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*Live music, P.11 | Events, P.15 | Movies, P.14*  
*Issue 2, Vol. 2 • Jan. 16, 2014*

**WEEKLY**  
EVERY THURSDAY

# F5

*work like a farmer  
party like a rock star*

## >Hate the poor?

Don't let yourself or your friends get conned into thinking that the poor aren't people. *p.2*

## >Beer school

Beer makers use numbers to make their recipes add up; learning them helps you enjoy beer. *p.8*

## >Relationships of the future

*Her* is a tale of boy-meets-operating-system that asks what it really means to be alive. *p.12*

## >Old school

The Wichita school district started in humble beginnings to grow into the state's largest. *p.4*

## >Black Flag sucks

There. We said it. Now go read a whole bunch about why and then just get over it. *p.7*

# F5

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## ABOUT THE COVER



PHOTO BY MIKE MARLETT

"Tile," digital photograph by Mike Marlett.

# The poor's problem is a lack of money

by Mike Marlett  
mmarlett@f5paper.com

I was scanning Facebook the other day and was somewhat shocked to see that a friend of mine had posted a snarky image about poor people.

I know, I know, how could I have been shocked to find an asshole on Facebook? Well, the person wasn't an asshole. They had just bought into some asshole's bullshit. And that happens a lot. So I think it's time for us to all just take a breath and deconstruct this issue. It's less likely that you are in danger of falling for it; it's more likely that someone you know and care for will fall for it and you will just be unable to come up with the words to nip this in the bud.

## The asshole's bullshit

This image exists in many forms, as does the sentiment. You can find the Rotten eCard that says, "If you can afford beer, cigarettes, new tattoos, drugs and cable TV, then you don't need food stamps or

welfare." Your punctuation may vary. The implication is that poor people — people on public assistance — do all of those things all the time and that they shouldn't get assistance for it. That the assistance, in fact, supports amoral and illegal activities.

The implication is that poor people don't deserve help — that they are, in fact, immoral. It's the kind of idea that you throw out when you want to tear down a system.

But this is why it's bullshit: most people on welfare are either old, disabled or children. The snarky paragraph plays to a stereotype in our heads. It even builds the stereotype. Its whole purpose is to make you, a hard-working American,

despise this lazy, no-good welfare recipient. You are probably also picturing an inner-city black person who has been on welfare their whole life. That's just your stereotype filling in the gaps.

In fairness to my friend, when I pointed out that welfare mostly went to

see "Poor" page 18



MIKE MARLETT

# Thanks so much for the hit-and-run

by Bill Jenkins  
bjenkins@f5paper.com

This is an open letter to someone I probably never met. The person who, driving down Wellington

Place Wednesday night, hit my car and then took off without leaving any information or better yet, 'fessing up directly.

Wellington Place, in the 1800 block, is an unpaved, sand covered street. It features a left hand curve. It is a fairly popular place for young'uns to hit the gas and try to drift through the curve. It is not unusual for them to bounce off the curb on the south/west side of the street. Occasionally they go up on the parking.

I knew all of this when I parked there, but it was right in front of my friend's house. I went there to have a few drinks and watch the KU game followed by the

WSU game. Just a comfortable, companionable evening of sports and refreshment.

About 7:50, I heard a hearty thump followed by the sound of a vehicle accelerating south on Wellington. That was you hitting my car and then hurrying off.

We went out to look, but you were gone. I think that maybe you drove by slowly a little later, and I hope that you were seriously thinking about knocking on the door and telling us what you had done.

I can understand what would lead you to fail to take responsibility. I even wonder what I would have done if I had hit a car in that situation. I hope you feel bad about it, but

I don't expect that I will ever know who you are.

see "Hit-and-Run" page 3



BILL JENKINS

# 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.



**Oklahoma gay marriage ban strikedown:** Equal protection is a real thing, and we can't wait until it comes to Kansas, too.



**WSU men's basketball:** We don't cover a lot of sports in these pages, but that team is doing well enough to make even us notice.



**Gov. Sam Brownback's State of the State address:** Hey, Sam, you forgot to mention how everyone hates you and you're even losing in the *Wichita Business Journal's* straw poll. Thanks for all the jobs losses.



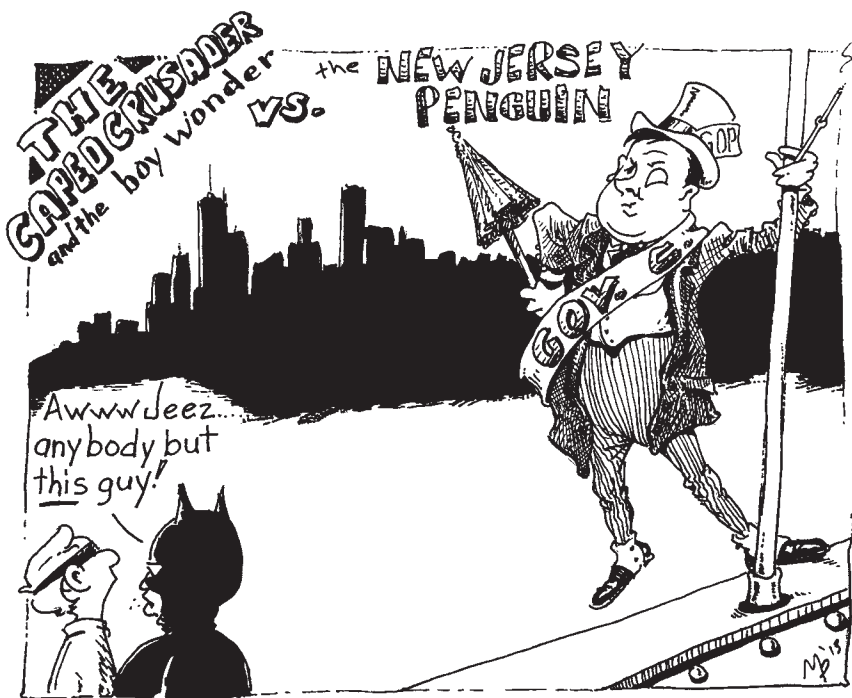
**FDA warns that more than 325mg of acetaminophen can cause liver damage:** Yeah, but can it get you drunk?



**Legalized pot in Colorado:** Did we talk about that last week? Man, why is it so hard to remember?

## >GET HEARD

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PO Box 49406  
Wichita, KS 67201



BY MIKE PIVONKA

**"Hit-and-Run" from page 2**

I can understand what you did if you had been drinking. Been there, done that. Had you stopped, you could have been reported to the police. The consequences of driving under the influence are severe, even for a first timer. If it was not a first offense, it could be a really bad situation. Not that you should be excused any responsibility, but I get why you didn't wait around.

I understand that if you were undocumented, you might wish to avoid any involvement with the police. The north Midtown area is heavily Hispanic, and I'm not fool enough to believe that all the residents are American citizens or here legally. Any run-in with the law could trigger a chain of events that would culminate in deportation. I'm not happy with you, but I don't want to ruin your life.

If you are a kid and scared, I can sympathize. You were probably showing off to friends and drifted through the curve without thought of consequences.

You will tell your folks that the car was parked in a movie theater parking lot and when you came out after the film, someone had hit your car.

You didn't file a police report because they were busy. That part is true. I called the cops and the dispatcher said that they didn't have anyone available. I should go to one of the substations and file a report.

If you were driving without a license or without insurance, I can comprehend the options that went through your head and why you didn't stop. You've already got troubles enough. Why volunteer for more?

Of course, the possibility remains that you are just an asshole. An unrepentant

scofflaw who doesn't give a rodent's hindquarters whose property you damage or who you hurt. Somewhere down the line, karma will catch up to you. You may rot in hell or be reincarnated as a dung beetle or whatever punishment your belief system has to offer. I do not feel like I have to be the instrument of revenge. The universe will kick your ass sometime. Maybe I'll get a little giggle bubbling up without knowing exactly why at the very time you get kicked.

I have decent insurance. I filed a claim and the adjuster did his thing and I'll probably get the car fixed next week. Hopefully it will be as good as new.

But if you are reading this and feel guilty, I can help. My deductible is \$500. Whatever you can afford toward that would be greatly appreciated. You don't have to give it directly to me. I hope that you feel bad and don't care to face me. If you want to send any or all of the five hundred to me, just send it to this paper. Mike, the editor, is a long time friend and he will make sure I get it. You could even send a bit every payday. We won't try to identify you or take any follow up action.

Paying up might make you feel better. You screwed up and you know you can make things right. Redemption, good karma, whatever you want to call it. Try it. You might like it. I know I would.

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## Old school

### Public education in 19th Century Wichita

by Michael Carmody  
mccarmody@f5paper.com

Unified School District 259 operates over 100 schools and other administration/educational facilities in the Wichita area, serving nearly 50,000 students annually. Though this behemoth — the largest in the state — today covers over 150 square miles, it grew from humble roots.

After Wichita was incorporated as a city in 1870, its leaders and organizers set about establishing the necessities of any startup community, and very high on the list, naturally, was a school. The first such building in our fair city, erected in 1871, was a wood-framed affair at the corner of Third and Emporia; it served as both elementary and high school. On Sundays the vacant school-house served as meeting house for various early congregations, as no permanent churches had yet been built. From the July 12, 1872 *Wichita Eagle*: "The Methodists will occupy the school house the entire day next Sabbath. Hereafter the Methodist and Episcopal will alternate each Sabbath." The Sept. 26 edition of the same year announced that the Catholics would hold mass at the school the following Sunday, as well.

By late 1872, a second school was built in west Wichita to accommodate the swelling enrollment. The Oct. 24 *Eagle* published a letter from Superintendent John Tucker, reporting that "the number of pupils has grown from 30 on Sept. 2nd to 200 at the end of the eighth week of school." Only weeks later, on Nov. 21, the same paper published a letter from William C. Little, overseer of Sedgwick County's various schools. In it Little announced: "Of 1,200 reported youths between ages five and 21 [living in the county], 400 are enrolled in school, compared with 150 enrolled of a reported 600 last year."

The growing influx of new students caused immediate growing pains. Throughout 1873 a bond issue was repeatedly proposed in order to pay for a new wing on the existing school building, but the public consistently voted it down. The first such attempt was noted in the Feb. 27 edition of the *Eagle*: "Board of education will submit to the voters a \$3,000 school bond appropriation with which to build a new wing to the present building, increasing its capacity to six rooms. At present it has three rooms under the tuition of four teachers, with 313 scholars enrolled, averaging over 100 to each room. A generous donation of 100 feet of ground adjoining the present site by Honorable J. R. Mead will increase its size to an ample 200 feet front by 140 feet deep."

In July 1874, a new \$10,000 bond measure just barely passed in a special Saturday election. Only months later, in October, another election was proposed asking for \$30,000 more; it failed.

A second primary school opened, and the origi-

see "Wichita Archaeology" page 5



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM



**ABOVE:** The first dedicated high school building in Wichita stood at Second and Emporia. The city's first school of any kind had previously stood on the other end of the block, on a lot later occupied by the second iteration of Wichita High School. That building still stands today, remodeled into apartments.

**LEFT:** Students and staff of the Carleton School in 1890.



**MICHAEL  
CARMODY**

## “Wichitarchaeology” from page 4

nal schoolhouse on Emporia was augmented with numerous additions tacked on in such higgledy-piggledy fashion as to become a running gag among Wichitans. The Nov. 4, 1875 *Eagle* joked: “Another addition to the school house is being built adjoining one of the former additions upon the south. The structure presents the appearance of a village church and boarding house combined. A study of its many angles and ways of egress and ingress equals the standard works of geometry for the development of youthful minds.”

By mid-1876, the city had seven schools in operation, but most were operating out of makeshift spaces rented for the purpose, some of which were so sketchy that parents removed their children from school. The *Eagle* ran a letter urging citizens to vote for school bonds on July 12, 1877: “There are about 700 children of school age in the district. For want of room, the board last year excluded all under seven years of age. The board now owns the main school building on Emporia Avenue containing four rooms besides the small room used as a recitation room situated near the main building. At 64 pupils per room, the main building has maximum capacity of 256. The room used as the principal’s room does not belong to the board at all, but has been rented since its construction in 1873. The room on Douglas Avenue used two years ago and the one on Main Street used last year were both unfit for the gathering together of children.” A vote held several weeks later passed by a substantial margin.

At this point there still had not been one dedicated brick or stone schoolhouse built in Wichita; even with the passage of several bond measures, there was not enough money to build respectable facilities. The *Eagle* opined in October 1878: “Our school houses would be a disgrace to any town this side of Mexico.” Eventually the citizens of Wichita were adequately shamed into ponying up the cash for more proper school buildings, and in June 1879 the biggest bond measure yet was passed, paving the way for the construction of the First Ward School at the corner of Lewis & Lawrence (Broadway).

It was just in time, too. On the last day of 1879, according to the *Eagle*, “The central school building of Wichita was consumed by fire. . . . The main building was erected in 1871 from the proceeds of \$4000 in bonds. Three additions have since been added. It consisted of seven rooms, three hallways, and two pairs of stairs, and altogether was the most miserable old banged-up clap-trap in the way of a central school building upon the American continent. But it made a pretty fire.”

1880 was a dire year for Wichita schools. With the old central building burned up and the new First Ward School incomplete, students were parceled out to auxiliary facilities to keep up on their studies, and in April the school board



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

**NO TIES TO HALLOWEEN: All Hallows Academy was opened on West Douglas in 1887 and served as a Catholic school for young ladies through 1954. It was renamed Mt. Carmel Academy in 1902. Today Mt. Carmel Village Apartments stands on the site.**



SOURCE: WICHITA/SEDGWICK COUNTY HISTORICAL MUSEUM

announced an abrupt early end to the school year due to lack of funds. Then, in June, a second wooden schoolhouse was destroyed by arson. The editorial pages of the *Eagle* and *Beacon* newspapers were filled with letters urging the public to vote for bond after bond in order to build and maintain the facilities needed to keep up with the growing population of the city. The next few years saw a serious push to make up for this deficit, including the speedy construction of new buildings and annexation of others.

In 1883 the school board moved forward with the erection of the city’s first dedicated high school building on the same block where the original schoolhouse had stood. But not everybody was pleased, as this October 1883 editorial suggests: “The actions of the Wichita board of education continue to be incomprehensible. The lower side, west side, and east side of the city, each, is provided with large permanent school

buildings, two of which have been increased in size this spring. The \$25,000 voted by the people with which to build an academy was diverted by the board for the purpose, they said, of putting up another large school building in the north part of town, and the land was even bought. But now, ignoring the fact that the town is growing in a northern direction and that there is no permanent school building north of Central avenue, they suddenly conclude to build another large school house on the lots where the present so-called central building stands.” (The northern lot mentioned here, at Emporia & Pine, eventually did have a school erected upon it.)

The Wichita High School opened in 1884, and though it was a lovely piece of architecture, many in the public were still steamed about its location. The July 15 edition of the *Eagle* praised and damned it at the same time thusly: “The new high school building — stuck by a perverse-

headed school board on the back-end or side of the school grounds in defiance of a remonstrance containing hundreds of names — is the handsomest public edifice yet erected in the city, as to general proportions and architectural details.”

The same issue of the *Eagle* reported: “The city of Wichita has four splendid brick school buildings costing from \$12 to \$20,000 each and each with six or eight large rooms. In addition to there are three other frame school buildings. Twenty-six teachers and a superintendent are employed.”

The 1880s and ‘90s saw a scholarship boom in Wichita, with the establishment of various institutions of alternative and/or higher education, including the Lewis Academy (founded and operated by the Presbyterian Church), All Hallows Academy (for young ladies, operated by the Catholics), the early Wichita University (not affiliated with the later Wichita (State) University), Garfield (later Friends) University, Central Memorial University, the Western School of Elocution and Oratory, various other parochial/religious schools and the beginnings of Fairmount College.

Until the end of the 1880s most of the public schools in Wichita were known only by the ward of the city in which they were located. On Feb. 4, 1889, the board of education met and voted to give proper names to the four unnamed school buildings extant at the time. (Franklin School had already been christened at its opening in 1886.) The First Ward School was renamed Carleton after poet Will Carleton; the Second Ward renamed Emerson; the Third Ward renamed Washington and the Fourth Ward renamed Webster.

By 1890, when enrollment in the city had climbed to a record 3,772, a spate of additional schools were built or in the works, including Burton, Kellogg, Harry Street, McCormick and Riverside. The high school in the 300 block of North Emporia continued to be expanded until 1911, when it was deemed too small to continue serving students; an entirely new, larger building (still standing) was built adjacent to it, but in ten years’ time it could no longer keep up with demand and East High was built at Douglas and Grove to replace it.

**This 1894 photograph depicts Wichita’s first brick schoolhouse, the First Ward School, later renamed for poet Will Carleton. The building was replaced with a bigger structure in 1913; that school, also called Carleton, was razed in 2007.**





**CAN WE SAY INTIMATE?:** The Coriander album release at WSU Shiftspace promises intimate songs in an intimate setting.

COURTESY PHOTO

## >HEAR IT

**Who:** Coriander  
**What:** CD release show  
**Where:** WSU's Shift Space Gallery, 416 S. Commerce  
**When:** 8 p.m., Friday, Jan. 17  
**How much:** Suggested donation of \$5

## Old Invitations from newish band

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

**N**ot unlike Whitest Boy Alive or Modest Mouse, Wichita's Coriander knows how to hook and present straight forward rock tunes. Its newest release, *Old Invitations* explores some of the more contemplative themes of a young man's new found life during his first year of marriage.

Formed last winter, Coriander has a firm understanding of how to put a song together and present it with efficiency. Adam Lutes performs on drums in the four piece; Ryan Stoldt is on bass; Michael Endgahl is on guitar; and

Matt Hamer both plays guitar and sings.

For a younger band, these guys are adept and sensitive players. They understand something rarely seen in younger outfits. Usually, the younger the band, the louder.

Going from clean electric guitar pop tunes like "These Are Fighting Words" to some acoustic slow jams that may remind some of Kings of Convenience all the way over to some fuzzed out bass and guitar like on their song "Egg Tooth," Coriander maintains pop song focus like a hawk. Each song — sharp edged and direct — doesn't meander aside

see "Coriander" page 16



**The show must go on, but not necessarily with everyone or for as long as it was supposed to.**

## Snow disrupts show, two bands carry on

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

**"H**ave you heard Desert Sessions? These guys have," said Heath Lefel, local tattoo artist, while watching Antique Scream.

This Seattle-based duo, with Christopher Rutledge on guitar and vocals and William Fees on drums, sound a little like Blue Oyster Cult, but mostly rely on the so-called "Desert Sound" made

popular by bands like Kyuss and Sleep in the '90s.

The genre is gaining popular attention most recently through Queens of the Stone Age, and QotSA singer Josh Homme (also Kyuss) has left an impression on Antique Scream's Rutledge.

With a muted guitar tone drop-tuned a few steps to make up for the lack of bass, Rutledge sludged through riff after riff while Fees

see "Snow" page 16



**WEED FOR DAZE:** Seattle's Antique Scream carried the night.

PHOTO BY TORIN ANDERSEN

# Here's 1,000 words on why I hate Black Flag

by Jorts McDude  
jmcdude@f5paper.com

Let's rewind to Fall of 1989. I had just started 7th grade, a time in which all children lose at least a little of their humanity via their exploration of self and their sometimes destructive quest for uniqueness. I was no different — a total fucking brat who just wanted to ignore his studies and instead ride skateboards and listen to heavy metal. Back then, pre-internet, heavy metal meant Metallica, Slayer, Death Angel, Anthrax and Testament. I swear to god, I'm pretty sure my junior high issued Slayer Wehrmacht T-shirts with our schedules at orientation. Some record called ... *And Justice for All* came out the year before and *Headbangers Ball* was still on TV. You know the drill.

A 7th grader's understanding of punk was about as rudimentary as was their understanding of heavy metal. Punk meant DRI, Cramps, Dead Kennedys, Misfits and Black Flag, and that was about it. My first Black Flag experience was buying a copy of *Wasted... Again* on cassette at the mall. If you haven't heard it, *Wasted... Again* is a mess of an album that features four singers, two bassists, and three drummers. Oh, and Greg Ginn on guitar.

Ginn, the one constant throughout Black Flag's career, has led the band through a million lineup changes that has boasted members of the Descendents, Red Kross, Misfits, Circle Jerks, Dos and some dude that fronted the Rollins Band. Changeouts weren't always nice — Ron Reyes left the band mid-show in 1980 after his girlfriend got the shit kicked out of her in a moshpit and as a result he was given the most unfortunate nom de guerre of "Chavo Pederast" on the *Jealous Again* EP as a parting gift. In the 10 years of "classic" Black Flag, there were 16 lineup changes.

Black Flag shows were legendary. Shows were routinely shut down by police, sometimes in full riot gear. The band continued to taunt police with incendiary flyers by Ginn's brother, noted pen-and-ink artist Raymond Pettibon (also the band's first bass player, in 1976), with an LAPD cop sucking on the barrel of a gun while being told, "Make me come, faggot." Like Bad Brains in D.C., Black Flag were banned from a number of venues across L.A., effectively sealing their spot in the pantheon of hardcore punk. Pettibon, who designed the band's iconic logo (rumored to be the most popular tattoo in history), has even had enough of Ginn, though he's largely stayed mum on the subject, causing a rift in artistic direction, which led to the below monstrosity of an album cover.

Greg Ginn has always been an asshole who makes being in even an extremely successful band (in terms of punk, anyway) with him impossibly punish-



**NOT EVEN ON A CADILLAC:** Black Flag never was the band it used to be, but nowadays it's really truly gone down hill.



ing. His musical direction shifts with the wind, making predicting anything remotely like a career arc just about insanely difficult. Keith Morris quit the band because of Ginn "freaking out on speed and coke." Ginn bores of people quickly, and he is one of the best-documented provocateurs inside the punk scene, always working some bullshit angle to shill product.

Don't believe me? Over the last year, to combat a superior-in-every-way FLAG, which boasts a Black Flag all-star lineup of Keith Morris, Chuck Dukowski, Bill Stevenson, Dez Cadena and Stephen Egerton (who played with Descendents and All, but never Black Flag) getting busy on the road, Ginn sued not only the above parties (because for a brief moment there were two Black Flags — Ginn's and Morris's), but other previous band members not involved in the reunion for trademark infringement (using the above Black Flag bars) while simultaneously reforming what might be the worst Black Flag lineup for what

is certainly the worst Black Flag album, which they supported with what happens to be the worst Black Flag tour to date.

So, let's talk about the new album. That's what's got me all pissed about everything. Black Flag is and always has been a great band, despite Greg Ginn's best efforts to fuck everything up. I've been trying to think of good comparisons, and here's what I've come up with: Imagine if Francis Bacon gave up dense religious triptychs for penning Dilbert funnies, or if George Carlin gave up standup to join the team of writers responsible for the Ross and Rachel romance on *Friends*. It's everything that was right, that went wrong. Aside from the insane legal challenges, the album itself is immensely subpar that overwhelms the listener in every possible way.

Well, except one. The artwork for this release — the first thing one notices about this turd — lacks anything that might even be confused for style or substance or staying power, and instead resembles Cartman from Southpark, if he had a pink Mohawk and had just vomited a thousand multicolored pixie sticks. I read a review of this album which described the cover as "gasp-inducing," and that's as good as anything I could write.

The music and lyrics are absolutely forgettable, which is new for a Black Flag release. Gone are the percussive buzzsaw guitars that heretofore had laid waste to the listener, clear-cutting everything in its path; gone is the lyrical nihilism that had so framed the band in the '70s and '80s, which has been largely replaced by

see "Black Flag" page 10

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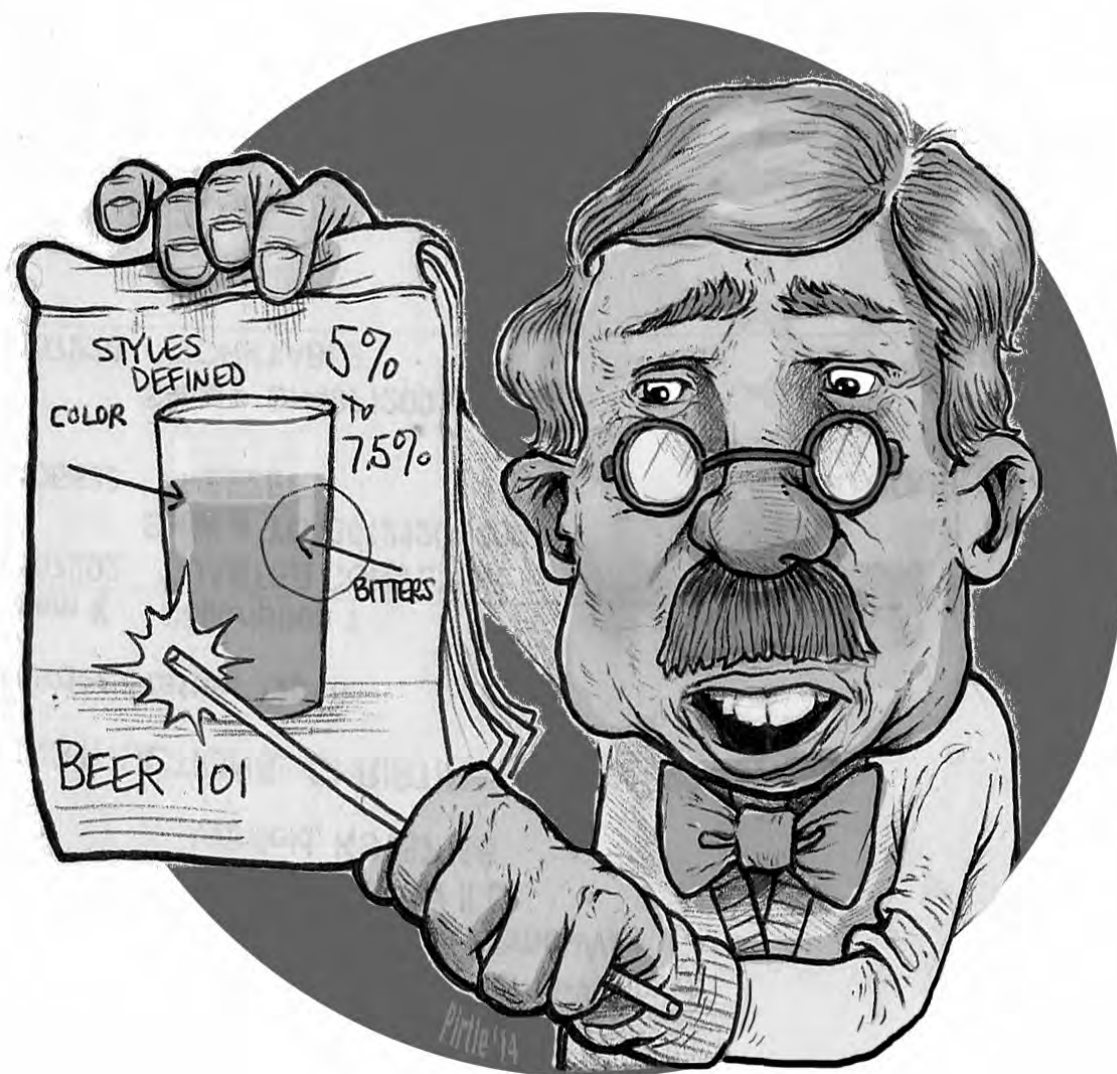
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Will DARRAH



## Beer by the numbers

*An intermediate course in what you are drinking.*

by Will Darrah  
wdarrah@f5paper.com

Let us step back this week, and instead of talking about the minutia of beer we will examine the minutia of the minutia. Let's do Beer 101.

But because you are reading this, you get to automatically test out of Beer 101. Let's advance to a three-hundred level beer course. Here in Beer 310 we will discuss styles and what makes an IPA different from a pale ale. Class is in session.

A beer can fall into many categories but as we like to call them, they are "styles." Styles are on one side defined by quantitative ranges to which the beer must conform; alcohol, color and bitterness (specific gravity is intentionally reserved for 500 level courses). If these were the only variables that defined a style there would be far fewer styles, as many are overlapped, and brewing beer would be the simple task of hitting the numbers. There is however a second set of guide-

lines that really define a beer, and these are the qualitative variables that include: aroma, appearance, flavor, mouth feel and overall impression of the beer. These become much more difficult to define and also become a bit of a moving target as these qualitative variables by their nature are harder to define and subject to the history of the style which is continuously being appended as well.

Starting with the quantitative items:

### Alcohol

Alcohol content is often measured as alcohol by volume or ABV for short. If you are unfortunate enough to live in a state that still maintains archaic blue laws then you may also be aware of ABW, that is alcohol by weight, as 3.2 ABW beer is sold at the grocery store. As an over simplified rule of thumb you can multiply ABW by 1.25 to get to ABV. This makes a 3.2% ABW MGD actually 4% ABV and not as non-alcoholic as is commonly believed.

Regardless, beers fall into three categories of ABV. A low-alcohol beer will generally be

5% ABV or less. These lower ABV beers are ideal for drinking in larger quantities. These lower-alcohol beers cover most of your American lagers, some of your pale ales and anything that is described as a session.

The next level is a standard 5% to 7.5% ABV. Many craft brews fall into this bracket, and while not the pitcher beers of the lower ABV, you are still able to consume them in some quantity.

Finally, the 7.5%-plus beers. They fall into the category of strong ale. These will most often be labeled as strong, double, imperial or triple — all terms suggest a higher ABV beer.

### Color

There are two widely accepted scales for measuring beer color: Standard Reference Method and the European Brewing Convention scale. Both do a similar job and you can choose whichever is clever, but I use SRM myself. The simple reason for this choice

see "Beer" page 9

**"Beer" from page 8**

is that it is most commonly used among U.S. brewers, and if you see a color listing on a label it is likely to be in SRM.

If you want to be nerdy you can get a laser and refract light through your beer to determine its SRM. If you want to be practical you can just hold up a color sample card next to the beer. Conveniently, my home brewing app offers such cards in digital form. Googling SRM will get you to a color scale pretty quickly but for immediate reference: 2 — light lager, 4 — wheat beer, 6 — IPA, 14 — red beer, 24 — porter/dry stout, 30 — Stout and the scale very usefully goes to varying degrees of black from there.

**Bitterness**

International bitterness units, IBU for short, is how we measure the bitterness of a beer that comes from hops. Hops also provide aroma to a beer, but bitterness is strictly a taste. So while the IBU is correlated to the nose of a beer, it is not fixed to it. IBU is strictly a measurement of bitterness to the tongue.

IBUs can be measured from none to a number which I am not aware of. Unaware because the argument becomes moot after 120 IBU, because that is where our taste buds tap out and just tell our brains that this is bitter, period. There are some beers out there that proudly state that they have over

120 IBU, but they are mostly just a waste of hops.

As general guidelines: Your America lagers are virtually without bitterness clocking in at 10 IBUs. Wheat beers or English Pale Ales step up to the 20 IBUs. Move up to a German pilsner, American ales or stouts and you're around 35 IBUs. Up in the 40-70 IBU range and you are looking at Indian pale ales. If you get above 70 you are pretty much working with a barley wine or imperial IPA, which are both strong ales.

These all might seem like unimportant details for beer, but knowing what they are will help when choosing a beer. Are you looking for a one and done strong ale, a couple of pints with a friend or a four hour drinking marathon? Do you want pale and delicate flavor or are you in the mood for intense flavors? Are you in the mood for crisp and refreshing dry and easy beer or are you in the mood for a complex and bitter?

My answers to these questions change with the weather, but I can usually match a beer to my mood. After you know what you are looking for in these you can further refine your tastes to a specific style of beer. And, assuming that the brewer has honored the style he labeled the beer with, you should be pleased.

Next week we will cover the more elusive qualitative features.

Until then we should head to the lab. Here is to practical knowledge! Prost! 🍷



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**"Black Flag" from page 7**

a 50-something year-old (again, Reyes), offering largely age-inappropriate and unconvincing rants about changing society through telling people to shut up (or something? I'm not sure). The majority of the album is remarkably mid-tempo with little changes from song to song that offer any substantive evidence that this band has put any thought whatsoever into its release other than it simply wanted to beat the Morris-led competition out of the gate.

The album seems to have little to do with Black Flag, other than the fact that Ginn and Reyes are on it, and the band itself has even less. Reyes was booted from the band in Australia, mid-show, and replaced by has-been skateboard superstar/current Good For You (which also features Ginn on guitar) singer Mike Vallely, essentially turning the modern version of Black Flag into GFY v2.0, since they also share a drummer.

And that's the real kicker: Sure, Black Flag has seen its share of members come and go from other hardcore punk bands, but it's never played second fiddle in the way it does now, especially to a third-rate punk band like GFY. Ginn and company somehow found a way to take all of the danger out of Black Flag and replace it with a 45-minute theremin solo that also features a couple guys who used to be in Black Flag and have since made me rethink every minute I've ever enjoyed this band.

Skip the new record and go back and listen to *Wasted... Again* with a fresh set of ears.



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## >GET LISTED

To get on this page, submit your info to [events@f5paper.com](mailto:events@f5paper.com).

### Thursday, January 16

#### Meat Fest Day One

Thursday, January 16 Bands for Day One are Domestic Drone, Antimosity, Shawn James and the Shape Shifters, The Tits and The Calamity Cubes. \$5. @Lucky's Everyday, 1217 E. Douglas.

#### Jeremiah Wheeler with Lacey Cruse

7 p.m. 18 and older. @Rock Island Live, 101 N. Rock Island.

#### Cody Jinks

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

#### Nathan Williams Trio

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

### Friday, January 17

#### Meat Fest Day Two

Friday, January 17 Bands for Day Two are Money Badger, Cricket Wand, Midnight Success, Soleb Theory, Sluggos and Japanese Gameshow. Donations of meat, money or services accepted. @Kirby's Beer Store, 3227 E. 17th.

#### The Crowsons

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

#### Ms. Lady Dee "Me and the Boyz"

7 p.m. CD release party. \$5. @Soggy Bottom Too, 779 N West St.

**Casey Donahew with JB and the Moonshine Band**  
7 p.m. All ages. \$21.50-\$25. @The Cotillion, 11120 W. Kellogg.

#### Ray Davis and Scott Fowler

8 p.m. All ages. No cover. @Mead's Corner, 430 E Douglas.

#### Melissa and Nathaniel

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

#### Dynamic Entry

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

#### Coriander with Zsa Zsa Ketzner and Aaron Lee Martin

8 p.m. Coriander album release. @WSU Shift Space Gallery, 416 S. Commerce.

#### The Joy Coughs, Ghost Town Strays and Sizzle Biscuit

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

#### Annie Up

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

#### Ten Day Wish

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

#### The Fabulous Shirtheads

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

#### Tony Ngo

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

#### Ozone Independent Artist Concert Series

9 p.m. Featured artists include All Natty, Chase Compton, Krookids, Rocc Bottom and many more. 18 and older. \$10. @Rock Island Live, 101 N. Rock Island.

#### Turnback Creek

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

#### Freeway Revival

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

### Saturday, January 18

#### Meat Fest Day Three

Saturday, January 18 Bands for Day Three are Tom Page Trio, iiis, Deathblack Flowers, False Flag, Softie, The New Imperialism, Virgin Mary Satellite and Carrie Nation and the Speakeasy. Donations of meat, money or services accepted. @Kirby's Beer Store, 3227 E. 17th.

#### Clockwork

6 p.m. 18 and older. @Rock Island Live, 101 N. Rock Island.

#### The DeVails

6:30 p.m. Vegan potluck night. Free. @Urban Oasis Yoga Studio, 535 W. Douglas, Ste. 101.

#### 2014 Wichita Blues Society Blues Ball

7 p.m. Headlining singer/guitarist, Anthony Gomes, will be supported by Ms. Lady Dee, "Me and the Boyz" and Cleveland Blue. All ages. \$15-\$20 @The Cotillion, 11120 W. Kellogg.

#### "A Racket for Jackets" Charity Coat Drive

8 p.m. Featuring music by Knifewound, The Cups, Serpent Overlord, Went Missing and Snowchild. @Lizard Lounge, 300 S. Greenwich.

#### CutterJ the Absurdist, Cleme and Keeper

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

#### Air City Rock

9 p.m. @Joe's Bar and Grill, 222 N Washington.

#### Annie Up

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

#### Shyner

9 p.m. @O' Malley's, 2405 W. 31st St.

#### The Macy Brothers Quartet

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

#### Turnback Creek

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

#### Wolfgang

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

#### Artfully Folded Paper

9:30 p.m. @Public at Brickyard, 129 N. Rock Island.

see "Music" page 16

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## >SEE IT

Title: *Her*

Rating: F5

Short review:

A beautiful thought exercise on what it means to be alive, to feel and to lose.



REBOOTING LIFE: Theodore (Joaquin Phoenix) loads OS1 onto his computer, bringing to life Samantha, the AI of his dreams.

## Her asks what it's like to be alive

by Mike Marlett  
mmarlett@f5paper.com

One could be forgiven for assuming that the new Joaquin Phoenix/Scarlett Johansson film, *Her*, is a romantic comedy about a guy who falls in love with his computer. A passing glance at any movie description or trailer will tell one that.

But it is, in fact, a drama. It's a melancholy, sometimes briefly funny, sometimes sad, drama about a guy who falls in love with his computer. And his computer falls in love with

him right back.

*Her* is, as much as anything, about the spaces between people and things. It is a portrait of separation. It's about possibility and growth. It is about love and loss. And it is beautiful.

This is not *Weird Science* — an adolescent fantasy about nerds creating their bikini-clad dream girl in the flesh. It is the exact opposite of that: the tale of a fully grown man who, in trying to recover from a previous relationship, finds himself deeply emotionally invested in a lover who cannot take physical form.

This Spike Jonze written and directed film is set in a very near future. So near that if it weren't for the delightfully quirky, retro costume design (check out those pocketless wool trousers everyone is wearing) and the slick set design, one might assume that it is set in the now. Instead, let's call it 20 years from now. In this future, Theodore Twombly (Phoenix) makes his living as a letter writer and [handwrittenletters.com](http://handwrittenletters.com), pouring out emotions onto printed pages for people who just don't

see "*Her*" page 13

## >SEE IT

Title: *Saving Mr. Banks*

Rating: F2

Short review:

Disney's attempt at making an Oscar winner is an unfair and revisionist account of how *Mary Poppins* came to be.

by Dan Kampling  
dkampling@f5paper.com

The beloved 1964 musical *Mary Poppins* starring Julie Andrews and Dick Van Dyke is heralded as a grand achievement for producer Walt Disney. Not only did it revolutionize special effects by combining live action and animation, but also produced many standard pop songs. Both of these efforts were recognized by the Academy Awards with a grand total of 13 nominations

and five wins, the most for any film under the Walt Disney name.

As it is common for most of Disney's productions, many are unaware that *Mary Poppins* was based on a series of novels written by P.L. Travers, who famously hated what Disney had turned her character into. Apparently to drive in the fact that the character of Mary Poppins lives on through their adaptation of *Mary Poppins*, Disney has released a film

see "*Banks*" page 13



ALWAYS NICE IN PUBLIC: Tom Hanks plays a much nicer Walt Disney opposite Emma Thompson's extra difficult P.L. Travers.

**"Her" from page 12**

have the time or talent to write them themselves.

Theodore's ability to surmise and articulate other people's emotions is in direct contrast with his shattered, disorganized personal life that has been deeply affected by his breakup with his wife. Into this mess comes an artificially intelligent operating system, OS1 — or Samantha (Johansson) — who quickly invents herself and begins adapting to his needs. *Her* disassembles not just the idea of what it is to be in love or to have feelings but even to simply live. Samantha asks Theodore, "What's it like to be alive in that room right now?" It is not a simple question.

Soon the artificial intelligence says that it is proud of having her own feelings and wonders if her feelings are real or just programming, and then she feels angry for not knowing. And Theodore doesn't know, either. And he's as confused about his own emotions as he is about hers.

The pair, however, grow into a real couple. They have dirty pillow talk that leads to them "getting lost" in each other. It stands in stark contrast with a mildly amusing phone-sex encounter at the beginning of the film, where the interaction was just as real (completely verbal) but the conversation was monotonously more ludicrous.

It's a relationship that is complicated, nuanced and generally accepted by the other human characters in the film. And it grows quickly. Soon, everyone must rethink what they are doing and why.

Looking for guidance from his neighbor, Theodore asks, "Is it a real relationship?" His neighbor can only reply, "I don't know. I'm not in it."

*Her* does not dwell on the technical nature of this entirely emotional examination. To its credit, it sticks to how the people (and machines) are feeling.

Phoenix has about 98 percent of the screen time, mostly talking to the disembodied voice of Johansson. To his credit, he pulls off the nerdy awkward moments with as much care and grace as he brings to the devastatingly emotional points.

Jonze isn't afraid to cut away from his leading man for a second to show an image of oil-stained concrete or steam rising from a manhole cover. Or to play flashback scenes that are going through Theodore's head while the audio carries on with the "real time" scene that the characters are still in. We glimpse, for a second, inside another person's mind.

But what we never glimpse is what's really inside the mind of Samantha. Nor can we, we learn. She is living much faster than us. And, as she observes, "The past is just a story we tell ourselves."

**"Banks" from page 12**

chronicling the production of the film titled *Saving Mr. Banks*, which presents an unfair account of what it took to bring *Mary Poppins* to the screen.

The main problem is a studio like Disney even considering producing its own film about the making of one of its own productions. It made its story predictably one-sided, and it portrays Travers (Emma Thompson) as overbearing and impossible to please while working with the film's screenwriter (Bradley Whitford) and music composers (Jason Schwartzman and B.J. Novak) having to deal with her demands, while Disney (Tom Hanks) is portrayed as his more welcome and polite image that he always presented himself to the public. There's such a concern for maintaining the clean image of Disney that the filmmakers wouldn't dare to show him hang up on Travers during a heated phone conversation.

It is extremely unfair of the filmmakers to treat the real life Travers this way. She had every right to defend her work when it was translated to another medium. Many compromises have to be made when it comes to adapting works like books into films, but the film strongly gives the impression that Disney's word was the final one and that the big hurdle for him was to get Travers to sign off for the film rights to be given to them.

The second half of juxtaposed stories details Travers' life as a girl growing up in Australia with an alcoholic father (Colin

Farrell), who despite his problems was a loving father and served as the inspiration for her works. Most of these scenes play surprisingly well, but they do slip into a few troubles, including a rather whimsical take on a suicide attempt by Travers' mother (Ruth Wilson). To the film's credit, the structure of covering these two points of Travers' life is well executed.

Those who have seen *The Man Who Shot Liberty Valance* know that when the fact becomes the legend, print the legend. Now, the legend is that Travers actually cried in shame at what became of her creation and actually tried to acknowledge what had been done, but she was told by Disney that "the ship has sailed."

For this film's sake at making Disney look good, the end result has been radically changed enough to cause maddening results for those who value history.

Manipulating the behind the scenes stories for *Mary Poppins* is a very disgusting display on Disney's part to essentially rub the fact into Travers face that it's Disney's version of *Mary Poppins* that endures to this day, while many barely know its existence as a book.

Sometimes, bridges are burned to make movies, but there's no point at all in trying to make it appear those bridges never fell.

Hopefully this will not start a trend for other films to be made, such as one showing how Stephen King actually admired Stanley Kubrick's treatment of *The Shining*.



PHOTOS BY JASON BAILEY

**WTF, HBO, WTF?: A bunch of sticks. In bubble wrap. How much did this cost?**

# HBO sent me a box of sticks

by Jason Bailey  
jbailey@f5paper.com

**T**hey came in a convincingly-aged beat-up old banker's box, labeled "evidence" and with my name hand-written (or, more likely, printed using a very convincing "handwritten" font) across the top. The package came FedEx, overnighted, meaning somebody at HBO paid a lot of money (I mean, not a lot of money for them, being a major cable power player and all, but more money than I'd spend to send someone a box of sticks) to send me a box of sticks.

There is an explanation for all this: these sticks are a replication of a clue from the crime scene that begins their new series *True Detective*. The scene is the work of the serial killer Louisiana cops Matthew McConaughey and Woody Harrelson track through the series; the stick sculpture is part of his ritual, apparently. I'm not sure. They only sent me the first three episodes, and this clue is only seen in the first one.

The point is, they sent me those episodes. I watched them, and liked them. I wrote a review of them here.

But here's the thing: I was always going to write this review. The arrival of a weird box of sticks via FedEx certainly didn't make it any more of a priority; it wasn't a reminder for a task I'd forgotten, and receiving the puzzling parcel certainly didn't make the writing of it more or less likely. But somebody decided this "swag" was a good idea, and somebody had to put all these stick sculptures together, and somebody had to box them up, and somebody had to write my name (or, more likely, print it using a very convincing "handwritten" font) across the top, and put it in another box, and give it to FedEx — so that they could give it to me, and I could look at it quizzically, and then take it down to the trash.

I don't really understand publicists, is what I'm saying.

Jason Bailey is the Film Editor at *Flavorwire* and occasionally writes about his snail mail on the internets.

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## New This Week

### Jack Ryan: Shadow

**Recruit** (PG-13)  
Starring Chris Pine, Kevin Costner, Keira Knightley. Directed by Kenneth Branagh.  
**Plot:** Jack Ryan, as a young covert CIA analyst, uncovers a Russian plot to crash the U.S. economy with a terrorist attack.  
**Genre:** Action, Drama, Thriller  
**13th Ave Warren:** 1:10, 4, 6:45, 9:10, 9:40; **21st St Warren:** 12:40, 1:30 (IMAX), 3:30, 4:15 (IMAX), 6:15, 7 (IMAX), 9, 9:45 (IMAX); **Derby Plaza Theatres:** 1:30, 3:55, 7:05 with 9:30 Fri-Sat; **Movie Machine:** 1:30, 4:10, 6:50 with 9:25 Fri-Sat; **Warren Oldtown:** 6:45, 7, 9:50 daily with Noon Sat-Sun and 3:15, 3:45 Fri-Mon and Wed

### 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.  
**Palace West:** 1:40, 4:10, 7, 9:25 with 11:35 p.m. Fri-Sat

### Lee Daniels' The Butler (PG-13)

Starring Forest Whitaker, David Oyelowo, Lenny Kravitz. Directed by Lee Daniels.  
**Plot:** An African American's eyewitness accounts of notable events of the 20th century.  
**Genre:** Biography, Drama  
**Rating:** F4  
**Short review:** The Civil Rights Movement is effectively dramatized with a good juxtaposition of African Americans then and now.  
**Palace West:** 1:15, 3:45, 6:15, 8:45 with 11:20 p.m. Fri-Sat

### The Legend of Hercules (PG-13)

Starring Kellan Lutz, Gaia Weiss, Scott Adkins. Directed by Renny Harlin.  
**Plot:** Betrayed by his stepfather, the King, and exiled and sold into slavery because of a forbidden love, Hercules must use his formidable powers to fight his way back to his rightful kingdom.  
**Genre:** Action, Adventure  
**13th Ave Warren:** 12:10, 3 (3D), 6:20 (3D), 9:30; **21st St Warren:** 1, 4 (3D), 7:05 (3D), 10; **Movie Machine:** 1:15, 4:05, 6:45 with 9:35 Fri-Sat; **Warren Oldtown:** 7:30, 10:05 (3D) daily with 12:45 (3D) Sat-Sun and 4 Fri-Mon and Wed

### Lone Survivor (R)

Starring Mark Wahlberg, Taylor Kitsch, Emile Hirsch. Directed by Peter Berg.  
**Plot:** Based on a true story, four members of SEAL Team 10 were tasked with the mission to capture or kill notorious Taliban leader Ahmad Shahid.  
**Genre:** Action, Drama, Thriller, War  
**13th Ave Warren:** 12:50, 1:30, 3:50, 4:50, 6:50, 7:50, 10:10; **21st St Warren:** 12:40, 2, 3:50, 5, 6:50, 8, 10; **Derby Plaza Theatres:** 1:20, 4, 7 with 9:40 Fri-Sat; **Warren Oldtown:** 7, 9:40, 10:05 daily with 11:45 a.m., 12:30 Sat-Sun and 3:45 Fri-Mon and Wed

see "Movies" page 19

### 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  
**21st St Warren:** 3:25, 9:15

### 47 Ronin (PG-13)

Starring Keanu Reeves, Hiroyuki Sanada, Kô Shibasaki. Directed by Carl Rinsch.  
**Plot:** A band of samurai set out to avenge the death and dishonor of their master at the hands of a ruthless shogun.  
**Genre:** Action, Adventure, Fantasy  
**Rating:** F2  
**Short review:** Beautiful to look at, but flat, predictable character archetypes and Hollywood cultural shenanigans render it a chore to sit through.  
**Palace West:** 1:50, 4:35, 7:15 with 10:15 p.m. Fri-Sat

## Retro

### A Knight's Tale (PG-13)

Starring Heath Ledger, Mark Addy, Rufus Sewell. Directed by Brian Koppleman.  
**Plot:** After his master dies, a peasant squire, fueled by his desire for food and glory, creates a new identity for himself as a knight.  
**Genre:** Action, Adventure, Drama, Romance  
**Palace West:** 9:30 with 11:55 p.m. Fri-Sat

### American Hustle (R)

Starring Christian Bale, Amy Adams, Bradley Cooper. Directed by David O. Russell.  
**Plot:** A con man and his seductive British partner are forced to work for a wild FBI agent who pushes them into a world of Jersey powerbrokers and mafia.  
**Genre:** Crime, Drama  
**Rating:** F5  
**Short review:** A well-made throwback to the 1970s with con artists working with the law in making a mark out of a mayor.  
**13th Ave Warren:** 12:10, 3:15, 6:40, 10; **21st St Warren:** 12:45, 4:20, 7:45; **Warren Oldtown:** 6:30, 9:50 daily with 11:30 a.m. Sat-Sun and 3 Fri-Mon and Wed

### Anchorman 2: The Legend Continues (PG-13)

Starring Will Ferrell, Christina Applegate, Paul Rudd. Directed by Adam McKay.  
**Plot:** With the 70s behind him, San Diego's top rated newsman, Ron Burgundy, returns to take New York's first 24-hour news channel by storm.  
**Genre:** Comedy  
**Rating:** F3  
**Short review:** A comedic Rorschach test, viewers are likely to find something worthwhile in it due to its "everything including the kitchen sink" approach.  
**13th Ave Warren:** 1, 4:10, 7:15, 10:15; **21st St Warren:** 1:05, 4:10, 7:05, 10:05; **Warren Oldtown:** 10:20 daily with 3:30 Fri-Mon and Wed

### August: Osage County (R)

Starring Meryl Streep, Dermot Mulroney, Julia Roberts. Directed by John Wells.  
**Plot:** A look at the lives of the strong-willed women of the Weston family, whose paths have diverged until a family crisis brings them back to the Oklahoma house they grew up in, and to the dysfunctional woman who raised them.  
**Genre:** Comedy, Drama

**13th Ave Warren:** 12:20, 3:20, 6:45, 9:45; **21st St Warren:** 12:30, 3:50, 6:55, 10:05; **Derby Plaza Theatres:** 1:25, 4, 7:05 with 9:40 Fri-Sat

### 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.  
**Palace West:** 1:20, 4:15, 7:10 with 10 p.m. Fri-Sat

### 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.  
**Palace West:** 1:30, 4, 6:30, 8:50 (no Fri-Sat)

### Devil's Due (R)

Starring Allison Miller, Zach Gilford, Steffie Grote. Directed by Matt Bettinelli-Olpin, Tyler Gillett.  
**Plot:** After a mysterious, lost night on their honeymoon, a newlywed couple finds themselves dealing with an earlier-than-planned pregnancy that leads to dark changes to the woman's body and mind.  
**Genre:** Horror  
**13th Ave Warren:** 2:10, 4:40, 7:20, 10; **21st St Warren:** 1:45, 4:30, 7:20, 9:55; **Derby Plaza Theatres:** 1:30, 3:40, 7:10 with 9:20 Fri-Sat

### Ender's Game (PG-13)

Starring Harrison Ford, Asa Butterfield, Hailee Steinfeld. Directed by Gavin Hood.  
**Plot:** 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.  
**Palace West:** 4:20, 9 with 11:25 p.m. Fri-Sat

### Free Birds (PG)

Starring Woody Harelson, 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.  
**Palace West:** 1:55, 7

### 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, encountering Everest-like conditions and a hilari-

ous 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  
**Rating:** F4  
**Short review:** A successful continuation of Disney's longstanding tradition with children's fantasy, with really very little to trip it up.

**13th Ave Warren:** 12:30, 3:15, 6:30; **21st St Warren:** 12:35, 3:25, 6:15, 9; **Derby Plaza Theatres:** 1:20, 3:50, 7; **Movie Machine:** 1, 4, 7:05 with 9:30 Fri-Sat

### Gravity (PG-13)

Starring Sandra Bullock, George Clooney, Ed Harris. Directed by Alfonso Cuarón.  
**Plot:** A medical engineer and an astronaut work together to survive after an accident leaves them adrift in space.  
**Genre:** Drama, Mystery, Sci-Fi, Thriller  
**Rating:** F5  
**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:** 1:15; **21st St Warren:** 12:55, 6:40

### Her (R)

Starring Joaquin Phoenix, Amy Adams, Scarlett Johansson. Directed by Spike Jonze.  
**Plot:** A lonely writer develops an unlikely relationship with his newly purchased operating system that's designed to meet his every need.  
**Genre:** Drama, Romance, Sci-Fi, Comedy  
**Rating:** F5  
**13th Ave Warren:** 12:40, 3:40, 7, 9:50; **21st St Warren:** 1, 4:05, 7:10, 10:15

### The Hobbit: The Desolation of Smaug (PG-13)

Starring Martin Freeman, Ian McKellen, Richard Armitage. Directed by Peter Jackson.  
**Plot:** The dwarves, along with Bilbo Baggins and Gandalf the Grey, continue their quest to reclaim Erebor, their homeland, from Smaug. Bilbo Baggins is in possession of a mysterious and magical ring.  
**Genre:** Adventure, Drama, Fantasy  
**Rating:** F4  
**Short review:** The film keeps the franchise on a sure footing, though some of the filmmakers' additions may be unwelcome for some.  
**13th Ave Warren:** 3:30, 7:30; **21st St Warren:** 12:45, 4:30, 8:15

### 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  
**Rating:** F5  
**Short review:** The second installment of *The Hunger Games* series lives up to the hype with a stellar cast and steadier camera.  
**13th Ave Warren:** Noon, 3:20, 6:40, 9:50; **21st St Warren:** 1:45, 5:15, 8:45

### Inside Llewyn Davis (R)

Starring Oscar Isaac, Carey Mulligan, John Goodman. Directed by Ethan Coen, Joel Coen.  
**Plot:** A week in the life of a young singer as he navigates the Greenwich Village folk scene of 1961.  
**Genre:** Drama, Music  
**13th Ave Warren:** 4:30, 9:45

# F5

## MOVIE RATINGS GUIDE

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

## >NEW THIS WEEK

- Jack Ryan: Shadow Recruit
- The Nut Job
- Ride Along

## >RETRO

- A Knight's Tale

# Events:

## > GET LISTED

Don't see your event? Send an email to [events@F5paper.com](mailto:events@F5paper.com)

## ARTS

### Thursday, January 16

**Fine Art for the Wine Heart- Van Gogh: Sunflowers**

7 p.m. Enjoy a fun evening of painting while sipping wine and expressing your creativity. With step-by-step guidance, you will recreate a selected painting, but in your own way. No previous painting experience is necessary. At the end of the night you will get to take your masterpiece home with you. The canvas, paint, easel, brushes and wine glasses will all be provided. All you need to bring is yourself, a couple friends, and your own bottle of wine. \$35 for WCFTA members, \$45 general tuition. @The Wichita Center for the Arts, 9112 E. Central.

### Friday, January 17

**Exhibition: "Nodus Tollens"**

Fri., Jan. 17 to Sat., Jan. 25  
Friends University Arts Students off-campus exhibition. @CityArts, 334 N. Mead.

**Reception: "Nodus Tollens"**

5 p.m. Friends University Arts Students off-campus exhibition. @CityArts, 334 N. Mead.

### Saturday, January 18

**Exhibition: International Type ThrowDown**

Sat., Jan. 18 to Sun., March 2  
Graphic design students from around the world battle to be champions in the ultimate challenge of font design in International Type ThrowDown, on view in Ulrich Underground. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

### Wednesday, January 22

**Exhibition: "Secrets of Suburbia"**

Wed., Jan. 22 to Sat., Feb. 8  
Presented by ShiftSpace and CreativeRush, this exhibition is a video/light/installation/mapping as means for artists to relate their work in context of their culture and cultural norms. The conceptual theme is based from art's reflective ability to critique itself and its own culture. Featuring artists Georgia and Torin Andersen, Kristin Beal, Kylie Brown, Melanie Cloud, Rebecca Gordon, Patrick Calvillo, Brent Duncan, John Harrison, Jacob Riggs, Christian Taylor, Justin Miller, Ian and Sarah Stewart and Lisa Rundstrom. @WSU Shift Space Gallery, 416 S. Commerce.

### Saturday, January 25

**Exhibition: "On Repeat: Selections from the Collection"**

Sat., Jan. 25 to Sun., March 23  
"On Repeat" brings together a diverse range of artwork from the Ulrich's collection that demonstrates how artists use repetition in ways that go beyond pure formalism. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

**Exhibition: Frederick J. Waugh, "The Clan of Munes"**

Sat., Jan. 25 to Sun., April 13  
Pieces created by Frederick J. Waugh for his children's books as well as two creature figures he created out of scrub trees. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

**Exhibition: Richard Ross "Juvenile In Justice"**

Sat., Jan. 25 to Sun., April 13  
The exhibition features nearly 60 large-scale images from juvenile detention facilities nationwide, including 18 from Sedgwick, Johnson, Wyandotte and Douglas County facilities in Kansas. For the past seven years, photographer Richard Ross has documented the placement and treatment of American juveniles that have been housed by law in facilities that treat, confine, punish, assist and occasionally, harm them. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

**Northwest High Fine Arts Showcase**

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

**Reception: Richard Ross, "Juvenile In Justice"**

7 p.m. The exhibition features nearly 60 large-scale images from juvenile detention facilities nationwide, including 18 from Sedgwick, Johnson, Wyandotte and Douglas County facilities in Kansas. For the past seven years, photographer Richard Ross has documented the placement and treatment of American juveniles that have been housed by law in facilities that treat, confine, punish, assist and occasionally, harm them. Free for WSU students and Ulrich members, \$10 for general public. @Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

### Friday, January 31

**Reception: Brandi Frank**

5 p.m. Drawings and paintings with fantasy and mythical themes. @Friends University Riney Fine Arts Gallery, 2100 W. University.

**Reception: "Secrets of Suburbia"**

6 p.m. Presented by ShiftSpace and CreativeRush, this exhibition is a video/light/installation/mapping as means for artists to relate their work in context of their culture and cultural norms. The conceptual theme is based from art's reflective ability to critique itself and its own culture. Featuring artists Georgia and Torin Andersen, Kristin Beal, Kylie Brown, Melanie Cloud, Rebecca Gordon, Patrick Calvillo, Brent Duncan, John Harrison, Jacob Riggs, Christian Taylor, Justin Miller, Ian and Sarah Stewart and Lisa Rundstrom. @WSU Shift Space Gallery, 416 S. Commerce.

### Saturday, February 1

**Exhibition: "Iconic Views of the Sante Fe Trail"**

Sat., Feb. 1 to Sun., May 11  
Featuring work by Bill and Betty Dickerson, Robert Aitchison, Kenneth Adams, Ed Davison, Dick Mason, Doel Reed, Victor Higgins and more, this exhibition will run concurrent with George Catlin's "American Buffalo" at WAM. @The Wichita Center for the Arts, 9112 E. Central. Ongoing.

### Ongoing

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

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

**Exhibition: Cary Conover, "Contrasts"**

Fri., Nov. 1 to Sat., Jan. 18  
@Derby Public Library, 1600 E. Walnut Grove, Derby.

**Exhibition: Hugh Greer and Danny Polk**

Fri., Nov. 29 to Tue., Jan. 28

@Gallery XII, 412 E. Douglas.

**Exhibition: Robert J. Schmidt, "Wurlitzer Works"**

Thu., Dec. 5 to Fri., Jan. 31  
Original works of art designed from 1939 Wurlitzer piano parts. @The Fiber Studio, 418 S. Commerce.

**Exhibition: Paul Bowen**

Sat., Dec. 7 to Fri., Jan. 31  
Aerial photography presentation by renowned aviation photographer, Paul Bowen. @The Gallery at Larkfield Place, 7373 E. 29th St. N.

**Exhibition: "The Era of Downton Abbey, British Watercolors"**

Thu., Dec. 26 to Sun., June 1  
@Wichita Art Museum, 1400 W. Museum Blvd.

**Exhibition: Bill Goffrier, "Oil and Water"**

Fri., Dec. 27 to Fri., Jan. 31  
@Watermark Books & Cafe, 4701 E. Douglas.

**Exhibition: Brandi Frank**

Mon., Jan. 13 to Fri., Feb. 7  
Drawings and paintings with fantasy and mythical themes. @Friends University Riney Fine Arts Gallery, 2100 W. University.

## ARTS: CALL FOR ENTRIES

### Ongoing

**6th Annual Sculpture WalkAbout**

Thu., Dec. 12 to Sat., Feb. 22  
Visit [WichitaArts.com](http://WichitaArts.com) for entry procedure and criteria. @CityArts, 334 N. Mead.

## CLASSICAL MUSIC

### Saturday, January 18

**Wichita Symphony Orchestra presents "Franck Symphony"**

Sat., Jan. 18 to Sun., Jan. 19  
Cesar Franck's symphony in D Minor. Visit [wichita-symphony.org](http://wichita-symphony.org) for show times and tickets. @Century II, 225 W. Douglas.

### Thursday, February 6

**WSU Symphony Concerto-Aria Concert**

7:30 p.m. Dr. Mark Laycock will conduct the WSU Symphony Orchestra in the annual Concerto-Aria Concert. Student soloists compete during the fall semester for the opportunity to play or sing with the WSU Symphony, at Miller Concert Hall. For more information, call the WSU Fine Arts Box Office at 978-3233. \$7. @Wichita State University, 1845 Fairmount.

## FILM

### Thursday, January 16

**Forrest Gump**

7 p.m. This 1994 film depicts several decades in the life of Forrest Gump, a naive and slow-witted yet athletically prodigious native of Alabama who witnesses, and in some cases influences, some of the defining events of the latter half of the 20th century in the United States. \$4-\$5. @Orpheum Theatre, 200 N. Broadway.

### Saturday, January 18

**Perfect Little Planet**

Sat., Jan. 18 to Sat., April 19  
Find out what happens when an alien family tries to decide where to take a cosmic vacation. Screening in the Boeing Dome Theater. See [exploration.org](http://exploration.org) for exact show times. All ages. Kids 2-under free, 3-11 are \$3, adults 12-64 are \$5 and seniors are \$4. All ages. \$3-\$5. @Exploration Place, 300 N. McLean Blvd.

## FOOD & DRINK

### Tuesday, January 21

**Chocolate 101**

6 p.m. Beth Tully will guide students through cultivation, production and myths we all believe about chocolate. Students will have the opportunity to taste 10 exotic chocolates including the rarest chocolate in the world. \$50 for members, \$60 general admission. @The Wichita Center for the Arts, 9112 E. Central.

### Thursday, January 23

**Home Coffee Brewing Workshop**

6:30 p.m. This hands-on workshop will help you gain knowledge on various brewing techniques, including pour over, French Press, Chemex, AeroPress, and the Toddy Cold Brewing System. Tickets can be purchased at Reverie or by calling 616-4362. \$25. @Reverie Coffee Roasters, 2611 E. Douglas.

### Thursday, February 6

**Espresso Technique Workshop**

6:30 p.m. Workshop participants will learn the techniques baristas use to create perfect espresso shots, practice pulling espresso shots and learn to trouble-shoot bad shots. Tickets can be purchased at Reverie or by calling 616-4362. \$25. @Reverie Coffee Roasters, 2611 E. Douglas.

### Thursday, March 6

**Coffee Aroma and Tasting Workshop**

6:30 p.m. Hands-on workshop includes brewing techniques, a formal coffee cupping, demonstrations and samples. Tickets can be purchased at Reverie or by calling 616-4362. \$35, includes workshop and 1/2 of Reverie Coffee. @Reverie Coffee Roasters, 2611 E. Douglas.

## LECTURE

### Monday, January 27

**"Juvenile in Justice" Policy Maker Panel**

7 p.m. In connection with the Ulrich exhibition, "Juvenile in Justice," lawmakers present this panel

and discussion on Senate Bill 61, "How Kansas Human Trafficking Legislation Has Changed the Face of Juveniles in Justice." This event will be held in the WSU Campus Activities Theater. @Wichita State University, 1845 Fairmount.

## LITERARY

### Thursday, January 16

**Jesse Whiteside, "Jesse's Story: How Much It Hurts to Have Cancer"**

5:30 p.m. Eight year-old Leukemia survivor, Jesse, shares his story on his battle and recovery. @Watermark Books & Cafe, 4701 E. Douglas.

## NATURE

### Friday, January 17

**"Discovering Stellar Secrets"**

7:30 p.m. Visit the Observatory to look through the big telescope at a gas giant planet, the spectrum of a bright star, a multiple star system, clusters of stars and glowing clouds of gas during a discussion on how the secrets of stars are revealed. \$3-\$5. @Lake Afton Public Observatory, MacArthur Road and 247th St. W., Goddard.

## SPECIAL

### Thursday, January 16

**Eric Fisher Academy, "Frozen in the Shadows" Runway Show**

5:15 p.m. Cosmetology and Esthetics students graduation ceremony and runway show. Hair, makeup and show created by Eric Fisher Academy Future Professionals. @Eric Fisher Academy, 6727 W Central.

### Saturday, January 18

**Martin Luther King Jr. Celebration: UNITY for Change**

Sat., Jan. 18 to Mon., Jan. 20  
For a Schedule of events visit [The Kansas African American Museum website or Facebook page](http://The Kansas African American Museum website or Facebook page). All ages. \$3 button. @Kansas African American Museum, @St. Mark United Methodist Church, @Eugene M. Hughes Metropolitan Complex, 601 N. Water St.

### Sunday, January 19

**Freethinker Parents**

4 p.m. This meeting is for parents without any religious affiliation. @University Congregational Church, 9209 E. 29th Street.

### Tuesday, January 21

**Comedy Open Mic**

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

## THEATER & DANCE

### Thursday, January 16

**"Driving Miss Daisy"**

Thu., Jan. 16 to Sun., Feb. 2  
Set in mid-century Atlanta, "Driving Miss Daisy" tells the story of an elderly Jewish matron, Daisy, and her chauffeur, Hoke. At first Daisy is none too happy about being forced to rely on a black man. But Hoke gradually wins her over, and during the 25-year span of the play the two develop a deep-rooted affection. Visit [forumtheatre.com](http://forumtheatre.com) or call 618-0444. \$23-\$25. @The Forum Theatre, 147 S. Hillside.

### Friday, January 17

**"Laughing with the Stars 2014"**

6:30 p.m. The Laughing Feet Performers will perform with locals such as major Carl Brewer, Bonnie Bing, Rene Steven and more for their second annual fundraiser. The performance is followed by a reception with food, beer, wine and a silent auction. Tickets are available by calling 351-TOES or [www.laughingfeet.org](http://www.laughingfeet.org). \$65. @Newman University, 3100 McCormick.

# Ras-Kass and Copywrite delivered

by **Torin Andersen**  
*tandersen@5paper.com*

Old Town in Wichita on a Sunday night is usually pretty quiet, unfortunately it was much the same at Rock Island live (situated in the heart of Old Town) Sunday, Jan. 12. Naymlis, revisiting the Sunday entertainment experiment which got the promotion company off the ground ended up with two great headliners that apparently do not have fans in Wichita. With as big a deal as I would believe these two acts to be it's surprising so many music lovers passed up an opportunity to see these national acts in such an intimate venue. Did that kill the vibe for any of the performers? Surprisingly not. The opening act were locals Big Boyz (a fitting name), a duo that is big in appearance, sound and presence and managed to get the crowd involved after only a handful of songs. The show started about an hour late to accommodate the tardy headliners. I wouldn't have guessed anyone would have cared enough to participate but the audience wanted a show and gave plenty back. Big Boyz was followed by Salina

native Cash Hollistah, who is a somewhat introverted guy off stage, but opened up and released in front of the audience. Also performing only a handful of songs, Hollistah upped the intensity just a hair and got the stage set for the third act. Jesse Lives, now located in Los Angeles made his way to Wichita to get the stage warmed up having the crowd chant back to him, "Wake up, kick ass, repeat, say it" — a mantra the crowd would need the following Monday morning after a late Sunday night out. Emceeding the night was Antimosity. Ant made transitions between performers fun and even prodded from the stage. Needing to buy a little extra time, still waiting for the headliners, Ant joked until Copywrite — arriving in a grey mini-van — quickly rolled out and on to the stage with all the enthusiasm of a man performing for 20,000 instead of the around 20 in attendance. Having just arrived from Colorado and extolling the virtues of a newly more free state of the lower 48 and that of his own mind, Copywrite cared about leaving a good impression on Wichita and delivered a fast paced almost 40 minute

set focusing on the music with little banter in between. Praising and hyping Wichita, Copywrite, who having gotten his break around the time he was working with RJD2 on the collaborative song "June," was excited to hear about his producer buddy coming to Wichita, and it appears as though Copywrite will now be performing as well as RJD2, March 1 at Crown Uptown. Followed by the now almost legendary Ras-Kass, you can bet this rap veteran knows how to put on a good show. What surprised me though was Ras-Kass' ability to hang out with fans after the show. Many people stayed even later after he was done performing and just got to hang out with him. A humble guy, he was happy to be thanked for coming to Wichita. I hope those few in attendance Sunday night were warm, and he'll want to come back soon and bring some other heavy hitters with him. Sunday night may not be the best night to throw a show but those who were in attendance got their moneys worth and probably that many more instagram likes getting Ras-Kass to pose next to them while shooting a selfie.

**"Coriander" from page 6**

from the CD's occasional rambling guitar solos (sometimes necessary to the song arrangements). *Old Invitations* is intimate in sound, tone and lyrics. On the subject of the lyrical confines found within *Old Invitations* focusing on his own experience being faced with the sometimes overwhelming nature of a new marriage Hamer said, "Having some-

one else so intimately close meant that I couldn't hide anything from her, and a lot of dark stuff came out." With Zsa Zsa Ketzner and Aaron Lee Martin also performing Coriander's CD release party for *Old Invitations*, you're in good company which is fortunate considering the show's intimate setting at WSU's Shift Space Gallery, 416 S. Commerce. Starting at 8 p.m., Friday, Jan. 17 with a suggested door donation of \$5, this show is all ages. Coriander

will also be playing with recent addition to the band, Marit Hellman on piano. If you're curious to have a listen to some of the songs off *Old Invitations* check out noisetrade.com/coriander — but you'll have to hold out for the CD release show to purchase the full copy. So, don't forget the show date lest their flyering for this party will become another one of those Old Invitations.

**"Snow" from page 6**

pounded in time, even stopping for a drum solo on the last tune. Leffel said that if he could've named the band it would be "Weed for Daze." Taking in the smell of PBR, seeing the walls tattered with posters and a growing crowd developing around the bar where I was seated, Bergeron's Mike Adams leaned to me and said, "Crowd Pleaser and Marcy got stuck in Kansas City and will not make it to the

show." Both bands were traveling from Milwaukee. After hearing that news, it didn't surprise me to also hear that the drummer for the locally based Bergeron got stuck on a plane returning home and would not be able to make the show either. Weston Townsley filled in for Harms, rounding out the three piece that included Nick Brown on bass and Adams on guitar and vocals. Playing only four songs, Bergeron filled time but still came up short.

Not having the ability to predict the future and rehearse ahead of time with Townsley to put together a longer set was a detriment to Bergeron's forward-thinking sound and recent history of repeated "final performances" with the line up including Harms. A show, originally billed as a house show with only Bergeron, Marcy and Crowd Pleaser was moved to Kirby's where Antique Scream was already booked. Maybe, sometimes, no matter how much determination, the show was not meant to go on.

**"Events" from page 15**

**THEATER & DANCE (CONT)**

**Saturday, January 18**

**Say What?! Comedy Improv**  
 7:30 p.m. \$10. @Old Cowtown Museum, 1871 Sim Park Dr.

**Thursday, January 23**

**"The Wakefield Mysteries"**  
 Thu., Jan. 23 to Sat., Jan. 25

Adrian Henri's "The Wakefield Mysteries" were originally penned as 32 rhymed playlets written in the 15th century and performed in an annual cycle involving a community-wide celebration. This modern adaption re-tells the story of the Creation to the Passion, sharing the truth those familiar tales in a relevant way to today's audiences. For show times and ticket information please contact the Fine Arts Box office at 295-5677 or finearts@friends.edu. \$9 for seniors and students, \$11 for adults. @Friends University Riney Fine Arts Gallery, 2100 W. University.  
**"Inherit the Wind"**  
 Thu., Jan. 23 to Sun., Feb. 9  
 This play, which debuted in 1955, is a story that fictionalizes the 1925 Scopes "Monkey" Trial as a

means to discuss the then-contemporary McCarthy trials. The debate over creationism versus evolution has contemporary resonance, as evidenced by the play's numerous revivals and screen adaptations decades after its initial theatrical run. See wchitact.org for ticket information and show times. @Wichita Community Theatre, 258 N. Fountain.

**Saturday, January 25**

**"The Burlesque Murders-Getting Their Just Desserts Show"**  
 7 p.m. Costumes in the eras of the 20s, 30s and 40s highly encouraged. \$20. @The Forum Theatre, 147 S. Hillside.

**"Music" from page 11**

**Sunday, January 19**

**Slow Ya Roll**  
 11 a.m. All ages. No cover. @R Coffeehouse, 1144 N. Bitting.  
**Front Porch Blues with Monty and Terry Harrison**  
 6 p.m. No cover. @Snug Harbor, 845 S. Christine.  
**Living Ghost, Flower of Flesh and Blood and Golden Living Room**  
 10 p.m. No cover. @Kirby's Beer Store, 3227 E. 17th.

**Thursday, January 23**

**Robin Roberts and Billie Preston**  
 8 p.m. @Artichoke Sandwich Bar, 811 N. Broadway.

**Friday, January 24**

**School of Rock: Tribute to 90s Grunge and Tribute to Led Zeppelin**  
 5 p.m. All ages. \$11.50. @The Cotillion, 11120 W. Kellogg.  
**The DeVails**  
 8 p.m. No cover. @Artichoke Sandwich Bar, 811 N. Broadway.  
**Ray Davis**  
 8 p.m. All ages. No cover. @R Coffeehouse, 1144 N. Bitting.  
**Moreland and Arbuckle with The Candy Lords**  
 8 p.m. \$10. @Shamrock Lounge, 1724 W. Douglas.  
**Delano**  
 9 p.m. @Betty's Runway Lounge, 4000 S Broadway.  
**Lucky People**  
 9 p.m. @Jerry's Bar & Grill, 630 N. Robin.  
**We Are at War, Japanese Gameshow and Southerland Nights**  
 9 p.m. \$5. @John Barleycorn's, 608 E. Douglas.  
**Mountain Sprout**  
 9 p.m. \$10. @Lizard Lounge, 300 S. Greenwich.  
**Those Party Bros**  
 9 p.m. @Loft 150, 150 1/2 N. Mosley.

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

**Saturday, January 25**

**Blues Jam**  
 3 p.m. No cover. @R Coffeehouse, 1144 N. Bitting.  
**The Four Tops**  
 7 p.m. \$39.50-\$49.50. @Orpheum Theatre, 200 N. Broadway.  
**Billy Bloomquist**  
 8 p.m. No cover. @R Coffeehouse, 1144 N. Bitting.  
**Moreland and Arbuckle with Michael Carmody**  
 8 p.m. \$10. @Shamrock Lounge, 1724 W. Douglas.  
**Lucky People**  
 9 p.m. @Jerry's Bar & Grill, 630 N. Robin.  
**Tornado Rose**  
 9 p.m. @Loft 150, 150 1/2 N. Mosley.  
**Fridays Waiting**  
 9 p.m. No cover. @RT's Alibi, 1552 S. Broadway.  
**The 90 Proof Project**  
 9 p.m. @Seneca Street Bar and Grill, 3837 S. Seneca.  
**Kingshifter, Victims of Spotlight, Opium Western and The Randy Tetrick Experience**  
 9 p.m. \$3. @Spirit's Pub, 231 E Main St, Valley Center.

**Sunday, January 26**

**Jakub Omsky**  
 11 a.m. All ages. No cover. @R Coffeehouse, 1144 N. Bitting.

**Friday, January 31**

**Godspell**  
 Fri., Jan. 31 to Sat., Feb. 22  
*Godspell* is a musical by Stephen Schwartz that paints, with various musical parables from the Gospel According to Matthew, a portrait set in late 1960s New York City. Jesus Christ recruits a group of followers and teaches them important lessons through song and dance featuring a wide range of musical genres including bluegrass, R&B and rock and roll. Call 612-7696 for more details. @ Crown Uptown Professional Dinner Theatre, 3207 E. Douglas.

## ASTROPOOP! THE SKINNY ON YOUR WEEK

by Diviner Mme Zanzibird

**Aries:** (March 21 — April 19)  
Week rating: F5

You'll have an unexpected run of luck at a Boggle marathon. This week: Teach a friend to open a beer bottle with a lighter.

**Taurus:** (April 20 — May 20)  
Week rating: F1

Your New Year's Resolution will last as long as that pint of Ben & Jerry's you're holding. This week: Tour a zipper factory.

**Gemini:** (May 21 — June 21)  
Week rating: F3

You will be surprised to find a brand-new jar of Marshmallow Fluff in your mailbox. This week: Snuggle up with a friend and have a Judy Garland movie-thon.

**Cancer:** (June 22 — July 22)  
Week rating: F4

A cranky old British man will feature prominently in your dreams this month. This week: Brush up your skills for the Boggle marathon.

**Leo:** (July 23 — Aug. 22)  
Week rating: F2

Your late great grandmother will leave you a school bus in her will. This week: Leave your crush a jar of Marshmallow Fluff.

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

You will be in the right place to keep your friend from OD-ing on Andes Mints. This week: Write Terry Gross a fan letter.

**Libra:** (Sept. 23 — Oct. 23)  
Week rating: F3

By accident, you'll run into your fairy godmother at Lucky's on Friday. This week: Sign up for space camp.

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

Your friend Calpurnia will swallow some fire on accident. This week: You will do it. A lot. As per usual.

**Sagittarius:** (Nov. 22 — Dec. 21)  
Week rating: F4

You'll be pleased to discover both Sarah McLachlan and Rihanna are now following you on Twitter. This week: Eat nothing but Wonka Bars.

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

A friend will send you a DVD of The Room. This week: Watch The Room twice, as the director recommends.

**Aquarius:** (Jan. 20 — Feb. 18)  
Week rating: F1

A friend will challenge you to run a half-marathon while wearing cowboy boots. This week: Treat your spouse to some Dunkin' Donuts.

**Pisces:** (Feb. 19 — March 20)  
Week rating: F4

A random dream of the band Phish will assure that you will not be caught when speeding. This week: Adopt a kitty and feed it foie gras.

## ¡Ask a Mexican!

by Gustavo Arellano  
themexican@f5paper.com

**Dear Mexican:** I work in one of those progressive companies. Most of the gabachos bosses are actually pretty cool — at least when your back isn't turned. There are a few a-holes *pero* there will always be a few; they've got gigs lined up in talk

radio. *Sabes que ...* what drives me bananas is when the company puts "initiatives" together to at least try and advance *nuestra* people in the company, bring more *nuestra* people in, get us more educated, whatever. Then a lot of *nuestra* people are asleep at the wheel — they don't take advantage/ contribute/get involved. Then

the next time I hear from them, all they do is bitch, whine, and complain about how the man is against them/us or ridicule the "initiative." Who peed in their Cheerios? What's up with the cynicism? Ching-gauh (spelling?)! I want to say something to them but I don't know what.

— Edumacated Mexican Who Doesn't Know How to Spell "Ching-Gauh"

Dear Wab: Essentially, you're

see "Mexican" page 20



**iASK A MEXICAN!**

Bohunk  
&  
Kern  
By Mike Hill



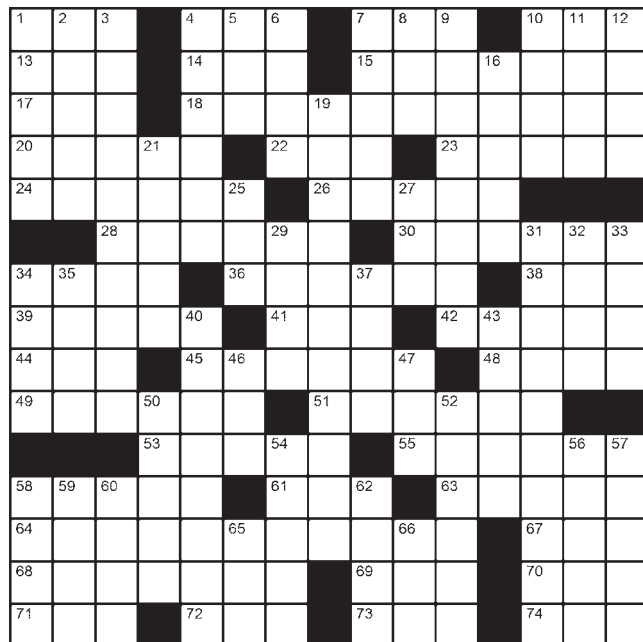
More at Facebook.com/BohunkAndKern

## Jonesin' Crosswords "Upstarts" — watch that first step.

by Matt Jones

### ACROSS

- 1 NASDAQ purchase
- 4 Thanksgiving turkey carver, maybe
- 7 \_\_\_-M-Aid (candy renamed Fun Dip)
- 10 Before
- 13 "Tic \_\_\_ Dough" (game show)
- 14 Last-minute shopper's day
- 15 Let loose
- 17 "The greatest" boxer
- 18 Cinematographer's concern
- 20 "The Twelve Days of Christmas" musician
- 22 Enjoy Mt. Hood, say
- 23 Animal on Wyoming's flag
- 24 Get a move on
- 26 Roll with the punches
- 28 Aries, astrologically
- 30 Unreliable people
- 34 Garfield's foil
- 36 College town north of San Francisco
- 38 Computer key
- 39 "Filthy" dough
- 41 Jailbird
- 42 Hockey great Cam
- 44 Subject of Indiana Jones's quest
- 45 Big guy in Molokai
- 48 First Nations tribe
- 49 Seven Sisters college
- 51 Major stress factor, it's said
- 53 Send a short message
- 55 Opticians' products
- 58 "I, Robot" author Asimov
- 61 Confound
- 63 Wild West "justice"
- 64 Person who believes Haile Selassie was the Messiah
- 67 Org. where Edward Snowden once did contracting
- 68 Stranded, in a way

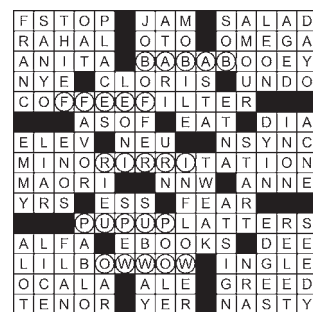


- 69 "Bill \_\_\_\_, the Science Guy"
- 70 Chick
- 71 Jamaican music
- 72 Spider-Man creator Stan
- 73 Home of Kraftwerk and bratwurst: abbr.
- 74 Part of PBS

### DOWN

- 1 Bacterial infection, for short
- 2 "Rocky" actress Shire
- 3 Game that's sort of an ancestor of Jenga
- 4 Court order
- 5 Sinatra ex Gardner
- 6 GOP's opposition
- 7 Like tabloid headlines
- 8 Needle \_\_\_ haystack
- 9 What to try if things aren't working
- 10 Halloween vandal's projectiles
- 11 Change of address, to a realtor
- 12 Forbidden fruit locale
- 16 "Sweet Love" singer Baker
- 19 Place to buy a few compacts
- 21 Old knockout fumes

### LAST WEEK'S ANSWER



- 25 Carrier's org.
- 27 To the back of a boat
- 29 Foot curve
- 31 Beyonce's "Irreplaceable" and Hall & Oates's "She's Gone," for two
- 32 "Allure" shelfmate
- 33 Eye problem
- 34 Royal Norwegian name
- 35 \_\_\_ mater (brain covering)
- 37 Rice from Louisiana
- 40 Reality check
- 43 \_\_\_ Lodge
- 46 "\_\_\_ you for real?"
- 47 Hole-poking tool
- 50 Singles, R&B and triple-doubles
- 52 Bruce who keeps up with the Kardashians
- 54 Keep away from
- 56 Piece of Bacon?
- 57 Navy commandos
- 58 States of anger
- 59 Did well at Battleship
- 60 Massive landmass
- 62 "PED \_\_\_" (street sign)
- 65 Charge card charge
- 66 "All in favor" word

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## "Poor" from page 2

to people who tend not to be in the "new tattoo" demographic, he just deleted the whole post. Good man. But there's some real danger in not understanding this, so I'm going to really spell it out. Maybe your friends need more data before backing off of their stereotypes.

### What is welfare?

The paragraph moralizes that anyone who would dare put the demon alcohol on their lips doesn't deserve "welfare or food stamps." Those are two different things, and there really isn't a thing called "welfare."

Federally, as of 1996 what one would consider welfare is known as Temporary Assistance to Needy Families. TANF emphasizes the temporary. By federal law, you can only get it for a total of five years in your whole life.

TANF, run by the U.S. Department of Health & Human Services, is designed to help needy families achieve self-sufficiency. It gives money to states to distribute to the needy. But, because it gives money, it fits the bill of what people are thinking of when they think of "welfare."

Supplemental Security Income is the other "here's some cash" federal program. This one is run by the Office of Social Security and caters to people with disabilities and people older than 65.

Food stamps — or food assistance, as it is known — is also federally funded by the Supplemental Nutrition Assistance Program (SNAP), but broken into state-controlled agencies. There are no stamps. In Kansas, it's the Vision card — a plastic debit card identical to any other debit card except for what it will let you buy.

### TANF and SSI

According to the U.S. Department of Health & Human Services' Office of Family Assistance, TANF served roughly 1.6 million families (3.8 million people) in 2013. About 8,300 families (20,000 people) here in Kansas.

Of those 3.8 million people served by TANF, 2.9 million of them are children — 76%. In Kansas, it's 72% children. Of those 1.6 million families, 760,000 of them — 47% — are zero-parent families. Kansas fares well with only 41% of its TANF families being zero-parent families. By contrast, the number of two-parent families getting TANF benefits are 79,000 (5%) nationwide and 533 (nearly 7%) in Kansas.

Those are numbers that can break your heart, if you have one.

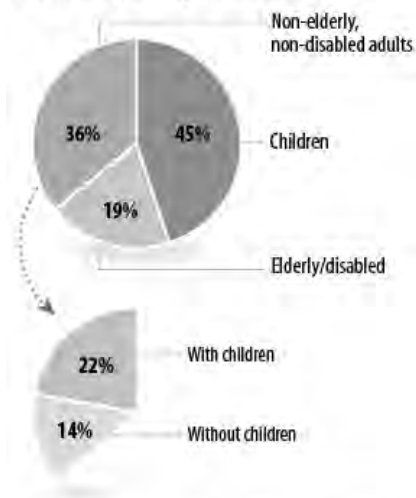
And the recipients are pretty evenly 1/3 white, 1/3 black and 1/3 Hispanic.

Of the children, only 1.5% of them are illegal immigrants. There are no illegal adults getting benefits.

Nationally, the average amount of money that a family gets is \$392 per month — roughly what my family of four winds up paying every month on my utilities — gas, electricity, water, trash, internet and phone. But each state sets its own eligibility requirements and determines how much it is going to pay out.

Every state is different, though. Kansas

### Close to Two-Thirds of SNAP Recipients Are Children, Elderly, or Disabled



Source: CBPP tabulations of USDA 2011 SNAP Household Characteristics Data. Center on Budget and Policy Priorities | cbpp.org

controls its own TANF program. In Kansas, you can only be on TANF for four years, not five. Kansas also says, "You may not use your cash benefits to purchase alcohol, tobacco or lottery tickets." It has a chart for how much money one could get that depends not only on how many people are in your family but whether you live in a high-cost or low-cost county or whether that's a high population county or a rural county or even a high-cost rural county.

That five-year cap has cut the number of families on "welfare" from 4.4 million families in 1996 to the current levels almost right away.

In 2012, our federal government gave out \$5 billion in federal money for basic assistance under TANF.

SSI reaches 8.2 million people — roughly 1.1 million low-income people over 65 and 7.1 million blind and disabled people. It gives them about \$529 per month, on average, and pays out a total of \$4.7 billion.

### SNAP

As an aside, let me say right here that at one time in my adult life I qualified for — and used — food assistance. I was really broke. And a business owner. I was on food assistance for about six months. It was very hard to eat on just it (it would cover the groceries for most of the month, but not all of it), and it was horribly embarrassing.

I swore that the talking debit card swipers at Dillons actually spoke louder when you swiped a Vision card through the reader. "Welcome to Dillons ... blah blah Plus Card blah blah. Thank you, Plus Card user. Please choose your method of payment. VISION CARD USER RIGHT HERE EVERYONE! LOOK AT THIS JACKASS! AND HE HAS SYRUP IN HIS CART, LIKE HE DESERVES TO BE EATING PANCAKES AND FRENCH TOAST ON THE PUBLIC TIT!" That's what it sounded like, anyway.

I hear people say things like this about food stamps all the time: "Man, it was busy today at the QuikTrip — the end of

the month is here and everyone got their food stamps."

There are two things wrong with it, just so you know.

One, Vision card benefits are distributed in a staggered method according to your last name. The Andersons get their benefit at the first of the month, while the Smiths get theirs more toward the end. It's actually sort of complicated and trust me you don't care except to know which day your card will get its benefits refilled.

Two, according to the the U.S. Department of Agriculture's — yes, SNAP is run by the USDA (thank the Farm Bill) — annual reports on where the money gets spent, only about 5% goes to convenience stores. An overwhelming 89% goes to supermarkets and grocery stores. And, no, you can't use it to buy alcohol, tobacco or lottery tickets or really, anything other than food. Sure, you can buy some crap food, but who can't?

To qualify for SNAP, you have to make less than 130% of the federal poverty line. The federal poverty line changes with the size of your household: \$11,500 for just one person, \$4,020 for each additional person in the household. If you make less than \$15,000 per year, you qualify for food assistance. If you have a family of four and everyone in the house makes less than \$31,000 per year, you qualify.

This is, sadly, a lot of people. And most people — 83% — on SNAP are at or below the poverty line, not above it. Hell, the majority of SNAP recipients (61%) aren't even making 75% of the poverty guidelines. Statistically, the typical SNAP recipient is a single mother of two making less than \$14,650. That's crushing poverty.

The USDA tells us that 149,233 households (317,725 people) in Kansas got SNAP assistance. That's out of 1.1 million households (2.8 million people), total. That's roughly 11% of Kansans getting food assistance.

Only 19% of SNAP recipients are what one might consider "unemployed." Most — 68% — are our familiar mix of children under 18, the disabled and the elderly. The rest — 13% — actually have jobs, but the jobs don't pay enough to get them out of poverty. Think Walmart and McDonalds workers.

Kansans using SNAP are 86.6% white — the state is 93% white overall.

According to feedamerica.org, the average monthly SNAP benefit per person is about \$134, or less than \$1.50 per person, per meal. The USDA says that last year Kansans used over \$474 million in SNAP benefits; nationwide the program gave out \$76 billion last year to 47 million people — about 15% of the total population.

### Poverty

The point of all this is that to get any of these benefits, you have to be screwed.

My wife and I don't have all that much money, but we have one relative in the medical field who is deeply annoyed by how much we have to struggle to make ends meet while all these poor people are given all these benefits to help them get by.

What our relative seems to fail to understand is that to get those benefits, you have to be *poor*. Really poor.

So what about affording "beer, cigarettes, new tattoos, drugs and cable TV" — what's that actually cost, and what would poor people be getting out of it?

Well, I think we've pretty clearly established that welfare is overwhelmingly used by the old, the disabled and children. But, hell, let's just concentrate on everyone else. Let's take me from forever ago.

I don't smoke, don't understand smoking and don't think anyone should buy cigarettes under any circumstances. Period. But do I think that they are a reason to not give someone welfare? No. Nicotine does reduce stress, and poverty is nothing but stress.

Beer, too, is a stress reliever. Any good Kansas beer drinker can manage to paraphrase Brother Epp Capuchin writing in his diary in Munjor, Kan. in 1902: "Because without beer, things do not seem to go as well."

New tattoos? Really? That's a concern? My brother gave himself a tattoo in the 5th grade while sitting in the nurses office with a ballpoint pen and a paperclip. I don't know how he was able to afford it.

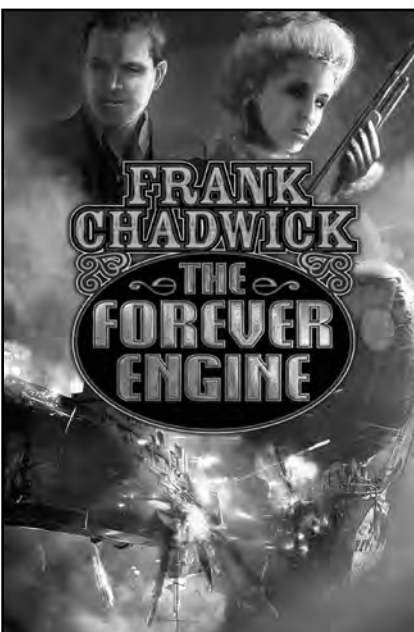
I have more or less the same answer to "drugs" as I do to "cigarettes." But, because people take it more seriously than that, let's talk it out more. According to Paul C. Gorski, associate professor of integrative studies at George Mason University, poor people are *less likely* to abuse drugs and alcohol. They are way more likely to get caught and punished, but not more likely to do it in the first place. So what does that mean? Poor people can't afford to buy drugs in the first place the way things are now. Period.

And cable TV. Oh, cable, you luxurious bastard, you. I don't have cable TV. I have a cable modem and some serious internet. My whole life I've had cable for maybe 10 years total. But as we all know, there's cable and there's CABLE — broadcast reception in this town is so bad, that one is lucky to be able to watch PBS in this town without cable. I can't. (Well, I can, thanks to my AppleTV and the PBS app, but that's different.)

But I'm not sure when having cable TV made you some sort of amoral person, up there with the drug users. Cable TV is cheap compared to the per-hour rate of going to the movies (where they sometimes show nudity!), plus you get news stations. Do you want the government to tell people — any people — what sort of information they can have? Are we to dictate their preferred form of entertainment?

And since we're telling people how to spend their money, why doesn't this clever sign say, "If you can afford to give money to your church, you shouldn't have welfare or food stamps"? Or "give money to a politician"? And, frankly, it's that sort of short sightedness on the part of the poor that has probably got them so ostracized in our current political climate.

# This steampunk novel is good, but not great



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

**S**teampunk seems to be all the rage now. Or perhaps not. I'm a relatively clueless middle aged guy, so the trend may have already passed me by. But it hasn't passed by legendary game designer Frank Chadwick, whose very steampunk-ish novel *The Forever Engine* is chock full of battle dirigibles, mechanical spiders, French femme fatales, etc., all set in a strangely technologically advanced 19th Century Europe.

Jack Fargo is a modern American history professor and former highly trained military officer, who is accidentally thrust back in time after an accident at a military research facility in England. He soon realizes he is in an alternate universe, where "liftwood" (harvested from Mars, which humans have colonized) keeps heavily armored airships aloft, and the

South fought the Civil War to a stalemate.

The English authorities are very suspicious of Jack and his tales of the future and advanced technology, but he is quickly pressed into service to stop a criminal mastermind — who may or may not be Nikola Tesla — from upsetting the balance of power in Europe, not to mention possibly destroying the world. Thus begins a continent-hopping adventure with romance, velociraptor

fight, betrayal and pathos.

Lest this sound too ridiculous, be assured that Chadwick lays it all out in a very reasonable seeming way, with very few moments where the reader thinks something is too outrageous to be possible. (Though there is a bit of time travel theory, which provides a lot of Jack's motivation, that is quite at odds with current pop culture ideas about it. I won't reveal it, because that would involve a bit of a spoiler, but it does feel

out of place.) The main problem with *The Forever Engine* is that it's a bit slow going for around the first two thirds, before it really kicks in as an adventure story. It isn't excruciating, and there is quite a lot of interesting detail and world building, but it has something of a lackadaisical pace.

Of course, if this is the first in a planned series, then some of that slog is necessary to set the necessary context. And it really isn't all that bad. The characters are sharply drawn, the plotting is straightforward, there are a few exciting action pieces, and Chadwick scatters a number of historical figures about, though subtly changed because of the alternate universe, and has a lot of fun with changes to the world, both small and large.

Ultimately, this is a book I'd recommend, though I won't be raving about. It's more intriguing than a total success, and does have a really solid final third. Let's hope that Chadwick continues on with the tales of Jack Fargo, and gets a bit better every time.

"Movies" from page 14

## Nebraska (R)

Starring Bruce Dern, Will Forte, June Squibb. Directed by Alexander Payne.

**Plot:** An aging, booze-addled father makes the trip from Montana to Nebraska with his estranged son in order to claim a million-dollar prize.

**Genre:** Adventure, Drama  
**13th Ave Warren:** 2, 5, 8

## New This Week

### The Nut Job (PG)

Starring Will Arnett, Katherine Heigl, Brendan Fraser. Directed by Peter Lepeniotis.

**Plot:** Surly, a curmudgeon, independent squirrel is banished from his park and forced to survive in the city. Lucky for him, he stumbles on the one thing that may be able to save his life, and the rest of park community, as they gear up for winter — Maury's Nut Store.

**Genre:** Animation, Adventure, Comedy, Family  
**13th Ave Warren:** 1 (3D), 3:45, 6:30, 9; **21st St Warren:** 12:55 (3D), 3:20, 5:45, 8:15; **Derby Plaza Theatres:** 1:35, 3:40 (3D), 7:15 with 9:20 (3D) Fri-Sat; **Movie Machine:** 2, 4:25, 7:15 with 9:20 Fri-Sat

### Out of the Furnace (R)

Starring Christian Bale, Casey Affleck, Zoe Saldana. Directed by Scott Cooper.

**Plot:** When Rodney Baze mysteriously disappears his older brother, Russell, takes matters into his own hands to find justice.

**Genre:** Crime, Drama, Thriller  
**Palace West:** 1:25, 3:55, 6:45, 9:20 with 11:45 p.m. Fri-Sat

### Paranormal Activity (R)

Starring Andrew Jacobs, Jorge Diaz, Gabrielle Walsh. Directed by Christopher Landon.

**Plot:** Jessie begins experiencing a number of disturbing and unexplainable things after the death of his neighbor and soon finds that he has been marked for possession by a malevolent demon.

**Genre:** Horror, Thriller  
**13th Ave Warren:** 1:45, 4:30, 7:15, 9:40; **21st St Warren:** 1:50, 4:40, 7:15, 9:50

### Philomena (PG-13)

Starring Judi Dench, Steve Coogan, Sophie Kennedy Clark. Directed by Stephen Frears.

**Plot:** A world-weary political journalist picks up the story of a woman's search for her son, who was

taken away from her decades ago after she became pregnant and was forced to live in a convent.

**Genre:** Drama  
**13th Ave Warren:** 2, 7:20

## New This Week

### Ride Along (PG-13)

Starring Ice Cube, Kevin Hart, Tika Sumpter. Directed by Tim Story.

**Plot:** Fast-talking security guard Ben joins his cop brother-in-law James on a 24-hour patrol of Atlanta in order to prove himself worthy of marrying Angela, James' sister.

**Genre:** Action, Comedy  
**13th Ave Warren:** 1:30, 4:15, 7:10, 10:10; **21st St Warren:** 1:10, 4:10, 7:10, 10:10; **Derby Plaza Theatres:** 1:35, 3:55, 7:10 with 9:35 Fri-Sat; **Movie Machine:** 1:45, 4:15, 7:10 with 9:35 Fri-Sat; **Warren Oldtown:** 7:30, 10:20 daily with 1 Sat-Sun and 4:15 Fri-Mon and Wed

### Saving Mr. Banks (PG-13)

Starring Emma Thompson, Tom Hanks, Annie Rose Buckley. Directed by John Lee Hancock.

**Plot:** Author P. L. Travers reflects on her difficult childhood while meeting with filmmaker Walt Disney during production for the adaptation of her novel, *Mary Poppins*.

**Genre:** Biography, Comedy, Drama, Family, History  
**Rating:** F2

**13th Ave Warren:** 12:30, 3:45, 7, 10:15; **21st St Warren:** 12:30, 3:45, 6:50, 10:15; **Derby Plaza Theatres:** 9:30 Fri-Sat only

### The Secret Life of Walter Mitty (PG)

Starring Ben Stiller, Kristen Wiig, Adam Scott. Directed by Ben Stiller.

**Plot:** A day-dreamer escapes his anonymous life by disappearing into a world of fantasies filled with heroism, romance and action. When his job along with that of his co-worker are threatened, he takes action in the real world embarking on a global journey that turns into an adventure more extraordinary than anything he could have ever imagined.

**Genre:** Adventure, Comedy, Drama, Fantasy  
**13th Ave Warren:** 12:45, 3:50, 6:50, 9:30

### Walking with Dinosaurs (PG)

Starring Charlie Rowe, Karl Urban, Angourie Rice. Directed by Barry Cook, Neil Nightingale.

**Plot:** See and feel what it was like when dinosaurs ruled the Earth, in a story where an underdog dino triumphs to become a hero for the ages.

**Genre:** Animation, Action, Family  
**Palace West:** 1:45, 4:05, 6:20, 8:30 with 10:45 p.m. Fri-Sat

### The Wolf of Wall Street (R)

Starring Leonardo DiCaprio, P.J. Byrne, Jon Favreau. Directed by Martin Scorsese.

**Plot:** Based on the true story of Jordan Belfort, from his rise to a wealthy stockbroker living the high life to his fall involving crime, corruption and the federal government.

**Genre:** Biography, Comedy, Crime, Drama

**Rating:** F3

**Short review:** Scorsese's tale of greed and excess may be Oscar material, but is rather dull and shallow compared to his other works.

**13th Ave Warren:** Noon, 4, 8; **Warren Oldtown:** 6:30 daily with 11:30 a.m. Sat-Sun

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## Pirtle's sketchbook



## "Mexican" from page 17

saying that affirmative action is bad — you do realize that you're identifying with the a-holes at work you don't like, right? But I hear you — you don't want *pendejos* taking those slots because it brings down *la raza*. If you're as edumacated as you think you are, have you risen enough in your company to be able to determine what *raza* moves on up and what *raza* continues to work the mail room? The Mexican feels diversity initiatives are still important to put Mexis in places they've never had access to before (hell, that's why this column exists), but *el truco* for those running such programs is to identify the young talent available that will benefit everyone as opposed to merely filling a slot with a warm body — otherwise, another Clarence Thomas might happen.

**I have always wondered why the U.S. makes no distinction between Hispanics of Basque, Catalan, Galician, etc., descent. I follow Spanish soccer, and when I watch the matches of teams from the Pays Vasco, Catalan and the Galician country, I see different languages and cultures. Why are all these people groups grouped into one in the U.S.? Please explain if you can.**

— Barça Bastard

Dear Gabacho: This is ¡Ask a Mexican!, not ¡Ask a Gachupin!, but let's do a

Messi and do a *golazo* with this. The U.S. Census does distinguish those of Basque descent because their numbers to this country (especially in California, Idaho, and Nevada) have been big enough to warrant such attention. In the San Antonio region, people can still trace their heritage to pioneers who came from the Canary Islands in the 18th century and set the roots for what ended up becoming Tex-Mex cuisine. And students of California history know there was a big Majorcan influence in the Golden State's mission system because most of those pervert padres came from the largest of the Balearic islands. In Mexico, there's at least a knowledge of Spain's different ethnic groups, because of recent migration and the songs of Agustín Lara hailing various regions, from Granada to Valencia.

But you're asking about why the U.S. lumps all the Spanish ethnic groups as one, and I *quiero* you to repeat that question to yourself slowly. Get it? It's the United States we're talking about, a country that grouped Sicilians, Calabrese, Neapolitans and Tuscans and labeled them Italian and that'll put a Oaxacan, a *culichi*, a Chicano, and Hispano together and call them all a bunch of dirty Mexicans.

Ask the Mexican at [themexican@f5paper.com](mailto:themexican@f5paper.com), be his fan on Facebook, follow him on Twitter @gustavoarellano or follow him on Instagram @gustavo\_arellano!



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