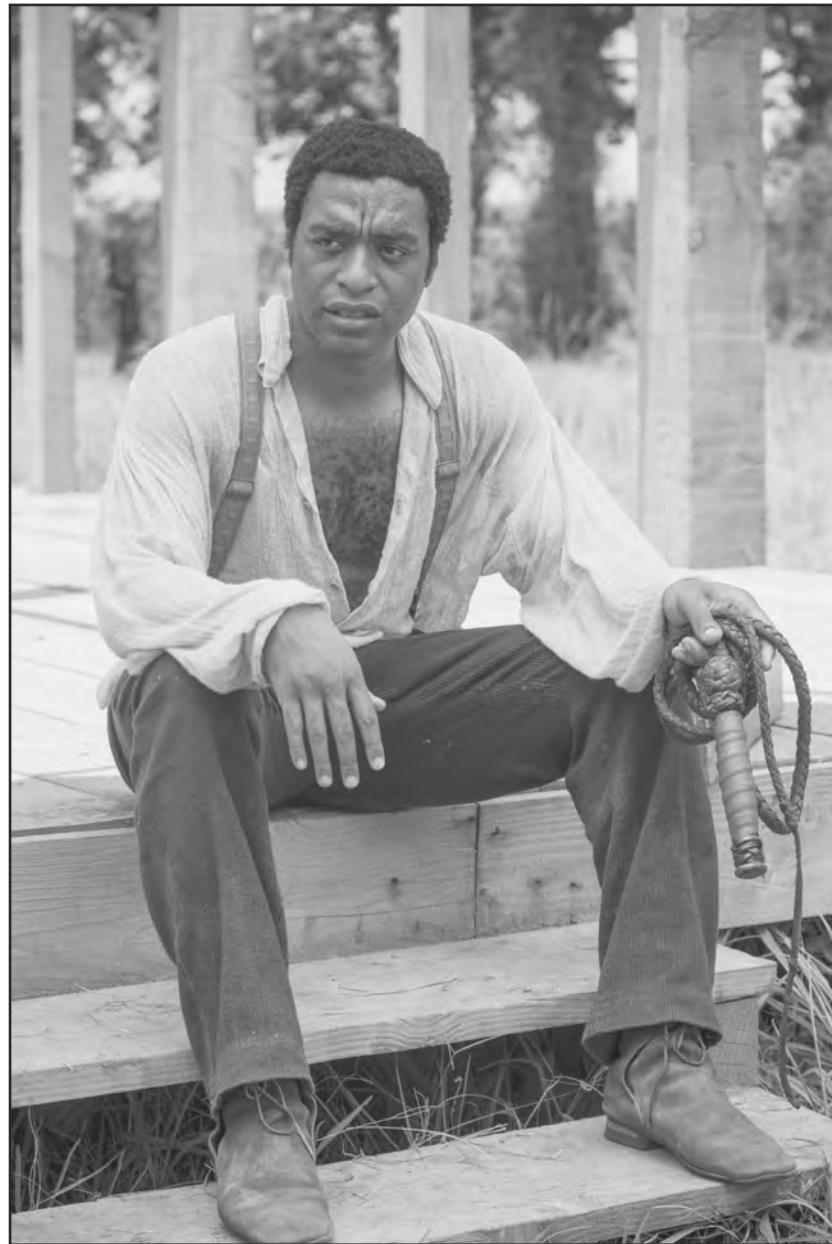
12 Years a Slave goes beyond history class

by Dan Kampling
dkampling@f5paper.com

Something I noticed when it came to studying history when I was growing up was how progressively more graphic the details of the lessons occurred. The issue of slavery in America was a prime example, as at first, the stories told in the classroom were limited to what resulted in success, namely the efforts of the Underground Railroad. As time went on, we were informed that not every person's efforts to be free were as fortunate and it came at a great cost of those involved. The release of the film *12 Years a Slave* was a reminder of that realization, along with a subject I don't recall ever hearing about in the classroom.

Based on the harrowing true life account, *12 Years a Slave* tells the story of a 19th century American musician and family man, who despite being a born and raised as a free black man was stripped away of that distinction and unwillingly forced into a life of servitude, facing every horror imaginable from that era. While the afore-mentioned history lessons merely just mentioned the severe beatings and lashings slaves obtained from their masters, the film explicitly shows all of the gruesome details that occurred on a highly disturbing level that is sure to shake audiences, along with not being afraid to tell the fact that not every African-American was willing to fight the

HARD HITTING HISTORY: Chiwetel Ejiofor plays Solomon Northup, a free black man captured and forced into slavery.



see "12 Years" page 13

>SEE IT

Title: *12 Years a Slave*

Rating: F5

Short review:

An effective and emotional true life account of a free black man forced into slavery and his struggle to survive.

>SEE IT

Title: *Free Birds*

Rating: F2

Short review:

An uninspired, lazy cash-in on the children's entertainment market that feels like the product of pure, unmitigated apathy.



NOT HARD HITTING HISTORY: So a couple of anthropomorphic turkeys travel back in time to stop Thanksgiving from ever happening and are very boring about it.

Free Birds a turkey

by Jeremy Webster
jwebster@f5paper.com

So yeah, there's this movie called *Free Birds*. You probably saw the trailer and went, "Wow, that kind of looks like crap even if it's a children's film." I know I did. Still, I had to cover something this week, and, as I do, in fact, have children, it seemed a natural enough choice given someone had already covered *Thor*, dammit.

Free Birds presents us a plot where Reggie (Owen Wilson), a turkey who won the coveted "Pardoned turkey

of the year" or whatever award from the President and apparently gets to live in the White House, is kidnapped by dimwitted commando turkey Jake (Woody Harrelson) to go on a secret mission in an egg-shaped time machine.

The destination: The First Thanksgiving. The objective: get turkeys off the menu for all time. Once in the past Reggie gets an overt love interest in the form of Jenny (Amy Poehler), and they have to fend off an almost intimidating hunter

see "Free Birds" page 13

"12 Years" from page 12

cause of abolition, as long as they were not under the lash of their masters.

While previous films touched upon slavery in their narrative, such as last year's *Django Unchained*, director Steve McQueen masterfully brings out all of the raw nature of the subject matter on the screen with his use of the camera, minimal amount of musical score and has a great cast to present the material.

Acclaimed film and stage actor Chiwetel Ejiofor plays the lead role of Solomon Northup, who effectively carries the film with his wide set of emotional points his character suffers throughout of the story. Also featured in the cast are Benedict Cumberbatch, Michael Fassbender and Sarah Paulson portraying the various slave masters who proclaim Northup as their property.

While Cumberbatch's character is kind enough to not allow him to be hanged by the neck after a quarrel with an overseer, being at the mercy of Fassbender's character — a cotton plantation owner and a religious hypocrite — is not at all a step-up from where he once was.

When he's not being whipped for not making the quota, he's at one point forced to lash a fellow slave, a woman played by newcomer Lupita Nyong'o, in the most frightening scene.

12 Years a Slave is no doubt going to be long remembered as a film for handling the subject of slavery in a manner that is sure to disturb anyone who's ever had



LOOKS PEACEFUL NOW: Newcomer Lupita Nyong'o plays Patsey, a slave who suffers unimaginable horrors in *12 Years a Slave*.

the fear of being taken away from everything they knew. Relevance in stories like

this can be compared to recent events in the news about human trafficking, a sign

that shows the dark corners of our past still creep through to the present.

"Free Birds" from page 12

named Myles Standish (Colm Meaney), and George Takei is along for the ride as the voice of the timeship's artificial intelligence.

Those who regularly read my reviews are likely going, "Wow, he's usually said by now whether the movie's any good or not, but he seems kind of dismissively rambling." And you're right, probably, because this, friends, is truly a film so average and dismissible that no real opinion can be formed from it save that it exists because a lot of studio suits heard the premise, shrugged until it was greenlit, and went on about their day.

From its sense of humor to its animation, the movie couldn't possibly be any more vanilla, nor could it play it any more safe. Turkeys are dumb, Reggie's the lonely well-meaning outsider, Jake's the oddball forcing Reggie out of his comfort zone, so on, so forth. The romance is crammed down the viewer's throat with all the nuanced character development and subtlety of a crowbar forcing open a padlock.

But yet, it's not offensive in this way — it just feels lazy. You quickly get the feeling that a checklist of what needed to happen was more important than the script as the film plays out onscreen. "Moment where time ship looms over earth, showing the majesty of the globe?"

Check. Moment where an important supporting character sacrifices his or her life to motivate the main characters in their greatest moment of doubt? Check.

Even its attempts to make clever winks to the parents unfortunate enough to have to sit through the thing are lackadaisically half-assed. "I wonder if we could take the time machine back to the future and have an excellent adventure!" one First Thanksgiving era turkey says to another. Um, yeah, good try there, screenwriters.

Free Birds also has some of the weirdest product placement I've seen to date. Early in the film Reggie's watching the President's daughter's TV and develops an obsession with Univision. He also quickly discovers a love of pizza delivery, most of the pizzas he seems to order coming in boxes brandishing the Chuck E. Cheese logo. In fact, in the climax of the film he zips off into the future and returns to the first Thanksgiving with a crapload of Chuck E. Cheese pizzas. Not ALL of them are marked as such, but enough are that you're definitely going to notice.

Stop and think about that for a moment. For the alternate First Thanksgiving, the settlers and indians enjoyed themselves some Chuck E. Cheese pizza.

I might have stayed through the credits sequence to see if maybe they

had an attempt at a clever mid-or-post-credits scene as is typical these days, but when the credits started I had to forcibly evacuate the auditorium due to auditory pain caused by a godawful rendition of Creedence Clearwater Revival's "Up Around the Bend" performed by Social Distortion. I usually quite like Social Distortion, and they've got some ace cover tunes in their arsenal, but *that* one... wow.

Free Birds could be a far worse and far stupider movie. But even offense is feeling *something*. This thing exists solely

because there's a market that turns out to these sorts of movies, period.

When the movie was over and we'd fled the theater, my 10 year old son said, "You know, that was all right, I guess, but it really wasn't very funny. I think I'd give it a five out of ten."

Who am I to argue with the wise observation of the film's own target audience? If you're looking for an excuse to eat popcorn and drink soda, I suppose *Free Birds* will do, but if you're looking for actual entertainment, your dollars are definitely better spent elsewhere.

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- F3** • Blew Off A Few Shingles
- F2** • Slightly Sucks
- F1** • Just Blows

>NEW THIS WEEK

- **The Christmas Candle**
- **Dallas Buyers Club**
- **Delivery Man**
- **The Hunger Games: Catching Fire**

>OPENS WEDNESDAY

- **Frozen**

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
Rating: F5

Short review: An effective and emotional true life account of a free black man forced into slavery and his struggle to survive.

13th Ave Warren: 12:15, 3:20, 6:30, 9:50;
21st St Warren: 12:10, 3:25, 6:45, 9:45

About Time (R)

Starring Domhnall Gleeson, Rachel McAdams, Bill Nighy. Directed by Richard Curtis.

Plot: At the age of 21, Tim discovers he can travel in time and change what happens and has happened in his own life. His decision to make his world a better place by getting a girlfriend turns out not to be as easy as you might think.

Genre: Comedy, Drama, Sci-Fi
13th Ave Warren: 12:20, 3:40, 6:30, 9:30;
21st St Warren: 12:15, 3:25, 6:35, 9:40

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, 9:45

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, Billy.

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.

13th Ave Warren: 1, 4:15, 7:30, 9:40; **21st St Warren:** 1:50, 4:45, 7:25, 9:55; **Derby Plaza Theatres:** 7:15, 9:25 with 1:45, 3:55 Fri-Tue; **Warren Oldtown:** 7:30, 10:05 with 1:15 Sat-Sun and 4:15 Fri-Sun

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: Noon, 3:20, 6:45, 10:10;
21st St Warren: 12:55, 3:55, 6:55, 9:55

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

Short review: Superb use of shaky camera shots build these real life events with an extensive amount of tension.

13th Ave Warren: 12:20, 3:30, 6:50, 10;
21st St Warren: 6:40, 9:40



BIG SEQUEL: Woody Harrelson, Josh Hutcherson and Jennifer Lawrence star in *The Hunger Games: Catching Fire*, opening this week.

New This Week

The Christmas Candle (PG)

Starring Hans Matheson, Samantha Barks, Lesley Manville. Directed by John Stephenson.

Plot: Every 25 years an angel visits the village candlemaker and touches a single candle. Whoever lights this candle receives a miracle on Christmas Eve. But in 1890, at the dawn of the electric age, this centuries old legend may come to an end.

Genre: Holiday
13th Ave Warren: 1:30, 4:10, 6:40, 9:30; **21st St Warren:** 1:30, 4:25, 7:15, 9:50

Cloudy with a Chance of Meatballs 2 (PG)

Starring Bill Hader, Anna Faris, Will Forte. Directed by Cody Cameron, Kris Pearn.

Plot: Flint Lockwood now works at The Live Corp Company for his idol Chester V. But he's forced to leave his post when he learns that his most infamous machine is still operational and is churning out menacing food-animal hybrids.

Genre: Animation, Comedy, Family, Sci-Fi
Rating: F4

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

21st St Warren: 12:45, 3:30

New This Week

Dallas Buyers Club (R)

Starring Matthew McConaughey, Jennifer Garner, Jared Leto. Directed by Jean-Marc Vallée.

Plot: The story of Texas electrician Ron Woodroof and his battle with the medical establishment and pharmaceutical companies after being diagnosed as HIV-positive in 1986, and his search for alternative treatments that helped established a way in which fellow HIV-positive people could join for access to his supplies.

Genre: Biography, Drama, History
13th Ave Warren: 12:30, 3:40, 6:45, 9:45

New This Week

Delivery Man (PG-13)

Starring Vince Vaughn, Chris Pratt, Cobie Smulders. Directed by Ken Scott.

Plot: An affable underachiever finds out he's fathered 533 children through anonymous donations to a fertility clinic 20 years ago. Now he must decide whether or not to come forward when 142 of them file a lawsuit to reveal his identity.

Genre: Comedy
13th Ave Warren: 1:10, 4, 6:50, 9:40;
21st St Warren: 12:15, 1:20, 3:10, 4:10, 6:15, 7:05, 9, 10; **Derby Plaza Theatres:** 1:30, 4, 7:05, 9:30; **Movie Machine:** 1:40, 4:15, 7 with 9:30 Fri-Sat; **Warren Oldtown:** 7, 9:45, 10:10 with 1:15 Sat-Sun and 4:15 Fri-Sun

Despicable Me 2 (PG)

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

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

Genre: Animation, Comedy, Crime, Family
Rating: F2

Short review: Felonious Gru and the gang return for a cash-in sequel that's only entertaining for the kids in the audience.

Palace West: 2, 4:25, 6:50, 9:05 with 11:25 p.m. Fri-Sat

Elysium (R)

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

Plot: In the year 2154, 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

Short review: Neill Blomkamp's first film after *District 9* hits many of the same notes but packages them in a more standard blockbuster-type studio film template.

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 International Military seek out a leader who can save the human race from an alien attack. Ender Wiggin, a brilliant young mind, 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

Short review: Despite a respectable cast and polished look, the feature film version of the acclaimed book arrives too late for modern audiences.

13th Ave Warren: 1, 4, 7:10, 10; **21st St Warren:** 12:20, 3:20, 7:10, 10:10; **Starlite Drive-In:** (Screen 1) 10:50 p.m. Fri-Sat

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: 2:45, 5:15, 8:10

The Family (R)

Starring Robert De Niro, Tommy Lee Jones, Michelle Pfeiffer. Directed by Luc Besson.

Plot: The Manzoni family, a notorious mafia clan, is relocated to Normandy, France under the witness protection program, where fitting in soon becomes challenging as their old habits die hard.

Genre: Action, Comedy, Crime
Palace West: 1:20, 4, 6:45, 9:10 with 11:35 p.m. Fri-Sat

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
Rating: F2

Short review: An uninspired, lazy cash-in on the children's entertainment market that feels like the product of pure, unmitigated apathy.

13th Ave Warren: 1:40, 4:10, 6:40, 9:15;
21st St Warren: 1:10, 3:40, 6:40, 9:15;
Derby Plaza Theatres: 1:50, 3:55 with 7:15, 9:20 Fri-Tue; **Movie Machine:** 1, 3, 5, 7 with 9 Fri-Sat; **Starlite Drive-In:** (Screen 2) 7:45 p.m. Fri-Sat

Opens Wed

Frozen (PG)

Starring Kristen Bell, Josh Gad, Idina Menzel. Directed by Chris Buck, Jennifer Lee.

Plot: Fearless optimist Anna teams up with Kristoff in an epic journey, countering Everest-like conditions and a hilarious snowman named Olaf, in a race to find Anna's sister Elsa, whose icy powers have trapped the kingdom in eternal winter.

Genre: Animation, Adventure, Comedy, Family, Fantasy
Derby Plaza Theatres: (Starts Wed) 1:20, 1:50 (3D), 3:50, 4:20 (3D), 7:05, 9:35

Gravity (PG-13)

Starring Sandra Bullock, George Clooney, Ed Harris. Directed by Alfonso Cuarón.

see "Movies" page 16

Events::

>GET LISTED

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

ARTS

Thursday, November 21

Reception: Ann Resnick, "Inconsolable"
6 p.m. @Bethel College, 300 E. 27th St., North Newton.

"Grazed the Gallery"
6 p.m. "Grazed the Gallery" is part of Newton's "Third Thursday" promotion of art, food, and music with other venues participating as well. Music at the gallery will be provided by the NUTS (Newton Ukulele Tunes Society). @Carriage Factory Art Gallery, 128 E. Sixth, 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.

Reception: Norman Akers, "Survey"
7 p.m. Prints on Native American culture. David Long is also exhibiting ceramic functional works. @Mindfire Academy, 3805 E. Harry.

Saturday, November 23

Smart Phone Photography Workshop
9 a.m. This workshop will explore how to use the basic smart phone camera, shooting techniques, using apps like Instagram and Camera+, among others, different filter effects and shooting video. To enroll call 634-2787 or stop by WCFTA. \$40 for WCFTA members, \$50 for non-members. @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
Vital Signs focuses on recent new media art that links people and the natural world. @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: 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: 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: Joanna Ramondetta, "Reflections of France"

Fri., Oct. 25 to Tue., Nov. 26
Paintings and antique mirrors inspired by the French countryside. This exhibit also features ceramics by Frank Martinez. @Gallery XII, 412 E. Douglas.

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. Bitting.

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: "Dissociative: Pushing Against the Norm"
Wed., Oct. 30 to Sat., Nov. 30
"Dissociative: Pushing Against the Norm" showcases work that explores the risks and rewards that come with challenging and reinventing. @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.

Man Quilt Show: Marcus Marshall "Quilty as Charged"
Fri., Nov. 8 to Fri., Nov. 29
@Shopkeeper's Gallery, 232 N. Market.

Exhibition: Jan Seawell-Ruckers
Mon., Nov. 11 to Sat., Dec. 21
@Friends University Riney Fine Arts Gallery, 2100 W. University.

Exhibition: Rob Compton, "Safe Passage"
Sat., Nov. 16 to Fri., Nov. 29
@Go Away Garage, 514 S. Commerce.

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

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.

Sunday, November 24

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

FILM

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. @St. Mary Orthodox Christian Church, 344 Martinson.

Friday, November 29

Rock the Dome: Pink Floyd
Fri., Nov. 29 to Sat., Dec. 28
Three Pink Floyd cosmic light shows, The Wall, Dark Side of the Moon and Wish You Were Here. See exploration.org for dates, showtimes and tickets. All three films for \$12. @Exploration Place, 300 N. McLean Blvd.

LECTURE

Friday, December 6

Peace and Social Justice Center Annual Dinner with Ethan McCord
6 p.m. Ethan is a former member of Bravo Company 2-16, the ground troops involved in the now infamous "Collateral Murder" video released by Wikileaks in April of 2010. @Peace and Social Justice Center, 1407 N. Topeka.

LITERARY

Thursday, November 21

Bill Gardner, "Logo Creed: The Mystery, Magic and Method Behind Designing Great Logos"
6 p.m. Bill Gardner will discuss and sign copies of his new book which puts designers directly in touch with strong mentors who speak candidly about the processes that lead to successful designs. @Watermark Books & Cafe, 4701 E. Douglas.

Monday, November 25

R Coffeehouse Poetry Slam
7 p.m. @R Coffeehouse, 1144 N. Bitting.

Friday, November 29

C.A. McJack, "Fate's Twisted Circle"
10 p.m. Wichita author, C.A. McJack will release and sign copies of her new books. @R Coffeehouse, 1144 N. Bitting.

SPECIAL

Thursday, November 21

Exhibition: The Gage Brewer Guitar – "the first electric guitar"
Thu., Nov. 21 to Tue., Dec. 31
Experts have agreed that the Gage Brewer Guitar "may well be the most historically important guitar ever made... it is the first modern electric guitar." The instrument is a 1932 Ro-Pat-In (Rickenbacker) electric Spanish guitar. This remarkable instrument made its world-wide public debut 81 years ago after being brought to Wichita from Los Angeles by guitarist and band leader Gage Brewer. Standard museum admission price. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

30th Annual Wreath Festival
Thu., Nov. 21 to Fri., Nov. 22
Luncheon reservations accepted for the 11 and 12 seating groups of six or more, may be made by calling 265-9314. Regular admission price, \$14 for luncheon. @Wichita - Sedgwick County Historical Museum, 204 S. Main.

Saturday, November 23

Shop the Fab Five
Saturday, November 23
Wichita Art Museum, Botanica, Exploration Place, Mid-America All Indian Center and Old Cowtown Museum. Just show your membership card for the discount, which is open to members of participating museums at all locations. @Wichita Art Museum, 1400 W. Museum Blvd.

Northwest High School Holiday Market
9 a.m. @Wichita Northwest High, 1220 N. Tyler Rd.

Affair in the Square - Old Town Square Holiday Open House
12 p.m. Celebrate a day of free family fun, starting with horse-drawn carriage rides from 12 to 4 p.m. CityArts art activities from 1 to 4 p.m. At 1, performances by Music Theatre for Young People, Mosley Street Melodrama and White Christmas by Crown Uptown Dinner Theatre. Haymakers will play from 4 to 6 p.m. All ages. Free. @Old Town Square, 327 N. Mead.

Bradley Fair Tree Lighting
5:30 p.m. Annual tree lighting of a stunning 35 foot Christmas tree on Bradley Fair Plaza. Santa will be on hand to help light the tree and will be available for photos. Immediately following the tree lighting ceremony, enjoy a horse drawn carriage ride through Bradley Fair. @Bradley Fair, 21st and Rock.

Haysville Holiday Shopping Expo
10 p.m. This all day shopping event will feature over 30 different arts, crafts and jewelry vendors. @Haysville Community Library, 210 S. Hays, Haysville.

Thursday, November 28

The Arc's Lights on St. Paul
Thu., Nov. 28 to Sun., Dec. 29
This light show is over one million holiday lights in hundreds of displays and is a benefit for The Arc of Sedgwick County. Visit arc-sedgwickcounty.org for more information and hours. \$5 suggested donation. @Douglas and St. Paul.

Ongoing

Mindbender Mansion
Thu., Nov. 7 to Sun., Jan. 5, 2014
@Exploration Place, 300 N. McLean Blvd.

THEATER & DANCE

Thursday, November 21

"Into the Woods"
Thu., Nov. 21 to Sun., Nov. 24
Call 942-4291 for showtimes, tickets and more information. \$5-\$12. @Newman University, 3100 McCormick.

Friday, November 22

Music Theatre for Young People presents "Peter Pan"
Fri., Nov. 22 to Sun., Nov. 24
For tickets and showtimes, visit www.wichitaTIX.com, call the WichitaTIX Box Office at 303-8100, or visit the Box Office in-person at Century II. \$10-\$15. @Century II, 225 W. Douglas.

Kansas Dance Festival
Fri., Nov. 22 to Sat., Nov. 23
Wilner Auditorium. For more information, call the WSU Fine Arts Box Office at 978-3233. @Wichita State University, 1845 Fairmount.

Saturday, November 23

"L'Ocasione Fall Ladro" (The Opportunity Makes the Thief)
Sat., Nov. 23 to Sun., Nov. 24
For more information call 295-5677 or visit friends.edu/finearts. \$13 for seniors and students, \$16 for adults. @Friends University Riney Fine Arts Gallery, 2100 W. University.

Spank!: The Fifty Shades Parody
8 p.m. Musical comedy parody of "Fifty Shades of Grey." \$29-\$43. @Orpheum Theatre, 200 N. Broadway.

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.

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.

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.

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.

"Two Gentlemen of Verona: The College Years"
Wed., Nov. 20 to Sat., Nov. 23
Call 315-0151 for showtimes and tickets. \$15-\$25. @The Wichita Center for the Arts, 9112 E. Central.

Two Gentlemen of Verona meets Animal House

Wichita Center for the Arts Theatre sets Shakespeare's romantic comedy to music circa 1962.

by Anne Welsbacher
awelsbacher@f5paper.com

Animals — from a dog to a Mudbug — are infesting the show playing this weekend through Sunday at Wichita's Center for the Arts Theatre. *Two Gentlemen of Verona: The College Years*, director Phil Speary's loose adaptation of one of Shakespeare's earlier efforts, features music written by Greg Ewing, a member of the popular band the Mudbugs. (More about the dog anon.)

The action has fast-forwarded 400 years to 1962, and, Speary explained, "the two gentlemen are now from Verona, Oklahoma, heading off to a small liberal arts school in Ohio to seek learning, love and adventure at college — it's rather *Two Gentlemen* meets *Animal House* and *Grease*."

The music matches the style of the era's pop-rock hits by singers like Buddy Holly, Elvis and Connie Francis. Actors sing the songs backed up with an onstage band featuring Mitch King, guitar; Aaron Underwood, bass; Paul Bland, drums; and Susan Cato Hearn, keyboard.

Inspired by a musical adaptation that had appeared on Broadway, Speary and Ewing decided to write their own version a decade ago when Wichita Community Theatre members told Speary they wanted to do a small musical and a Shakespeare comedy. Speary directed that production. The Center's artistic director, John Boldenow, "saw the WCT production and loved it and wanted to see it revived," Speary said, "so he approached me about it for the Center's Time Warp season."

"It has a big cast and a live band with about 10 different scenic locales." The current production's set design is by Dan Williams. "It is a big fun process to put together."

John Keckeisen, Matt May, Jennie Hughes and Molly Tully play the two pairs of lovers, with Michael Criss and Kevin Sowers as sidekicks Speed and Lance. Back by popular demand following her *coup de grace* performance in the same role with Wichita Shakespeare Company last summer is Juno Sowers as Lance's canine comic foil — this time in the arms of her real-life human.

Two Gents continues through Sunday,



COURTESY IMAGE

Nov. 24. Visit wcfata.com and select the theater tab (or search Facebook for "center theater at wichita center for the arts") or call (316) 315-0151.

ALSO PLAYING: NOV. 21 TO DEC. 4

- *Two Gentlemen of Verona: The College Years*, Wichita Center for the Arts, continues through Sunday, Nov. 20-24; visit wcfata.com and select the theater tab or call (316) 315-0151.
- *It's a Wonderful Life*, Wichita Community Theatre, Wednesday-Sunday, Nov. 29-Dec. 2; visit wichitact.org or call (316) 686-1282.
- *Into the Woods*, McPherson College (north of Wichita), Friday-Saturday, Nov. 15-24; visit mcperson.edu/academics/performingarts.php.
- *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, mostly daily (see website), Nov. 14-Dec. 30; visit mosleystreet.com or call (316) 263-0222.
- *Peter Pan*, Music Theatre for Young People, Friday-Sunday, Nov. 22-24; visit mtypk.org or wichitatix.com; or call 316-262-MTYP or (316) 219-4849.

"Movies" from page 14

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

Short review: A new standard in realistic special effects is set with Alfonso Cuarón's *Gravity*, featuring Sandra Bullock as a stranded astronaut.

13th Ave Warren: 1:10 (3D), 3:50 (3D), 7, 9:10; **21st St Warren:** 1:20 (3D), 4:40, 7:25, 10:10

Grown Ups 2 (PG-13)

Starring Adam Sandler, Kevin James, Chris Rock, David Spade. Directed by Dennis Dugan.

Plot: After moving his family back to his hometown to be with his friends and their kids, Lenny (Adam Sandler), finds out that when you have old bullies, new bullies, schizo bus drivers, drunk cops on skis, and 400 costumed party crashers — sometimes crazy follows you.

Genre: Comedy

Rating: F3

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

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

New This Week

The Hunger Games: Catching Fire (PG-13)

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

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

Genre: Action, Adventure, Sci-Fi, Thriller

13th Ave Warren: 11:30 a.m., Noon, 12:50, 2, 3, 3:30, 4:30, 5:30, 6:30, 7, 8, 9, 9:50, 10:15; **21st St Warren:** Noon, 12:30 (IMAX), 1, 1:45, 3:15, 3:45 (IMAX), 4:30, 5:15, 6:30, 7 (IMAX), 8, 8:45, 9:45, 10:15 (IMAX); **Derby Plaza Theatres:** 1, 4, 7, 7:30, 10 with 1:30, 4:30 Fri-Tue; **Movie Machine:** Noon, 12:30, 3:05, 3:35, 6:10, 6:45 with 9:15, 9:50 Fri-Sat; **Starlite Drive-In:** (Screen 1) 8 p.m. Fri-Sat; **Warren Oldtown:** 6:30, 6:45 (No Fri), 7, 9:55, 10:20 with Noon, 12:30 Sat-Sun, 12:15 Sun, and 3:30, 3:40, 4 Fri-Sun

Insidious: Chapter 2 (PG-13)

Starring Patrick Wilson, Rose Byrne, Barbara Hershey. Directed by James Wan.

Plot: The haunted Lambert family seeks to uncover the mysterious childhood secret that has left them dangerously connected to the spirit world.

Genre: Horror, Thriller

Rating: F4

Short review: A worthy follow up to Wan and Whannell's 2010 original slightly weighed down by a bit of revision of the original's twist ending.

Palace West: 2:05, 4:35, 7:05, 9:25 with 11:40 p.m. Fri-Sat

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

Short review: Essentially *The Hangover* for the post-50 crowd, its cast keeps it afloat despite meandering pacing and an overall too-familiar feel.

13th Ave Warren: 1:30, 4:20, 7:10, 10:10; **21st St Warren:** 1:30, 4:20, 7:10, 10:05; **Derby Plaza Theatres:** 1:35, 4:10, 7:05, 9:35; **Warren Oldtown:** 6:30, 9:35 with 1 Sat-Sun and 3:45 Fri-Sun

The Lone Ranger (PG-13)

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

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

Genre: Action, Adventure, Western

Rating: F2

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

its own schizoid plot issues and unwieldy running time.

Starlite Drive-In: (Screen 2) 11:40 p.m. Fri-Sat

Monsters University (G)

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

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

Genre: Animation, Adventure, Comedy, Family, Fantasy

Rating: F4

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

Palace West: 4:35

Planes (PG)

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

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

Short review: This Disney-made *Cars* spinoff hits just enough cylinders to please its target audience while not putting any real effort into rising above the base requirements.

Palace West: 1:45, 4:10, 6:35, 8:45

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

Short review: Top notch film that realistically portrays the horror of dealing with children abduction, from the law's perspective to the everyman's.

Palace West: 1:15, 7:15 with 10:30 p.m. Fri-Sat

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

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

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

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

Palace West: 1:35, 4:15, 6:55, 9:30 with 10:50, 11:45 p.m. Fri-Sat

The Wolverine (PG-13)

Starring Hugh Jackman, Famke Janssen, Will Yun Lee. Directed by James Mangold.

Plot: In modern day Japan, Wolverine is out of his depth in an unknown world as he faces his ultimate nemesis in a life-or-death battle that will leave him forever changed.

Genre: Action, Adventure, Fantasy, Sci-Fi

Rating: F3

Short review: Hugh Jackman's fifth outing as Marvel's popular antihero succeeds despite an overly complicated but predictable plot and a stereotypically cheesy villain.

Starlite Drive-In: (Screen 1) 12:50 p.m. Fri-Sat

ASTROPOOP!

THE SKINNY ON YOUR WEEK
by Diviner Mme Zanzibird

Aries: (March 21 — April 19)
Week rating: F4
You'd better stockpile fresh cranberries while they're in season. 50 bags, minimum. This week: Write your five-year plan in sidewalk chalk.

Taurus: (April 20 — May 20)
Week rating: F2
You'll have a vivid dream about making Santa and Toy Boy cry. This week: Decorate your house for the holidays: popcorn garlands, pine wreaths, cinnamon stars — the works.

Gemini: (May 21 — June 21)
Week rating: F5
Installing a bouncy castle in your backyard will make you the coolest cat on the block. This week: Listen to your Dum Dum Girls mix tape.

Cancer: (June 22 — July 22)
Week rating: F4
There is a limit to how much performance fleece you can wear at once. This week: Discover a new favorite brand of bubble gum.

Leo: (July 23 — Aug. 22)
Week rating: F3
Your dreams will resemble a First Aid Kit music video. This week: Hug the sweaty-looking Cancer wearing too much clothing.

Virgo: (Aug. 23 — Sept. 22)
Week rating: F1
Your least favorite part of the holidays will be the terrible rhyming "poems" in commercials. This week: Explain what a magnifying glass is to a child.

Libra: (Sept. 23 — Oct. 23)
Week rating: F3
A dark, mysterious stranger will treat you to a hot chocolate at Cocoa Dolce. This week: Start a band and quit a bad friendship.

Scorpio: (Oct. 24 — Nov. 21)
Week rating: F5
Like Lady Gaga, you live for the applause. This week: Share your leftover birthday cake with friends.

Sagittarius: (Nov. 22 — Dec. 21)
Week rating: F1
Friday night will be a "go to bed at 8:30" kind of night. This week: Buy a cute Libra some cocoa.

Capricorn: (Dec. 22 — Jan. 19)
Week rating: F4
You can't wait for all things "pumpkin spice" to give way to chocolate mint holiday foods. This week: Can cranberry chutney with your Aries friend.

Aquarius: (Jan. 20 — Feb. 18)
Week rating: F5
It's acceptable to call in to work due to "jumping in piles of leaves." This week: A stranger will offer you life-changing advice at Ziggy's Pizza.

Pisces: (Feb. 19 — March 20)
Week rating: F2
You will die a little on the inside when you see Selena Gomez's 80s music video-themed music video. This week: Wear star-shaped sunglasses everywhere.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: Long time reader, first-time writer about this noble Aztlan. I watched the brown pride marches of the early 1970s and heard the shouts of La Raza and how it was going to be different now that the "Chicano" had arrived. The Mexicans were

going to change things for the greater good. I remember when President Ronald Wilson Reagan gave amnesty to some 5 million illegal Mexican immigrants and how this was going to change things once and for all, bringing the Mexicans into American society with welcome arms and citizenship. Nothing was going to hold the Mexicans down now. And here we are:

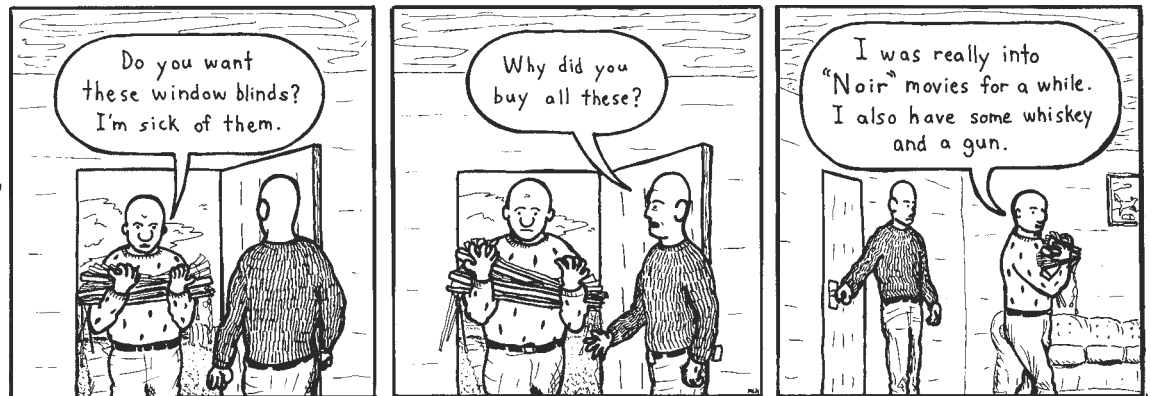
Mexico might not be falling, as you say, but the police, the Army or the citizens seem unable to stop the killing. Predominantly Latino school districts in Santa Ana and Los Angeles are failing, the Latinas are having babies out of wedlock at the rate of Guatemalans and the young Latinos are still tagging and banging. I believe Mexicans re-colonizing not only the Southwest but of most of America is only a

see "Mexican" page 19



¡ASK A MEXICAN!

Bohunk & Kern
By Mike Hill



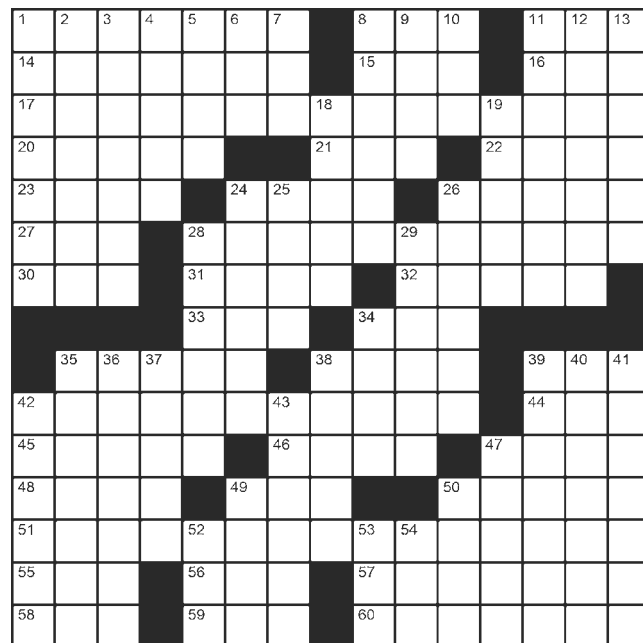
More at Facebook.com/BohunkAndKern

Jonesin' Crosswords "You Had to Be There" — and there you is.

by Matt Jones

ACROSS

- 1 Scraps
- 8 Annoy
- 11 Greek letters
- 14 Perfect example
- 15 Autumnal chill
- 16 Bambi's aunt
- 17 Keep a distance
- 20 Gets under control
- 21 Dispensable candy
- 22 Off kilter
- 23 ___ out a living
- 24 "Pet" that's really a plant
- 26 Not one's best effort, in a sports metaphor
- 27 Hi-___ monitor
- 28 With just us, not anyone else
- 30 Compass dir.
- 31 Utah city
- 32 Rocky Balboa opponent Apollo ___
- 33 Schoolboy
- 34 Server of Duff Beer
- 35 "Watership Down" director Martin
- 38 Director Gus Van ___
- 39 Atlanta health agcy.
- 42 Malt liquor amount
- 44 Antipoverty agcy. created by LBJ (hidden in SHOE ORGANIZER)
- 45 1994 Nobel Peace Prize sharer
- 46 No voters
- 47 "Alice's Restaurant" singer Guthrie
- 48 "Change the World" singer Clapton
- 49 Keebler cookie maker
- 50 Airport runway
- 51 The right way (for things)

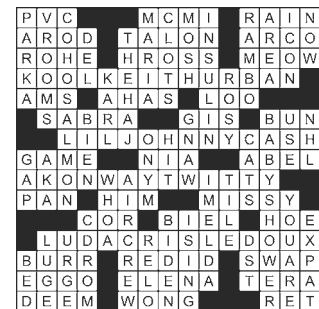


- 55 Carly ___ Jepsen
- 56 ___ center
- 57 Kindle, for one
- 58 Avg. level
- 59 Demand
- 60 Bum out

DOWN

- 1 Guinea pigs
- 2 Passages for drawing smoke
- 3 Kind of cat or twins
- 4 Eye problems
- 5 Bathrooms, for Brits
- 6 Big bird
- 7 "Go" preceeder
- 8 Unpleasant way to live
- 9 Cracker brand
- 10 Speed meas. in Europe
- 11 Outgrowth of punk rock
- 12 Without weapons
- 13 Agree
- 18 Drug in a den
- 19 Bird on a coin

LAST WEEK'S ANSWER



- 24 Monsieur de Bergerac
- 25 Broke new ground
- 26 Artists' headwear
- 28 One of Henry VIII's wives
- 29 Tea accompaniments
- 34 "I Try" singer Gray
- 35 Greetings with lots of laughter
- 36 Circled the sun
- 37 1991 Wimbledon champ Michael
- 38 Total mess
- 39 Act like rust
- 40 "Coppelia" composer
- 41 Barrel makers
- 42 Director of "The Grifters"
- 43 Open an achievement, e.g.
- 47 Fragrant oil
- 49 They're looking for you?
- 50 "Shake well," e.g.
- 52 Time
- 53 Diploma alternative
- 54 Charlemagne's domain: abbr.

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In depth look at *Pulp Fiction* runs the gamut

by Jeremy Biltz
jbiltz@f5paper.com

Please note, before you dive into this article, that the book's author, Jason Bailey, is a personal friend of mine. However, rather than let a book by a Wichita writer pass unnoted, I've taken on the task of working up a review. Please make your judgments accordingly.

It's hard to deny that *Pulp Fiction* changed cinema when it was released in 1994. It was literally like nothing we'd ever seen, but reminiscent of so much that we loved. Now, almost twenty years later, after Tarantino has written and directed quite a few other films, and it's a bit easier to see it all in perspective, Jason Bailey has decided to take a comprehensive look at the film.

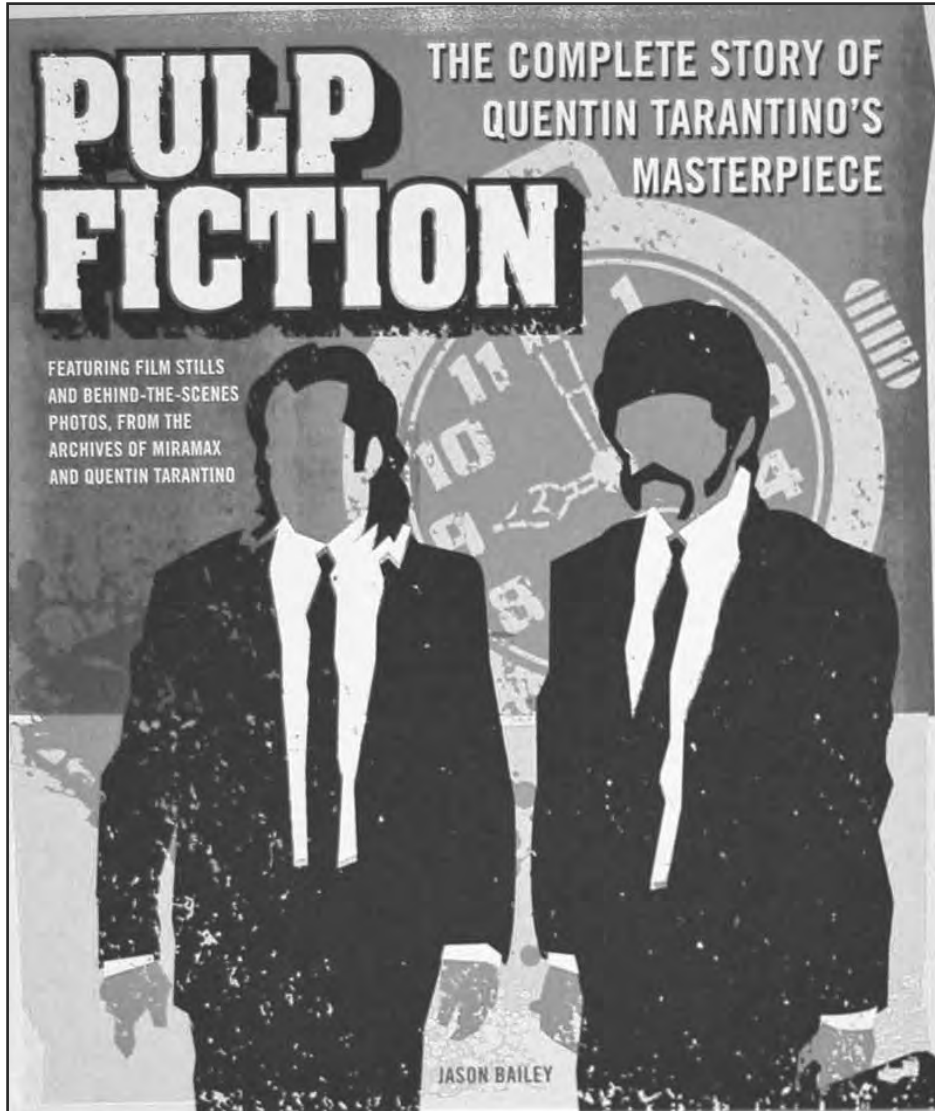
Bailey's book is broken up into sections, which deal with Tarantino's formative years, the process of writing the script (with assistance from Roger Avary), the actual production, a look at more theoretical aspects, and the "release and aftermath". Each section is finely detailed, salted with Tarantino quotes and references, and informed by an incredibly rich knowledge of film lore and trivia.

There are a number of guest essays as well, from writers such as Drew McWeeny, Aisha Harris and Mark Peters, each inserted in the appropriate section, that allow a greater depth of perspective than Bailey himself could possibly have. There are also plenty of inserts, such as Pulp Facts, which give tidbits of trivia about Tarantino and his films, Frame of Reference, which explains film terms of art and jargon, and Signatures, which detail the idiosyncratic bits of flair that the director likes to indulge in.

Bailey's style is flowing, engaging and easy to read. His love for the film comes through the page, and his natural enthusiasm and joy in writing about it make the book fun for the reader as well. This doesn't feel like it was a chore to write, and it certainly isn't one to read.

And the book is beautifully put together. Production stills and publicity photos are interspersed with original art and film posters. The colors are bold and pleasing to the eye. It's a cliché to say, but this book would look good on the coffee table.

Even if the reader is already a fan of *Pulp Fiction*, as this reviewer is, and even if they feel that they are a repository of a great volume of *Pulp* trivia and information, it's likely that they'll find something new, or at least interesting, to savor. From a handy list of references and homages in the film, to directors who influenced Tarantino, and a list of all the trunk perspective shots from his career, the book is larded with data. For the *Pulp Fiction* lover, it would be difficult to think of a more appropriate book to satisfy the desire to bore ever more deeply into the enigmatic movie.



>READ IT

Title: *Pulp Fiction, the Complete Story of Quentin Tarantino's Masterpiece*

Author: Jason Bailey

Publisher: Voyageur Press

ISBN: 978-0760344798

Price: \$35

Metalcore show thunders Museum of Heart

by CJ Harries
charries@f5paper.com

"Mexican" from page 17

matter of time, with brown pride and illegitimate children filling this great country. So what are you going to do with it, Mexican? History does not paint a very bright future for a Latino-controlled America.

— Reading to Prepare

Dear Gabacho: Sure it does! Rather than me offering you my usual *pendejadas*, I'll direct you to the research of ¡Ask a Mexican! pal, University of Southern California professor Jody Agius Vallejo, whose book *Barrios to Burbs: The Making of the Mexican-American Middle Class* was just released in paperback (with a rambling intro by your favorite Mexican). Her pioneering research shows how, contrary to Know Nothing assertions, Mexicans are following the same assimilation and financial achievement patterns as previous immigrant groups. Can't argue with facts, yet I'm sure you will, which only shows why your kind deserves your half-brown grandkid destiny.

I have always wondered why high-achieving Mexican-American men tend to date/marry white women. I have noticed that since I was an undergraduate; now working in academia, most of the Chicano professors are married to white women (what an oxymoron). Also, it seems that the more power a Mexican-American man has (whether it's in academia or politics), the more likely he is to marry a white woman. What is this phenomenon about? Are educated Latinas threatening to high-achieving Chicanos? Are we too complex? What gives? I know this is a rather-sensitive matter and no one seems to want to talk. What is your take on the issue?

— A Xicana Scholar in San Antonio

Dear Wabette: Your assumption is correct. A 2012 Pew Research Center study on intermarriage in *los Estados Unidos* put it thusly: "For newly married Hispanic men and women, marrying a white person is associated with a college education." If anything, you smarty-art Chicanas marry *gabachos* at a HIGHER rate than smarty-art Mexicans: nearly 33 percent of *mexicanas* who marry a *gabacho* are college-educated, compared with about 23 percent of scholarly Mex-men who marry white. The Pew people didn't get into the why of the matter, but I'd argue it's because of the scandalously low amount of Latinos in college — coeds tend to get with what's around, you know? All this said, *chula*, ALL Mexican men want a *gabachita* at some point in their lives, regardless of class — witness the shout-outs given to the wetbacks who nailed American women in Los Alegres de Teran's "El Corrido de los Mojados" and "El Mojado Acaudalado" by Los Tigres del Norte (your humble Mexican can boast of a mick and a Yid in his past). Nothing against you fine-ass Xicanas, but dating a white woman is the ultimate status symbol for *hombres*, not so much for the prestige but so we can get our share of the romance Reconquista.

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

I haven't been to a metalcore show in Wichita since 2010. I've been craving some chugs, though, so I was pretty stoked when I found out Conflicts was playing the Dark Hand Tour on Nov. 13 at Museum of Heart, an art space at 131 S. Laura just south of The Anchor in Old Town. I've never been to the venue before. The owner has created something amazing — better than some of the art spaces Wichita has had before.

Hometown kids Kill Vargas opened the Thursday-night show. This trio is comprised of 15- and 16-year-olds, but they had solid talent. The Maize High Schoolers play an interesting blend of punk and rock. Once they warmed up, I was pleasantly surprised. Their vocalist, Griffin Bush, has great punk tone, and I don't even like punk. Both the guitar and bass (Austin Engler) parts were well-written and executed. The drummer — Logan Bush — left me awestruck; this teen was ridiculously good. Every beat was crisp and to the point.

Limits, also from Wichita, played a southern style of metalcore with a sometimes sudden jolt of clean vocals. They seem to

"Blockhead" from page 6

made unique use of this effect and did so with many different effects from his table of noise. Continuing with pulsing beats that moved the crowd, a Cutter J performance can mesmerize. Using a projector to enhance the visual for his show, Cutter J manipulates live video of his face using different things like tablet controllers or spoons. Cutter J has a song featuring spoons that are wired and used to control and affect the live video being projected. He also tap dances. After basking in the applause for his final song, Cutter J took a quick second to remind Wichita how awesome it is.

Skratch got back on stage and hustled a few more mixes while we waited for Antimosity to take the stage. Mix-a-Mike, Antimosity's man behind the beats took stage and worked a smooth transition seeing Skratch off stage for the moment.

Antimosity, a tattooed man donning his own Antimosity hoodie for the night, is a charismatic rapper that likes lyrical hooks. The crowd was familiar with Antimosity reciting some of the hooks with him like the chorus to "Worst Enemy" — "Smoke too much weed, drink too much whiskey, I just might be my own worst enemy." I thought the set seemed short and I wanted more, which I think might be by design or perhaps it was that there were two other performers to get to before the headliner, Blockhead.

Antimosity said goodnight and Skratch took the stage again. Not seeming tired at all from having played twice already Skratch ramped up the beats per minute from a typically laid back Antimosity set.

Skratch stayed on stage after Timmy Tutone got set up and they played a

have a great following. Of course the fan in the Emmure hoodie had no sense of pit etiquette, but the rest of the crowd made up for it. The dynamic between Limits and the crowd was great to see. Wichita has always had solid metalcore bands, and these guys are no exception.

Conflicts, down from Kansas City, opened the touring lineup. I saw them with Black Sheep Wall a year ago and picked up a few bruises. "Pissed off" is the best way to describe them. There's no other good way to explain a short black guy pounding the floor surrounded by power stances. Djent deathcore never fails to make me smile, and these dudes have done nothing but get heavier since I last saw them. Better yet they can play "6 Degrees of AngelsAmongUs." If you want brutality, they'll give it to you.

Denver-based Forty Fathoms started with a dizzying number of spins, promptly followed by their bassist knocking everything over. Almost everyone in the band was sick. Even so, they killed it. About half the crowd wasn't in there for their set, but they managed to fill that void and then some. Not only was their banter brilliant, their spin on melodic metalcore floored me. Every song had me wishing I could dance.

Reformers — hailing out of San Jose, Calif. — brought the brutal back. Straight-laced two-steps with a nice blend of standard chugs and anthem/clean vocals made me smile. With five dudes in a band, you'd expect a couple of them to be doing the gang vocals, but the drummer? This is what blew me away. His parts were neat and tight and you could hear him wonderfully. I'm sure you've seen good bands with the drummer doing vocals, but I can assure you they were not as good as this dude.

2x4 from Durant, Okla., was the headliner. They're out promoting their new album, *Dark Hand*, which has all the pretty things that make brutal breakdowns so good. Someone from one of the other bands described them to me as older Acacia Strain. It's a decent place to start an analogy, but these dudes are way more than one of those Victory TAS clones. They were down a guitarist and sick as well, but they shook the floor with a quarter of the crowd left. Their vocalist's "BLEH!" is a paragon. I wish he had done it more.

Shows like this are the reasons I like music. A bunch of rad people getting together with people they love and playing some rad tunes.



PHOTO BY TORIN ANDERSEN

short set together with a lot of wobwob-wob. Dubstep is pretty awesome to hear when watching a tension filled movie trailer or action scene, yes, but seeing it performed live the listener is suddenly in that action scene. The experience of their set together was immersive and driving, not staying in one genre too long but transitioning through twerk and glitch hop, there was a broad array of beat dominated musical references. Anyone who wasn't already on their feet quickly got a drink and danced their way to the front of the dance floor.

Mannish Law, an enthusiastic rapper who always wants to bring his best to a performance did nothing less Saturday bringing his own drummer and joining Tutone on stage. Seeing hip-hop with live instrumentation is always a treat even if it's only drums with turntables, it seems to heighten the beat experience getting to see the beat played. Mannish had other vocal guests, some rapping some singing, join him on stage during his 25 minute set.

Wrapping his set up to huge applause, Mannish got the crowd prepared for Blockhead.

Abode Venue is a great room for people to spread out and dance. Dancing was something expected for the night, and the crowd loved what Blockhead had to offer in the way of foot-shuffling audio assistance.

Blockhead said prior to the show that he likes traveling with minimal gear.

He set up at the front of the stage using an overturned ice bucket to put his gear on. With black curtains on either side of and behind the stage, the room was dark with the exception of a vibrant light show.

I think Blockhead's thought process is that he's already put in the work producing the music and performing might not really be all about his performance but rather how he can connect with the crowd and deliver to them what it is they need to enhance their experience.

The kind of smiling, hand shaking and hugging Blockhead did from behind the merch table prior to his performance is indicative of a man who really wants to connect with his audience, and his Wichita fans seem to have appreciated his taking a gamble and stopping through.

"Wichitarchaeology" from page 5

construction of a mechanical ice plant in Wichita was announced. The March 10 *Eagle* ran an article on the Crystal Ice plant, "for which machinery is being installed. It will probably be ready for business by April 1st. Will cost near \$60,000 and have capacity of nearly 30 tons of ice per day." By May 6, the *Eagle* reported: "The Crystal Ice Company is now in full blast and shipping a car load of ice a day to points south and east."

Still some were skeptical about "synthetic ice" and many considered it somehow inferior to "God's ice." There was a substantial swath of the public loath to use the stuff simply because it threatened to put so many out of work; during winter months in this era, more men were employed as ice cutters than in any other job in the United States.

The wholesale harvest of natural ice only increased in the face of mechanical competition. The *Eagle* reported on March 10, 1888: "The amount of natural ice stored away for the coming demand is more than double the crop of any former year. All the companies handling it had built more houses and all are chuck full. The Crystal Ice Company is also greatly increasing its capacity, making it reasonably sure that the city will not suffer from a lack of ice next summer."

While the Crystal Ice works managed to increase its output of "synthetic" ice from 30 to 40 tons daily, other locals got into the traditional business, most notably William Hoff, who built a pond specifically for ice harvesting; a canny businessman, he also planned to put the pond to good public use in the warmer months as a fishing hole. In November 1890 it was announced: "William Hoff commenced today to pump water into his combination fish and ice lake today. The lake covers seven acres on Hydraulic between Second and Third streets and is excavated seven feet to carry six feet of water. Water is being pumped from six drive wells 30 feet deep. Pump capacity is 2,000 gallons per minute. Ice will be harvested during the winter and then 10,000 German carp stocked in the lake next spring." Later Hoff opened the pond to ice skaters as well.

What a difference a decade makes; in those heady days of rapid industrialization, traditional methods of production — and, in fact, entire ways of life — vanished almost overnight.

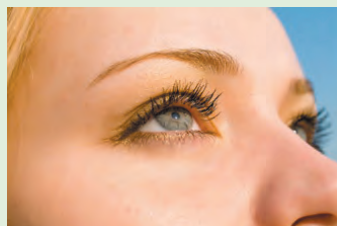
By 1899 the ease of manufacturing ice in a factory setting had brought its price down to such a point that harvesting it from frozen streams and lakes was less and less cost-effective. A group of Wichitans formed the Citizens Co-Operative Ice Company and almost immediately began producing 20 tons of ice a day out of a building at First Street and Fifth Avenue (Santa Fe). On Valentine's Day that year the *Eagle* noted: "This year with the cold weather a number of persons have been cutting and stacking ice from the Little river for storage for the summer ice trade. This is a rather rare sight in Kansas."

In 1902, a company that had started as a cold storage facility in 1895 announced

its expansion: "The Wichita Ice and Cold Storage company yesterday started its new ice plant which has a capacity of 40 tons a day. The old plant with a capacity of 15 tons a day will also continue to be used." The Crystal Ice Company's building burned in 1904, but was rebuilt with even greater capacity.

The old ways had been rendered completely quaint, and no greater evidence exists than the Feb. 12, 1905 *Wichita Eagle*, which ran an article reminis-

ing about the "early days when the ice company cut ice from the Little River and stored it in their ice houses to sell during the summer months. Billy Polk and George Harris were partners and owned large ice storage houses along the banks of the Little River. Their large red wagons had 'Harris and Polk, Ice Company' in gilt letters on the sides. This was in the years 1884-85-86-87. In the winter of 1885 the ice on the Little River was 13 inches thick and beautifully clear."



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