

FREE
LIKE SPEECH

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Issue 4, Vol. 3 • Thursday, Jan. 22, 2015

WEEKLY
EVERY THURSDAY



F5

*work like a farmer
party like a rock star*

>The terror of the Christ

"Islamic terrorist" gets used a lot, but is this any different than a "Christian terrorist"? p.2

>Misuse and empowerment

Evan Roth's Ulrich show is all about pushing boundaries of viral media and graffiti. p.8

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Never mind investing in gold and silver — there may be a commodity that will last forever. p.2

>DeadBeat brings the horror

One man is bringing independent horror films to the medium screen every Sunday. p.4

>Fancy meets jejune

A top-of-the-line single-cup coffee maker arrives at the king of discount stores. p.6

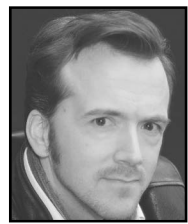
F5

View: OTHER PERSPECTIVES

What would you sell your soul for?

by Don Winsor
dwinsor@f5paper.com

I specify *human* souls because technology currently limits us to trading only in those souls. The means and terms of possession are only negotiable at this point by the sentence and awareness of the person selling their soul. Once we've scientifically quantified the existence of the soul, we can perfect an extraction method which would allow the commoditization of the souls of animals of, shall we say, debatable sentence.



DON WINSOR

For millennia, the sale of a soul was considered a route to damnation, primarily because the soul was valued so highly that only an omnipotent being could provide adequate compensation for such a deal. These deals were fraught with pitfalls, however, and usually did not work out in your favor, like buying furniture from Rent-A-Center.

Now, as humanity has become more
see "Soul" page 3

The world of modern investing is difficult to understand. The adaptations that will be required of everyone, relatively soon, to become comfortable with the use of digital currency, NFC payments and Google Munny are hard to wrap your head around. It's hard for even the most expert currency analysts to wrap their heads around Bitcoin, and carrying around that conventional paper money in your pocket just makes you look like an old, tired grandfather desperate to find a place to soak his dentures while he gums down some lead-filled tapioca.

One currency whose value used to be so high as to limit its trade to deities, whether major or minor, has been devalued enough for the rest of us to speculate in. It's time to start trading in human souls.

"Christian terrorists" is an under-used term

by Bill Jenkins
bjenkins@f5paper.com

inhabitants of central Africa for over a decade. Still, I have never heard or read of them being called Christian terrorists.

Of course, that example is barely applicable because the vast majority of Americans have only a vague sense of where Africa is and no knowledge whatsoever of the Lord's Resistance Army. Go on, folks. You have smart phones. Look it up. Don't they sound like Christian terrorists to you?



BILL JENKINS

Maybe we should look at groups that operated on this continent. Study the Spanish conquistador assault on and consequent slaughter of Aztec in Mexico. In the wake of the military came the Dominican priests with their orders to destroy all vestiges of the belief system of the Aztecs. And the Maya. And, further south, the Inca. Spanish conquest and forced conversion or death. Also known as Christian terrorism.

Remember the advance of civiliza-
see "Terrorists" page 3

As events unfolded in Paris a week or two ago, the media referred to Islamic terrorists or Islamist terrorists so frequently that the phrase stuck in my mind. I began to ruminate on the attachment of a religion to any other criminals. Have we heard lately of any Hindu terrorists? Or Buddhist terrorists? How about Christian terrorists?

I couldn't come up with a single instance when I had heard the media refer to someone as a Christian terrorist. Maybe that is because we are willing to rationalize that those who commit heinous acts are not really Christians, but then that argument could also be applied to the Islamist terrorists.

Despite the ravages of Boko Haram in Africa, the longest standing terrorist group that I could think of is Joseph Kony's Lord's Resistance Army. They have been killing, kidnapping and terrorizing

>GET HEARD

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Letters: RELIGIOUS GROUPS CAN BE PRO-CHOICE

To the Editor:
In his recent column concerning the "post-Christian rant," Bill Jenkins lists some religious groups who have worked on behalf of causes, mostly relating to civil rights. He also makes note of religious groups that oppose abortion rights. I would like to add to his list religious groups that support those rights.

The most well-known of these organizations is the Religious Coalition for Reproductive Choice, based in Washington, D.C., RCRC, started 40 years ago in order to support abortion rights, is still active in that cause. In the mid-'90s, after the onslaught of Operation Rescue, some of us started a Kansas affiliate of RCRC. It remained active until one of ministers leading the group died and other leaders moved out of town. Recently, some pro-choice activists have expressed interest in reviving the Kansas affiliate of RCRC. I would like to see that happen.

Another group, Clergy Consultation Service on Abortion, an underground network of clergy, provided counseling and resources for women seeking abortions before the Roe v. Wade decision. The members of this network would contact clergy in states where abortion was legal and provide the resources for women to travel to those states. The founder of this service, Reverend Howard Moody, said he considered this "his most important ministry."

When Roe v. Wade was decided, many religious organizations voiced support for the decision. Today the list of religious organizations supporting the legal right to an abortion is long, according to the RCRC web site.

The late Dr. George Tiller was an active member of the Lutheran Church. He respected women and their ability to make good decisions about their lives. He wanted to make sure they received the best care possible when they came to his clinic. He also knew even if Roe v. Wade were overturned, women would still risk their lives to get abortions. I know some among the anti-choice crowd considered Dr. Tiller next to the devil. Those of us who knew him knew he was doing God's work.

— Diane Wahto, Wichita

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ABOUT THE COVER



This sculpture is part of Evan Roth's "Propulsion Paintings," a 2012 video and six mixed-media sculptures. It is on display at the Ulrich Museum of Art at WSU. For more, see p. 8.

"Soul" from page 2

and more enlightened, the very debate over the existence of the soul and the lack of religious affiliation by an increasing percentage of people have helped devalue this once sacred commodity to the point that a soul's value is now pretty much whatever you want it to be.

Whereas Robert Johnson sold his soul to the devil at the crossroads for prodigious talent and "eternal fame," I was able about a year and a half ago to buy a guy's soul for a Frappuccino. True story. A guy I was on tour with said, "I would sell my soul for a Frappuccino."

I said, "Really? Interesting."

We wrote the contract on a napkin, and he got his Frappuccino. It was like five bucks and I now have an extra soul to do WHATEVER I WANT WITH.

Do you have atheist friends? I bet some of them will just GIVE you their souls, and maybe even the souls of their children. If they're smart, they'll hold out for a pizza party. You heard me, atheists — don't crash the market.

Agnostic friends won't know what their souls are worth, so you'll have to haggle. I'd start by offering a cup of coffee, but I wouldn't offer anything more than an Xbox One, the version that doesn't come with the Kinect.

Religious friends will prize their souls more highly, as they think they might use them one day. It's much like that copy of *Cranium* on your cabinet over there — they're pretty sure that one day, that's gonna come in handy.

So you've got some souls. What do you do with them? Well, keep in mind that this isn't Pokemon — you don't have to catch them all. Once you've got one or two extras around, you have some options.

I'm sure there's a category on Craigslist for this — or maybe Meetup.com, or perhaps at your local flea market. In any case, one option is to try to barter and trade souls amongst other soul investors and hope to achieve a profit that way.

If you're into a higher risk venture, you can try to use some of these souls the traditional way. Contact a demon! Obviously, there is a much greater risk/

reward ratio to selling someone else's soul than your own. Even if you don't believe in the afterlife, it's best not to bargain with Belial using your own soul. Honestly, the very fact that you've been able to contact an archduke of Hell means that there might be something to this whole eternal damnation thing to begin with.

So you've contacted an ethereal being with negotiating power... the next step is easy. You've got your contract making you the assignee of, say, Vince's soul. While you may have to do some haggling because the soul is already second hand, I'm sure you'll be able to turn a profit. Just be sure you CHECK THE PAPERWORK and don't get your own soul drawn into the mix. You're a middleman, here. That's all.

If the deal goes successfully, you might have a frequent customer. Eventually you won't have to sacrifice a goat every time you want to make a sale — they'll come to you whenever they want to buy a soul! That's down the road, however. The easiest way to start, really, is to take a friend out to coffee. It's as easy as, "Hey, you know, I could pay for your coffee if..."

"Terrorists" from page 2

tion and white habitation across North America. One needn't look far to find slaughter in the drive to set up a new nation. The history books call it westward settlement. To the native peoples, how could it seem to be anything but Christian terrorism?

I don't even want to go into the kidnapping of millions of Africans to staff the cotton, tobacco and sugar plantations of the Americas. And right before the Civil War, many religious denominations in the South broke away from their national governing bodies so that they could continue to defend the institution of slavery.

John Brown cited the Christian faith as a prime motivator in his attempt to take Harper's Ferry, Virginia in order to start a slave rebellion. He justified the taking of life by claiming to be an avenging angel punishing the slave holders. Good idea, but still Christian terrorism.

Sure, you say, but that was in our distant past. We're not like that anymore. We don't have Christian terrorism. You want to believe that.

Not 200 yards from where I am writing this is the clinic where Dr. George Tiller was shot in both arms. His assailant was a Christian terrorist. Three miles away is the church where Dr. Tiller was murdered. Across the country, doctors providing abortion services have been killed or wounded by anti-abortion fanatics. They seek to terrorize the patients into staying away and threaten the physicians into getting out of the business. Christian terrorism.

There are still elements of the Ku Klux Klan around. (The Southern Poverty Law Center has made their existence difficult by a series of lawsuits going after Klan assets.) The Klan has always claimed to be dedicated to "re-establishing a white Christian nation." Many of the survivalist groups are built around similar goals. It is hard to deny that the Klan has relied on

terror for most of its existence

Though no ties were ever conclusively proven between a survivalist group and Timothy McVeigh, I do remember that at the time that immunity was given to a member of one such group in return for information on McVeigh.

I'm not a conspiracy theorist. I am just pointing out that at no time were any of the aforementioned groups called Christian terrorists. Let's start using the same standards that we apply to groups called Islamic terrorists to refer to terrorism based in Christian beliefs.



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Movies::



A CHARACTER YOU KNOW: Chris Kyle (Bradley Cooper) is the kind of guy you've probably already met. Except with a lot of PTSD.

American Sniper hits its target

by Dan Kampling
dkampling@f5paper.com

In this day in age, it's downright astonishing to see a non-tent-pole movie reach a \$100 million opening weekend. This record-setting feat was accomplished over the Martin Luther King, Jr. Day weekend with the nationwide release of *American Sniper*, based on the life of Iraqi war veteran Chris Kyle, dubbed the most lethal sniper in U.S. military history. While there have been quite a number of films set during the War on Terror, namely the Oscar winner *The Hurt Locker*, *American Sniper* has clearly managed to be right on target with the impact of its themes and ability to capture the consciousness of the audience.

By this point in our adult lives, in

see "Sniper" page 12

DeadBeat Klub brings indie horror to Wichita

by Jeremy Webster
jwebster@f5paper.com

On Sunday night the chairs and booths at John Barleycorn's were filled by horror and independent film fans who'd come to experience *Starry Eyes*.

A low budget, independent horror darling with a solid 76 percent fresh rating at www.rottentomatoes.com, *Starry Eyes* was well-attended by a respectfully quiet and appreciative audience.

The film was the latest weekly offering from curator Justn Smith's DeadBeat Klub, which screens independent and

cult horror films every Sunday at 10 p.m. at John Barleycorn's, 608 E. Douglas.

Previous weeks have seen DeadBeat Klub screen highly touted independent horror such as *Horns* and *The Canal*, with each screening featuring appropriately themed short films and trailers before the feature presentation.

\$6 covers the admission price for each attendee, who can enjoy \$3 bottomless popcorn throughout the screening. In addition, John Barleycorn's offers up \$3 Bloody Marys and 24 ounce cans of Pabst Blue Ribbon.

see "DeadBeat" page 12

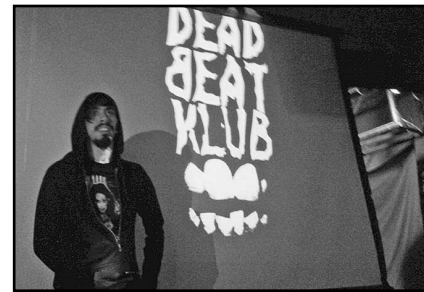


PHOTO BY JEREMY WEBSTER

Justn Smith, curator of the weekly DeadBeat Klub independent horror film screening series, stands in front of the screen at John Barleycorn's.

Starry Eyes literalizes the dark side of fame

by Jeremy Webster
jwebster@f5paper.com

Starry Eyes is the sort of low budget independent horror feature that shows why, when the right passion and the talent align on a project, the results can be amazing.

Co-directed and co-written by Kevin Kolsch and Dennis Widmyer, the film follows Sarah (Alexandra Essoe), a young would-be starlet in L.A. as she's approached with what seems to be an opportunity of a lifetime — if she's willing to put herself through some very hellish things to get there.

Living in a sort of communal house with other young entertainment industry wannabes and suffering through a job she hates at a Hooters-esque restaurant, Sarah is presented as having a tendency to punish herself for her failures, doing things like ripping strands of her hair out after failed auditions.

She stumbles into an audition for a horror film called *The Silver Scream* and, while the casting directors are off-putting, they also begin supplying her hope that she'll get a role in the film should she be willing to degrade herself a little. They call her back several days later and supply a little more hope, should she be willing to degrade herself even a little more.

Sarah's obsession with finally finding a foothold in the industry begins to over-

>SEE IT

Title: *Starry Eyes*

Rating: F5

Short review:

An excellent serious independent horror film anchored by a better than typical cast.



GIVING IT ALL FOR FAME: In *Starry Eyes*, would-be starlet Sarah (Alexandra Essoe) destroys herself to finally star in a film.

come her common sense, blurring her perception of right and wrong in terms of what she should be willing to tolerate from her questionable benefactors.

Eventually the situation takes a dark, gory, supernatural turn, and the now-sickly Sarah finds herself confronted with the choice of doing whatever the film producer wants her to do in the hopes of becoming what she's always dreamed of being, or literally rotting to death — in obscurity, no less.

Essoe's performance is the anchor of this film. Almost all of the screen time is devoted to her, and she succeeds admirably in the role of Sarah. This is no small feat — Sarah's psychological issues

require a nuance and talent in performance in order to pull the role off without overacting. Essoe nails this troubled young woman to a T.

Shot with a washed out color palette, the film works up with a surprisingly subtle arc, which helps establish a feel of realism as far as the world on screen is concerned. When the film explodes suddenly in far more graphic and gory goings-on late in, the deliberate, realistic-feeling buildup to that point gives that late-coming tornado of gore and violence that much more power.

Of particular interest was Jonathan

see "Starry Eyes" page 12

NowPlaying::

Showtimes are from Friday, Jan. 23 to Thursday, Jan. 29

F5

MOVIE RATINGS GUIDE

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

>NEW THIS WEEK

- *The Boy Next Door*
- *Cake*
- *Mortdecai*
- *Strange Magic*

Alexander and the Terrible, Horrible, No Good, Very Bad Day (PG)
Steve Carell, Jennifer Garner, Ed Oxenbould. Directed by Miguel Arteta.
Plot: Alexander begins to wonder if bad things only happen to him during a terrible, horrible, no good, very bad day.
Genre: Comedy, Family
Palace Theatre West: 1:10, 3:45, 6:15, 8:35 with 10:30 Fri-Sat

American Sniper (R)
Bradley Cooper, Sienna Miller, Kyle Gallner. Directed by Clint Eastwood.
Plot: Navy SEAL sniper Chris Kyle's pinpoint accuracy saves countless lives on the battlefield and turns him into a legend. Back home to his wife and kids after four tours of duty, however, Chris finds that it is the war he can't leave behind.
Genre: Action, Biography, Drama, War
Rating: F5
Short review: This is a masterful and sympathetic portrayal of a familiar-feeling man who sacrifices his mental health for his duty.
13th Ave Warren Theatre: 12:45, 1:30, 3:50, 4:50, 6:15, 7:10, 8, 9:20, 10:15; **21st Street Warren Theatre:** 12:15, 12:45 (IMAX), 1:15, 3:20, 3:50 (IMAX), 4:45, 6:30, 7 (IMAX), 8:15, 9:40, 10:10 (IMAX); **Derby Plaza Theatres:** 1:20, 4:10, 7 with 9:50 Fri-Sat; **Movie Machine:** 12:45, 3:40, 6:45 with 9:35 Fri-Sat; **Warren Oldtown:** 6:30, 6:45 (no Sat, Mon), 10 daily with Noon, 12:15 Sat-Sun and 3:15, 3:30 Fri-Sun and Wed

Big Hero 6 (PG)
Ryan Potter, Scott Adsit, Jamie Chung. Directed by Don Hall, Chris Williams.
Plot: A special bond develops between inflatable robot Baymax and prodigy Hiro Hamada, who team up with a group of friends to form a band of high-tech heroes.
Genre: Animation, Action, Comedy
Rating: F4
Short review: A superhero thrill ride ideal for kids still too young for the big Marvel/DC films proper.
21st Street Warren Theatre: 12:55, 3:45

Blackhat (R)
Chris Hemsworth, Viola Davis, Wei Tang. Directed by Michael Mann.
Plot: A furloughed convict and his American and Chinese partners hunt a high-level cybercrime network from Chicago to Los Angeles to Hong Kong to Jakarta.
Genre: Action, Crime, Drama, Mystery, Thriller
13th Ave Warren Theatre: Noon, 6; **21st Street Warren Theatre:** 12:20, 3:30, 6:45, 10:05; **Movie Machine:** 6:30 with 9:20 Fri-Sat; **Warren Oldtown:** 9:40 daily with 3:15 Fri-Sun and Wed

New This Week

The Boy Next Door (R)
Jennifer Lopez, Ryan Guzman, Kristin Chenoweth. Directed by Rob Cohen.
Plot: Shortly after her divorce, a woman falls for a younger man who just moved in across the street, though their torrid affair takes an obsessive, dangerous turn.
Genre: Thriller
13th Ave Warren Theatre: 2:10, 4:50, 7:30, 10:10; **21st Street Warren Theatre:** 1:45, 4:30, 7:20, 10:05; **Warren Oldtown:** 7:30, 10:10 daily with 10:20 Sat, Mon and 1 Sat-Sun and 4:15 Fri-Sun and Wed

New This Week

Cake (R)
Jennifer Aniston, Adriana Barraza, Anna Kendrick. Directed by Daniel Barnz.
Plot: Claire becomes fascinated by the suicide of a woman in her chronic pain support group while grappling with her own, very raw personal tragedy.
Genre: Drama
13th Ave Warren Theatre: 1:15, 4:15, 7:10, 9:50

Dumb and Dumber To (PG-13)
Jim Carrey, Jeff Daniels, Laurie Holden. Directed by Bobby Farrelly, Peter Farrelly.
Plot: 20 years after the dimwits set out on their first adventure, they head out in search of one of their long lost children in the hope of gaining a new kidney.
Genre: Comedy
Rating: F4
Short review: Harry and Lloyd are reunited to amuse audiences — not high-minded critics — with their schtick. And it mostly works.
Palace Theatre West: 1, 3:40, 6:30, 9 with 11:25 Fri-Sat

Exodus: Gods and Kings (PG-13)
Christian Bale, Joel Edgerton, Ben Kingsley. Directed by Ridley Scott.
Plot: The defiant leader Moses rises up against the Egyptian Pharaoh Ramses, setting 600,000 slaves on a monumental journey of escape from Egypt and its terrifying cycle of deadly plagues.
Genre: Action, Adventure, Drama
Rating: F3
Short review: Beautiful visual storytelling that often falls apart on the character level.
Palace Theatre West: 1:30, 4:40, 7:50 with 10:55 Fri-Sat

Foxcatcher (R)
Steve Carell, Channing Tatum, Mark Ruffalo. Directed by Bennett Miller.
Plot: The greatest Olympic Wrestling Champion brother team joins Team Foxcatcher led by multimillionaire sponsor John E. du Pont as they train for the 1988 games in Seoul - a union that leads to unlikely circumstances.
Genre: Biography, Drama, Sport, Thriller
13th Ave Warren Theatre: 11:50 a.m., 3:10, 6:30, 9:50

Gone Girl (R)
Ben Affleck, Rosamund Pike, Neil Patrick Harris. Directed by David Fincher.
Plot: With his wife's disappearance having become the focus of an intense media circus, a man sees the spotlight turned on him when it's suspected that he may not be innocent.
Genre: Drama, Mystery, Thriller
Rating: F5
Short review: David Fincher brings the best seller to the screen with masterful direction and Oscar-worthy performances from the leads.
Palace Theatre West: 1:20, 4:30, 7:40 with 10:40 Fri-Sat

The Hobbit: The Battle of the Five Armies (PG-13)
Ian McKellen, Martin Freeman, Richard Armitage. Directed by Peter Jackson.
Plot: Bilbo and Company are forced to engage in a war against an array of combatants and keep the terrifying Smaug from acquiring a kingdom of treasure and obliterating all of Middle-Earth.

Genre: Adventure, Fantasy
13th Ave Warren Theatre: Noon, 3:15, 6:50, 10:15; **21st Street Warren Theatre:** 12:30, 4:10, 7:45

Horrible Bosses 2 (R)
Jason Bateman, Charlie Day, Jason Sudeikis. Directed by Sean Anders.
Plot: Here comes another unnecessary sequel as a trio of would-be kidnappers bumble their way through a lot of dumb laughs.
Genre: Comedy
Rating: F2
Short review: The kids might love it, but Mom and Dad will end up with a headache.
Palace Theatre West: 1:50, 4:20, 6:50, 9:15 with 11:35 Fri-Sat

The Hunger Games: Mockingjay - Part 1 (PG-13)
Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth. Directed by Francis Lawrence.
Plot: After Katniss Everdeen shattered the games forever, she must fight against all odds and save a nation moved by her courage.
Genre: Adventure, Sci-Fi
Rating: F3
Short review: This half story tells what it tells fine enough, but it's only half a story.
13th Ave Warren Theatre: 12:30, 3:40, 6:50, 9:35; **21st Street Warren Theatre:** 2:30, 5:30, 8:30

The Imitation Game (PG-13)
Benedict Cumberbatch, Keira Knightley, Matthew Goode. Directed by Morten Tyldum.
Plot: English mathematician and logician Alan Turing helps crack the Enigma code during World War II.
Genre: Biography, Drama, Thriller, War
Rating: F3
Short review: An excellent film on its own, but a poor representation of actual history.
13th Ave Warren Theatre: 1, 3:50, 6:40, 9:45; **21st Street Warren Theatre:** 1, 4, 6:55, 10

Into the Woods (PG)
Anna Kendrick, Meryl Streep, Chris Pine. Directed by Rob Marshall.
Plot: A witch tasks a childless baker and his wife with procuring magical items from classic fairy tales to reverse the curse put on their family tree.
Genre: Comedy, Family, Fantasy, Musical
Rating: F3
Short review: Sondheim's Tony Award winning arrives from Disney, but doesn't leave a lasting impression.
13th Ave Warren Theatre: 11:45 a.m., 3, 6:15, 9:30; **21st Street Warren Theatre:** 12:25, 3:35, 6:50, 9:55; **Derby Plaza Theatres:** 1:25, 4:10, 7 with 9:45 Fri-Sat; **Warren Oldtown:** 6:30 daily with Noon Sat-Sun

New This Week

Mortdecai (R)
Johnny Depp, Gwyneth Paltrow, Ewan McGregor. Directed by David Koepf.
Plot: Juggling angry Russians, the British Mi5, and an international terrorist, debonair art dealer and part time rogue Charlie Mortdecai races to recover a stolen painting rumored to contain a code that leads to lost Nazi gold.
Genre: Action, Comedy
13th Ave Warren Theatre: 12:40, 4, 7, 9:45; **21st Street Warren Theatre:** 1:05, 4:05, 7:05, 10:15; **Derby Plaza Theatres:** 1:40, 4:05, 7:15 with 9:40 Fri-Sat; **Warren Oldtown:** 7:30, 10 (no

Sat, Mon), 10:20 daily with 12:45 Sat-Sun and 4 Fri-Sun and Wed

Night at the Museum: Secret of the Tomb (PG)
Ben Stiller, Robin Williams, Owen Wilson. Directed by Shawn Levy.
Plot: Larry spans the globe, uniting favorite and new characters while embarking on an epic quest to save the magic before it is gone forever.
Genre: Adventure, Comedy, Family, Fantasy
13th Ave Warren Theatre: 12:50, 3:45; **21st Street Warren Theatre:** 12:40, 3:45; **Movie Machine:** 1:15, 3:45

Nightcrawler (R)
Jake Gyllenhaal, Rene Russo, Bill Paxton. Directed by Dan Gilroy.
Plot: A man muscles into the world of L.A. crime journalism and blurs the line between observer and participant to become the star of his own story.
Genre: Crime, Drama, Thriller
Rating: F5
Short review: A unique thriller with a gritty feel and is a cut above the rest in the genre.
Palace Theatre West: 1:05, 3:45, 6:30, 9:10 with 11:10 Fri-Sat

Paddington (PG)
Hugh Bonneville, Sally Hawkins, Julie Walters. Directed by Paul King.
Plot: A young Peruvian bear travels to London in search of a home. Finding himself lost and alone at Paddington Station, he meets the kindly Brown family, who offer him a temporary haven.
Genre: Comedy, Family
13th Ave Warren Theatre: 12:50, 3:45, 6:45, 9:30; **21st Street Warren Theatre:** 1:20, 4:15, 6:50, 9:30; **Derby Plaza Theatres:** 1:35, 3:50, 7:10 with 9:25 Fri-Sat; **Movie Machine:** 1:30, 4:20, 7:15 with 9:30 Fri-Sat

Penguins of Madagascar (PG)
Tom McGrath, Chris Miller, Christopher Knights. Directed by Eric Darnell, Simon J. Smith.
Plot: Super spy teams aren't born...they're hatched. Discover the secrets of the greatest and most hilarious covert birds in the global espionage biz.
Genre: Animation, Comedy, Family
Rating: F3
Short review: The kids might love it, but Mom and Dad will end up with a headache.
Palace Theatre West: 1:30, 4:10, 6:45, 9:05 with 11:10 Fri-Sat

Selma (PG-13)
David Oyelowo, Carmen Ejogo, Tim Roth. Directed by Ava DuVernay.
Plot: A chronicle of Dr. Martin Luther King, Jr.'s campaign to secure equal voting rights via an epic march from Selma to Montgomery, Alabama in 1965.
Genre: Biography, Drama, History
13th Ave Warren Theatre: 12:10, 3:20, 6:35, 9:40; **21st Street Warren Theatre:** 6:35, 9:50

Spare Parts (PG-13)
George Lopez, Jamie Lee Curtis, Carlos PenaVega. Directed by Sean McNamara.
Plot: Four Hispanic high school students form a robotics club. With no experience, 800 bucks, used car parts and a dream, this rag tag team goes up against the country's reigning robotics champion, MIT.
Genre: Drama
13th Ave Warren Theatre: 12:10, 3:15, 6:40, 9:40

see "Movies" page 9

Extra-fancy coffee maker arrives at Walmart

by Don Winsor
dwinsor@f5paper.com

While I do appreciate a well-crafted coffee that requires patience and attention to create, I also have owned a Keurig and a Tassimo because they were convenient and novel. The Keurig I dropped because I could never get the quality I wanted, the Tassimo discs simply stopped being as readily available. Both purchases were in lieu of the single-serving coffee machine that even many coffee snobs agree is at least “not bad,” the Nespresso.

The first time I saw one of these was about a decade ago, belonging to the parents of a girl I was dating. They’d brought it back from Europe, it was very expensive, and the capsules had to be shipped over every time they needed a refill. I knew they liked me simply

because they let me use their treasured extravagance. I was amazed on both a gadget geek and a neophyte coffee lover level. These machines are now more

readily available stateside, but are still very much a luxury item aimed at a luxury market. The capsules are sold via Nespresso stores or online, and the subscription service is what keeps them going.

Their newer machines, particularly those which make cappuccino, will astound you with their ability to do it all with the press of a button.

This is not to say you should replace your other, better coffee-making methods or gadgetry — but if you’re into convenience and are looking for a single-serving machine, this is without a doubt the way to go. I have been asked more times than I can count what I think of the Keurig. I won’t knock it, but my answer is always “Nespresso.” I’ve never owned one because the

price never appealed to me in deference to more “manual” coffeemakers, but there’s no question that while they are more expensive they also make better coffee.

I point this out this week because Walmart, for some reason, has begun to carry one of the Latissima range of machines — a really nice machine — at a price that might come closer to approaching consideration for some. Normally these machines run around \$350, but the retail behemoth has set their new price at \$250 including a \$100 Nespresso capsule voucher. So, if you want one, now’s the time. It doesn’t even seem like a sale — I think it’s a price rollback.

I’m surprised to see Walmart carrying the machine, as it isn’t exactly known for luxury housewares. To put that in perspective, the only other place in town you’ll find one of these machines is at Williams-Sonoma. Also, keep in mind that as there are no actual Nespresso stores in the area, you’ll be ordering most of your coffee on the internet.



DON WINSOR



ROLLED BACK TO OMG: The Nespresso is a high-end, Swiss-made espresso machine now available next to the fat pants in aisle 7 in Walmarts everywhere.

The right glass *can* make the wine

by Vickie Kline
vkline@f5paper.com

There was an interview with Meghan Trainor on NPR recently and now her song is stuck in my head. As irritating as this is, it gives me a good topic for discussion. For Meghan, it’s all about the bass, and for wine drinkers, it’s all about the glass. Before you start shaking your head, booing or hissing, let me explain. The shape of a glass changes the taste of wine and our experience when we drink it, meaning there is a reason for varying wine glass sizes and shapes.

Let’s use the 2009 Monte Antico Toscana as an example. This is an average red

Red Wine Glasses

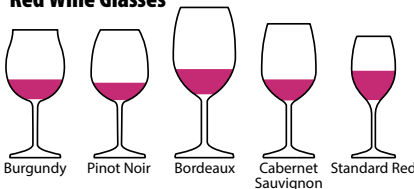


IMAGE BY MICHAEL KLINE

blend, made up of 85% Sangiovese, 10% Cabernet Sauvignon and 5% Merlot. Very non-descript and nothing special. But, here’s the catch — the way I treat this wine will determine whether it is one of my favorites or one that is poured out as undrinkable. This Toscana blend should

be enjoyed from a standard red glass. Examining the different parts that make up a wine glass will help explain why.

The chart provided shows red wine drinking glasses and how they vary in shape, giving each varietal what it needs for enhanced taste. The stem allows holding the glass without the heat from our hands warming the wine. This is especially important for chilled or sparkling wines where temperature influences taste. The glass bowl helps to capture and distribute the wine’s aroma toward your mouth and nose and is designed with a specific amount of surface area for exposure to air,

see “Wine” page 12



>DRINK IT

Who: C. Santa Lucia

What: 2009 Monte Antico Toscana

Where: Pisa, Italy

How much: \$11

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THE DEAD MARTIN VARIETY HOUR

FINAL FRIDAY LATE-NITE FINALE

DOORS OPEN & DRINKS FLOW AT 10PM

SHOW STARTS AT 10:30PM

The Dead Martin Variety Hour is Wichita's twisted monthly take on the variety shows of the 50s, 60s, and 70s. Featuring local acts of ALL kinds and ALL levels of talent, plus surprise guests, recurring characters, and a lot of booze. All presided over by everyone's favorite undead crooner, Dead Martin!

Tickets only \$10 plus a two drink minimum.

(No Zombies will be harmed in the making of this production)

We're always looking for new acts!

>GET LISTED

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

Thu., Jan. 22

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

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

Blockhead
9 p.m. 18 and older. \$15. @ Rock Island Live, 101 N. Rock Island.

Fri., Jan. 23

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

Jim Vegas Band
5 p.m. to 8 p.m.
Featuring music from the new CD *The Bullfight Is In Our Heads*. Must be 21. @ Heroes Sports Bar, 117 N. Mosley.

Whitnie Means
5:30 p.m. @ Jerry's Bar and Grill, 630 N. Robin.

Emily Strom
6:30 p.m. @ Hangar One Steakhouse, 5925 W. Kellogg Dr.

Lacey Cruse
7 p.m. \$20. @ Roxy's Downtown, 412 1/2 E. Douglas.

Cindy Summers and Kurt Aiken
7 p.m. @ Oscar's Lounge, 11611 E. 13th.

Laura Doeden
7 p.m. @ Scotch & Sirloin, 5325 E. Kellogg.

Toby Tyner
8 p.m. \$5 suggested donation. @ Artichoke Sandwich Bar, 811 N. Broadway.

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

Moonshine Bandits with Big B, Demon Jones
8 p.m. All ages. \$12.50 - \$15. @ The Cotillion, 11120 W. Kellogg.

Anna Miller
8 p.m. @ The Donut Whole, 1720 E. Douglas.

Ricky Skaggs
8 p.m. \$35-\$45. @ The Orpheum Theatre, 200 N. Broadway.

The Loud American
9 p.m. Must be 21. \$5. @ John Barleycorn's, 608 E. Douglas.

80 Proof Engine; Boxcar Bandits
9 p.m. Must be 21. \$5. @ Lizard Lounge, 300 S. Greenwich.

Future Horse; Hosmer; Powerslop
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Iron Octomoms; Fairness; Money Badger
10 p.m. Must be 21. Tips are welcome! @ Iron Octohouse, 1742 S. Palisade.

Sat., Jan. 24

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

Cindy Summers and Kurt Aiken
7 p.m. @ Oscar's Lounge, 11611 E. 13th.

Emily Strom
7 p.m. @ Scotch & Sirloin, 5325 E. Kellogg.

Things that Go Zot!
7:30 p.m. to 9 p.m.
Friends University Jazz group performs at Reverie. @ Reverie Coffee Roasters, 2611 E. Douglas.

Piper Leigh and the Smokin Section
8 p.m. \$5. @ Artichoke Sandwich Bar, 811 N. Broadway.

Carolyn Wonderland
8 p.m. \$20. @ Crown Uptown Theatre, 3207 E. Douglas.

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

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

Split Lip Rayfield with Cowgirl's Train Set and Tom Page Trio
8 p.m. All ages. \$18-\$20. @ The Cotillion, 11120 W. Kellogg.

Jolicoeur and Borchers
8 p.m. @ The Donut Whole, 1720 E. Douglas.

DeVeils; El Cuco
8 p.m. @ The Bean Scene, 4935 W. Central, Suite 110.

Piranhas; Soleb Theory; Byron J. Love
9 p.m. \$5. @ John Barleycorn's, 608 E. Douglas.

Joey Henry Dirty Sunshine Club
9 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

M. Lockwood Porter; John Calvin Abney
9 p.m. Must be 21. \$5. @ Rock Island Live, 101 N. Rock Island.

Sloan Tash Band
9 p.m. Must be 21. @ The Rack Bar and Grill, 1602 S. Meridian.

Mon., Jan. 26

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

Dwight Smith; Evasive Flowers; Nathan James; Hello Morning; Zsa Zsa Ketzner
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Tue., Jan. 27

Jazz Night
8 p.m. @ The Donut Whole, 1720 E. Douglas.

Wed., Jan. 28

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

Tilford Sellers and The Wagon Burners
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Thu., Jan. 29

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

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

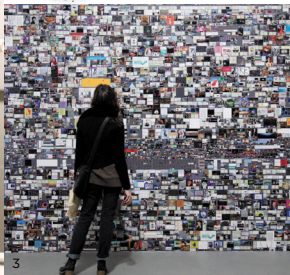
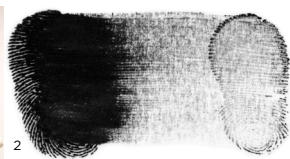
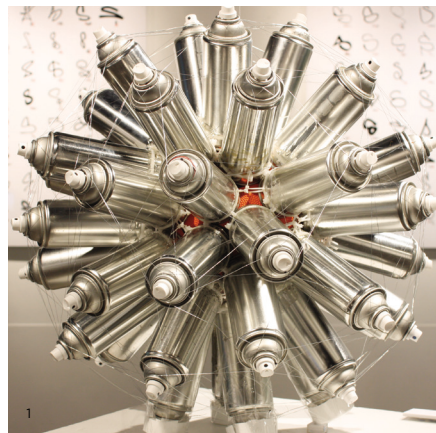
Casey Donahew Band; Kevin Fowler
8 p.m. All ages. \$21.50-\$25. @ The Cotillion, 11120 W. Kellogg.

Bryan Seely; Erik Mallory
10 p.m. @ Kirby's Beer Store, 3227 E. 17th.

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Evan Roth // Intellectual Property Donor | January 24 – April 12, 2015
Winter Opening Reception Saturday, January 24, 7 P.M. - 9 P.M.

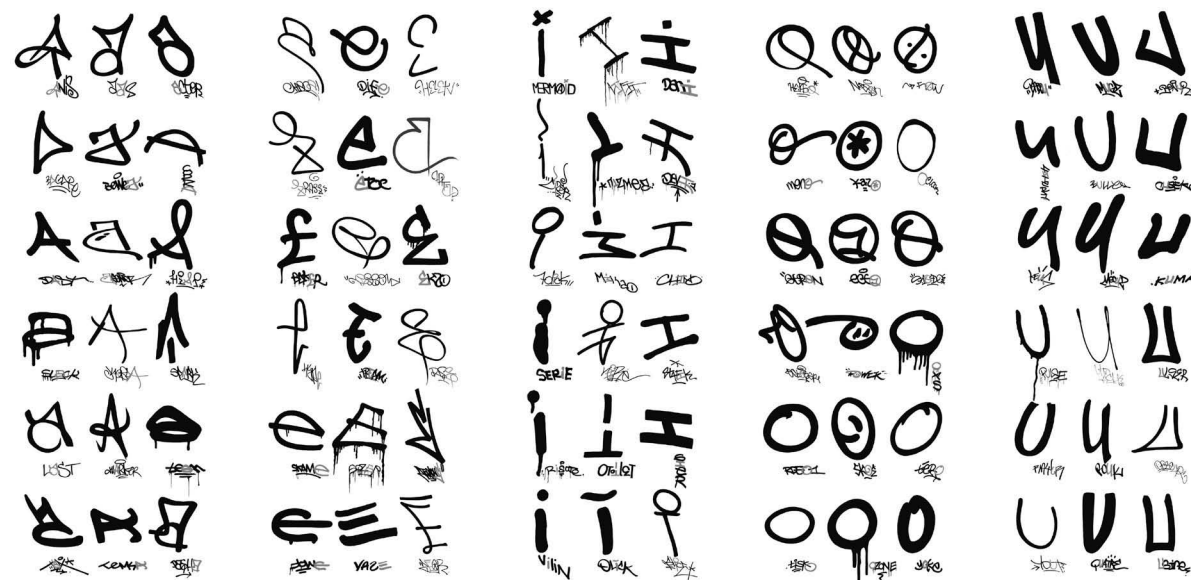
Reaching into the disparate worlds of computer programming and street culture, Paris-based, American artist Evan Roth forges a new way to approach each realm through highlighting the sometimes-confounding issues that define urban culture.

TODAY'S ART MATTERS.



1845 Fairmount Street | Wichita, KS 67260 | ulrich.wichita.edu | Free Admission

Evan Roth//Intellectual Property Donor is organized by the Ezra and Cecile Zilkha Gallery, Center for the Arts, Wesleyan University in Middletown, Connecticut and is curated by Ginger Duggan, Judith Hoos Fox of curatorsquared. 1. Evan Roth, Propulsion Paintings, 2013 2. Evan Roth, Slide To Unlock: Multi-Touch Painting series, 2012 3. Evan Roth, Internet Cache Portraits, 2012



Graffiti Taxonomy: New York (2011), Paris (2011), and Detroit, (2013) is a study depicting the stylistic diversity found in graffiti tags across the world — “alphabets” culled from the walls of major cities.

Dead Martin set to entertain your delicious brains

by Mike Marlett
mmarlett@f5paper.com

Beginning this Final Friday, Jan. 30, Roxy's Downtown will play host to a new monthly late-night event called “The Dead Martin Variety Hour,” a show created and “sort of co-produced” by Don Winsor. Yes, that Don Winsor, the one found in these pages, who has spent a great deal of his life travelling the world as an actor and singer in shows like *Mamma Mia* and *Les Miserables*. Don and Roxy's have spent the last month looking for whatever unique acts could throw together five minutes of material. I sat down with Don for a few drinks to ask exactly that the hell is The Dead Martin Variety Hour.

MM: So, exactly what the hell is The Dead Martin Variety Hour?

DW: The show is a twisted riff of the kinds of variety shows that used to be televised in the '50s, '60s and '70s. It's me playing this character, Dead Martin, to basically provide a framework for acts we find locally that are either really good, so very bad, crazy weird or even just really awkward. It has the formulaic framework of those shows, with celebrity guests and an announcer and commercials and stuff, but mainly it's about the acts. It isn't a talent show, and it isn't a showcase or a competition... it's just... well, it is something of its own.

MM: What sorts of acts have you gotten? Have you had a lot of success finding anything unusual?

DW: The response has been tremendous, actually, but I hope it gets even better. I don't want to give away too much of the first show — I want it to be a surprise — but we have some legitimately funny people and some good music. We have a couple of things you won't have even heard of. We have some magic, some burlesque. We have people who have created their own homages or parodies of other other dead celebrities. It's all over the map.

MM: How long does it run?

DW: It'll be monthly to start, but it will be entirely different every single month. New acts. Even if we bring someone back, their act will be new. If you miss the show one month, you won't see that one again. Each show will be an experience of its own and if you miss it, you miss it.

MM: Where did the idea come from? What made you decide to do it here and now?

DW: It's a sort of combination of a bunch of ideas that I've had for a long time, and so I figured why not try to be in Wichita for a while, and so I figured why not try to make something cool while I'm here. My challenge to myself with this was to try to make something that, were it not something I was involved in, I would really want to see. I had a lot of ideas that I shot down

>SEE IT

What: The Dead Martin Variety Hour

When: Friday, Jan. 30, 10 p.m.

Where: Roxy's Downtown, 412 1/2 E. Douglas

How much: \$10 and a two-drink minimum

Roth's art of misuse

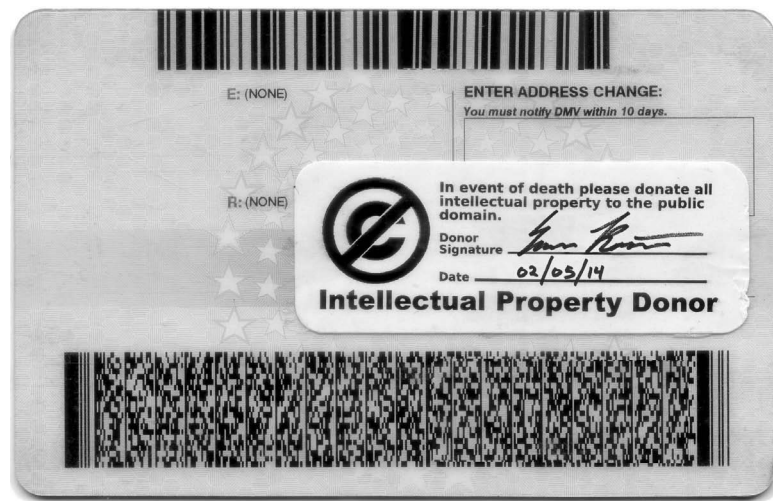
Evan Roth show takes a whimsical look at serious modern issues.

The Ulrich Museum of Art at Wichita State University will open the *Evan Roth//Intellectual Property Donor* exhibition Jan. 24. This show occupies an irregular zone at the intersection of free culture and popular culture, where viral media meets art and graffiti connects with technology.

“The Ulrich is excited to present such a timely and relevant exhibition to our community,” said Bob Workman, director of the Ulrich Museum. Evan Roth's works are playful but ask serious questions. Roth walks a line between misuse through hacking and empowerment of activists through the use of technology.”

This nationally touring exhibition highlights Evan Roth's recent works from 2009 to 2014, including a series of sculptures made from motion tracked graffiti data, an interactive installation that invites visitors to create their own pirate TED talks, and 1,700 smartphone screen-sized ink prints of the gestures required to beat the 300 levels of the popular video game *Angry Birds*.

“With the issue of ‘net neutrality’ repeatedly popping up in the news, there couldn't be a better time to have a show that looks at the power granted to individuals in the digital



Intellectual Property Donor is a sticker that lets others use your creativity after you die.

age,” said Jennifer Lane, public relations and marketing manager for the Ulrich Museum. “Roth explores intellectual property rights — a complex issue further complicated within the digital realm, as well as the power of ownership.”

Based in Paris, Evan Roth received his MFA from Parsons the New School for Design. Roth co-founded the Graffiti Research Lab in 2005, and the Free Art and Technology Lab, an arts and free culture collective, in 2007.

Evan Roth//Intellectual Property Donor is on view through April 12. The Ulrich is open Tuesday-Friday 11 a.m. to 5 p.m. and weekends 1-5 p.m. The Outdoor Sculpture Collection is always open. Admission, parking and group tours are free.

>SEE IT

What: *Evan Roth//Intellectual Property Donor* opening reception

When: Saturday, Jan. 24, 7-9 p.m.

Where: The Ulrich Museum of Art, WSU campus

How much: Free to museum members and WSU students, \$10 for general public. RSVP at (316) 978-3664 or ulrich@wichita.edu.

What: *Evan Roth: The Art of Misuse*

When: Tuesday, March 24, 6:30 p.m. reception, 7 p.m. program keynote talk

Where: The Ulrich Museum of Art, WSU campus

see “Dead” page 9

Treehugger is a dream come half awake

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

Floating in like a traveler upon a snowflake, *Treehugger*, is subtle despite its impressive line-up of contributing artists.

The album is 2015's newest release from Francis Moss on Air House Records.

Sticking with the now-familiar use of classical guitar for the majority of the instrumentation on *Treehugger*, guitarist and composer David Lord (a.k.a. Francis Moss) has crafted a patient, confident and prepared pulse that maintains throughout the 11 song, almost-20-minute-long release.

Francis Moss has been developing an identity as an artist in pursuit of a more meditative state of performance and has even encouraged bringing sleeping bags to shows. He has taken a closer step toward straddling the lines between

>HEAR IT

Who: Francis Moss

What: *Treehugger* release show

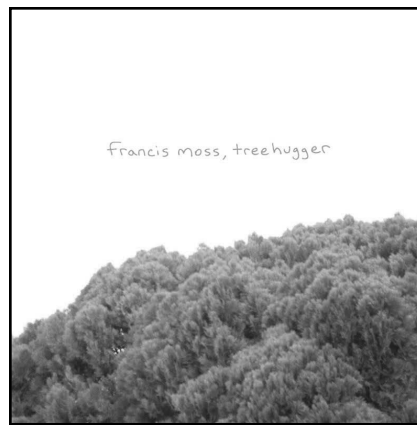
Where: Air House Music Academy, 7230 E. 29th St. N.

When: Friday, Jan. 30, 8 p.m.

How much: \$5, which also gets you a free download of *Treehugger*

awake consciousness and sleep consciousness. One might guess many of these tunes were written and/or inspired by the moments just before deep sleep when your imagination can catch fire right on the cusp of losing the ability to act on it.

Lucid arrangements make the bulk of the release, with the exception of "Pink or Violet Patches," "Low Branches Short



Trunk" and "Big-cone Pine" which come off like cyphers or a building of vernacular for future Francis Moss releases.

Contributions from the likes of bassist Mark Foley, drummer Steve Hatfield,

percussionist Chris Reichmeier and spoken word performed by Benjamin Hunt are subtle, if not almost hidden, on *Treehugger*. It's as if the release were meant to be listened to in what the audio equivalent of viewing a Magic Eye poster. Can anyone blur their hearing and kind of cross their ears? If so, you'll probably be able to laugh at us not being able to catch the deeper meaning intended by the artist, but I would still prefer to go on the journey with each listen rather than find out how it ends.

If you'd like to help celebrate the release of *Treehugger* you can catch Lord at his newest Air House Music Academy east location, 7230 E. 29th St. N., Jan. 30. Performing with improvisationalist CJ Boyd, everyone with \$5 for admission will be given a free download of *Treehugger* days before its official release Feb. 3.

"Dead" from page 8

myself. Too dull.... it's been done... not remotely marketable. I wanted this to be a late-night sort of show, but when I brought the idea to John Hammer, the guy who runs Roxy's Downtown, I kinda softballed it in the pitch. In that meeting he asked "could this be a late night thing?" and I shot up and said "Yes! Yes it could!" Because it needs to be risqué, it needs to have that element of people not knowing exactly what they're going to get. At that moment I knew John and I would be on the same page, and it was his fairly brilliant idea to program it on Final Fridays after everything else is pretty well done, calling it the "Final Friday Finale" with the bar opening at 10.

MM: Who is Dead Martin? Is he a zombie Dean Martin?

DW: No, not exactly. There's a flavor of Dean there; he's clearly the inspiration, but really Dead is a combination of two of my favorite things: that sincere yet schmaltzy Rat Pack style of entertainer and those horror hosts that used to introduce movies on late night TV. Like The Host and Rodney were here in Wichita. Dead Martin bills himself as "the world's most beloved zombie crooner." He died a couple of decades ago and since then has been hanging around just eating brains and singing standards. He's not Dean Martin, but they do both like to drink — and smoke.

MM: Do you eat brains onstage?

DW: No... well, not in the first show,

anyway. This is our first run at it, and the show will evolve and get weirder as we go along. I think it will be a great time and audiences will be able to watch it develop as we refine it and make it weirder and better every month. I really hope people give it a shot. It's \$10 to get in, which is purposely priced at what I call "curiosity money." Meaning, "That might be interesting. \$10, I'll give that a shot." It's definitely something unlike anything else around. Also, there's booze.

MM: That's very important.

DW: Crucial. Show up at 10, get your two drinks out of the way before we even start. We might be way ahead of ya.

The Dead Martin Variety Hour makes its world premiere at Roxy's Downtown at 10:30 p.m. on Friday, Jan. 30. The bar

opens at 10 p.m.. Tickets are \$10 plus a two-drink minimum and can be reserved at (316) 265-4400. Submissions for acts for future editions of the show are always being sought and can be sent to acts@deadmartin.com.

"Movies" from page 9

St. Vincent (PG-13)

Bill Murray, Melissa McCarthy, Naomi Watts. Directed by Theodore Melfi.

Plot: A young boy whose parents just divorced finds an unlikely friend and mentor in the misanthropic, bawdy, hedonistic, war veteran who lives next door.

Genre: Comedy

Rating: F5

Short review: Bill Murray does what he does best in his latest dramedy, serving as a needed father figure for a kid looking for a modern-day saint.

Palace Theatre West: 1:40, 4:05, 6:25, 8:50

Taken 3 (PG-13)

Liam Neeson, Forest Whitaker, Maggie Grace. Directed by Olivier Megaton.

Plot: Ex-government operative Bryan Mills is accused of a ruthless murder he never committed or witnessed. As he is tracked and pursued, Mills brings out his particular set of skills to find the true killer and clear his name.

Genre: Action, Crime, Thriller

13th Ave Warren Theatre: 1:10, 4, 7, 10; **21st Street Warren Theatre:** 1:30, 4:25, 7:20, 10:15; **Derby Plaza Theatres:** 1:30, 4:05, 7:05 with 9:35 Fri-Sat; **Movie Machine:** 1, 4, 6:40 with 9:25 Fri-Sat; **Warren Oldtown:** 7, 9:50 daily with 12:45 Sat-Sun and 3:45 Fri-Sun and Wed

Unbroken (PG-13)

Jack O'Connell, Domhnall Gleeson, Jai Courtney. Directed by Angelina Jolie.

Plot: After a near-fatal plane crash in WWII, Olympian Louis Zamperini spends a harrowing 47 days in a raft with two fellow crewmen before he's caught by the Japanese navy and sent to a prisoner-of-war camp.

Genre: Action, Drama, Sport, War

13th Ave Warren Theatre: 11:45 a.m., 3, 6:30, 10; **21st Street Warren Theatre:** 2, 5:15, 8:30

The Wedding Ringer (R)

Kevin Hart, Josh Gad, Kaley Cuoco-Sweeting. Directed by Jeremy Garelick.

Plot: A shy young groom needs to impress his in-laws, so he turns to a best-man-for-hire to help him out.

Genre: Comedy

13th Ave Warren Theatre: 12:30, 1:20, 3:20, 4:20, 6:20, 7:20, 10:10; **21st Street Warren Theatre:** 1:10, 1:50, 3:55, 4:30, 6:40, 7:15, 9:20, 10; **Derby Plaza Theatres:** 1:30, 3:50, 7:10 with 9:30 Fri-Sat; **Warren Oldtown:** 7, 9:40 daily with 12:30 Sat-Sun and 3:45 Fri-Sun and Wed

Wild (R)

Reese Witherspoon, Laura Dern, Gaby Hoffmann. Directed by Jean-Marc Vallée.

Plot: A chronicle of one woman's 1,100-mile solo hike undertaken as a way to recover from a recent catastrophe.

Genre: Biography, Drama

13th Ave Warren Theatre: 3:20, 9:15

The Woman in Black 2: Angel of Death (PG-13)

Helen McCrory, Jeremy Irvine, Phoebe Fox. Directed by Tom Harper.

Plot: 40 years after the first haunting at Eel Marsh House, a group of children evacuated from WWII London arrive, awakening the house's darkest inhabitant.

Genre: Drama, Horror, Thriller

Rating: F3

Short review: Not a bad supernatural horror film, but also not a very interesting one.

13th Ave Warren Theatre: 9:15; **21st Street Warren Theatre:** 6:45, 9:45

New This Week

Strange Magic (PG)

Evan Rachel Wood, Elijah Kelley, Kristin Chenoweth. Directed by Gary Rydstrom.

Plot: Goblins, elves, fairies and imps sing their way through misadventures sparked by the battle over a powerful potion.

Genre: Animation, Family, Fantasy, Musical

13th Ave Warren Theatre: 1, 3:40, 6:45, 9:20; **21st Street Warren Theatre:** 12:40, 3:30, 6:40, 9:25; **Derby Plaza Theatres:** 1:35, 3:55, 7:05 with 9:25 Fri-Sat; **Movie Machine:** 1:45, 4:05, 7 with 9:20 Fri-Sat

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ARTS

Thu., Jan. 22

Reception: "Rookie Mistakes" by Cowley County Artists

6 p.m. to 8 p.m.
All of the pieces in this collection were created during the 2014 fall semester by freshman and sophomore art students at Cowley College in Arkansas City, Kan. Artwork ranges from ceramics to drawings and paintings. While these young artists are considered "rookies," many of them have been recognized on a national level with high school congressional art show awards. @ CityArts, 334 N. Mead.

Fri., Jan. 23

Christopher Gulick Sculpture Studio Sale

5 p.m. to 9 p.m.
I am purging the studio of 10 years of study maquettes, small works studio projects and many study sketches and drawings. Maquettes from past commissions to works built in Germany and exhibited at WAM. Additionally, I have been sorting out my personal art collection. The majority of these works are from important regional artists. All works are negotiable "Best Offer" priced. Most all from \$50 to \$300. "Bundling" works well too! Refreshments offered. @ Christopher Gulick Studio, 2704 Julianne.

Sat., Jan. 24

Exhibition: "Intellectual Property Donor" by Evan Roth

Sat., Jan. 24 to Sun., April 12
This nationally touring exhibition highlights Evan Roth's recent works from 2009 to 2014, including a series of sculptures made from motion tracked graffiti data, an interactive installation that invites visitors to create their own pirate TED talks, and 1,700 smartphone screen-sized ink prints of the gestures required to beat the 300 levels of the popular video game "Angry Birds." @ Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Exhibition: "In Living Color: Art on Paper" from the Permanent Collection

Sat., Jan. 24 to Sun., April 12
Delve into the colorful world of abstraction! Curated by Dr. Brittany Lockard, Assistant Professor of Art History and Creative Industries, this exhibition features abstract works on paper and highlights hidden gems from modern and contemporary artists. These delicate works, which can be damaged by exposure to light, are infrequently on view. @ Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Exhibition: "Shock Print" by Ulrich Underground

Sat., Jan. 24 to Sun., April 19
The Ulrich Museum of Art, in collaboration with the Wichita State University Printmaking Department, builds on the vibrant printmaking community in Wichita, Kansas, with the national printmaking juried exhibition Shock Print. Presenting prints made by established and emerging artists in the United States, this exhibition surveys contemporary printmaking in both traditional and contemporary print techniques. @ Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Christopher Gulick Sculpture Studio Sale

11 a.m. to 6 p.m.
10 years of study maquettes, small works studio projects and many study sketches and drawings and works are from important regional artists. Most all from \$50 to \$300. @ Christopher Gulick Studio, 2704 Julianne.

Reception: Winter Opening Exhibitions

7 p.m. to 9 p.m.
Join The Ulrich Museum of Art for the opening of its winter exhibitions: Evan Roth, *Intellectual Property Donor*, In Living Color: *Art on Paper from the Permanent Collection* and Ulrich Underground: *Shock Print*. Light refreshments served. \$10 GA, free for museum members and WSU students @

Ulrich Museum of Art, Wichita State University, 1845 Fairmount.

Tue., Jan. 27

Reception: "Porti-Ful Actions" by WSU undergraduates

5 p.m. to 10 p.m.
Porti-ful Actions features collaborative interactive artwork that is created using two artistic talents to create a piece of art. @ WSU Shift Space Gallery, 416 S. Commerce.

Fri., Jan. 30

Exhibition: "Marked by the Way" by Katie Maher

Fri., Jan. 30 to Sat., Feb. 21
As a photographer, Maher has a passion for enhancing peoples' minds and engaging them in a visual adventure that both captivates and inspires. She wants her photos — whether they are of architecture, people or landscapes — to illustrate the role God plays in our everyday lives and highlight the beauty that still exists in this crazy world. @ CityArts, 334 N. Mead.

Reception: "Creative Perspectives," by Charles Gaynor

5 p.m. to 9 p.m.; Exhibition Fri., Jan. 30 to Sat., Feb. 21
Dr. Charles Gaynor is a local psychologist whose desire to be creative led him to explore photography and digital graphics decades ago. Gaynor enjoys experimenting with and exploring creative visual spaces. He considers himself a work in progress — something that is reflected in his works. @ CityArts, 334 N. Mead.

Final Friday at Mead Gallery

6:30 p.m. to 9 p.m.
@ Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

Ongoing

Exhibition: Wichita's Mid-Century Modernist Galleries

Fri., March 28 to Sun., March 15
@ Wichita - Sedgwick County Historical Museum, 204 S. Main.

Bridging Art and Science: Beauty and the Bugs

This exhibit features work of Susie Cunningham, Susan de Wit and Rachel Stone. Visitors can encounter these creepy creatures in a whole new way with insects engineered using paper and various media. Free with regular museum admission. @ Exploration Place, 300 N. McLean Blvd.

Exhibition: "Journey Through Time" by Bob Regier

Tue., Dec. 9 to Sat., Jan. 31
@ Carriage Factory Art Gallery, 128 E. Sixth, Newton.

Exhibition: The Mundi Group Art Collection

Tue., Dec. 9 to Sun., Feb. 1
The group evolved from a gathering of artists that came together to create art once a week headed by former Wichita art teacher. The group has continued their love of painting under the instruction of Brian Hinkle. This exceptional exhibition showcases the artists' wide range in media. @ The Gallery at Larksfield Place, 7373 E. 29th St. N.

Exhibition: Kansas Academy of Oil Painters "Holiday Show"

Fri., Dec. 12 to Fri., Feb. 6
@ Bob Schwan Studios, 111 S. Ellis.

Exhibition: Wichita Women Artists Celebrating 65 Years

Tue., Jan. 6 to Sat., Jan. 24
This show features 2D and 3D works by over 40 local women artists. @ CityArts, 334 N. Mead.

Exhibition: "Mission McConnell: Checklist to Flight" by Barney Tull

Tue., Jan. 6 to Tue., March 24
Barney Tull, Derby photographer now retired from military service, has created an intriguing exhibit, "Mission McConnell: Checklist to Flight," featuring images taken at McConnell AFB. @ Derby Public Library, 1600 E. Walnut Grove, Derby.

Exhibition: "Rookie Mistakes" by Cowley County Artists

Tue., Jan. 13 to Sat., Jan. 24
All of the pieces in this collection were created during the 2014 fall semester by freshman and sophomore art students at Cowley College in Arkansas City, Kan. Artwork ranges from ceramics to drawings and paintings. While these young artists are consid-

ered "rookies," many of them have been recognized on a national level with high school congressional art show awards. @ CityArts, 334 N. Mead.

Exhibition: "Porti-Ful Actions" by WSU Undergraduates

Wed., Jan. 21 to Sat., Feb. 14
Porti-ful Actions features collaborative interactive artwork that is created using two artistic talents to create a piece of art. @ WSU Shift Space Gallery, 416 S. Commerce.

ARTS: CALL FOR ENTRIES

Ongoing

13th annual Tallgrass Film Festival

Tue., Dec. 16 to Wed., July 8
Tallgrass Film Association announces the call for submissions for the 13th annual Tallgrass Film Festival, Oct. 14-18, 2015. Cash prizes awarded for \$500, \$100, and \$2500 for the Stubbornly Independent Gala Winner. Deadline for submissions is July 8, with early bird submissions due by April 15. Find out more about fees, program categories, and more at http://tallgrassfilmfest.com/the_festival/film_and_events/submit_your_film. @ Tallgrass Film Festival, 212 N. Market.

Monologue Competition

The Guinea Pig Lab is calling for entries in a monologue competition by Kansas writers and playwrights. Monologues are due Jan. 30 by midnight. Winner will be notified the following weekend, with a public reading as a part of Final Friday on Feb. 27. For information visit guineapiglab.com/spring-2015-competition/ @ Guinea Pig Lab, 2930 E. First.

FILM

Sun., Jan. 25

Deadbeat Klub presents: *Night of the Creeps*
10 p.m. Must be 21. \$6. @ John Barleycorn's, 608 E. Douglas.

Tue., Jan. 27

Neurons to Nirvana; Money Talks: Profits before Patient Safety

7 p.m. To kick off the last night of the film series, we're showing not one, but TWO documentaries. Both are full of very relevant and interesting information, but they are both too short to take up two hours by themselves. \$5 suggested donation. @ John Barleycorn's, 608 E. Douglas.

FOOD & DRINK

Wed., Jan. 28

Vegan Wednesday
6:30 p.m. Cost of dinner. @ R Coffeehouse, 1144 N. Bitting.

LECTURE

Thu., Jan. 22

Photo and File Management

2:30 p.m. to 4 p.m.
Learn how to download photos from a camera or phone onto a PC or other device, and then how to organize them. Participants must have basic keyboard and mouse skills. Registration is required, beginning Jan. 8; call 337-9456. @ Wichita Public Library - Westlink Branch, 8515 Bekemeyer.

Sun., Jan. 25

World War I: The War That Changed Everything

2:30 p.m. to 3:30 p.m.
Join us as Dr. Kelly McFall from Newman University discusses how World War I, the "War to End All Wars," was pivotal in changing the way that future wars were fought. @ Wichita Public Library - Lionel Alford Regional Branch, 3447 S. Meridian.

LITERARY

Fri., Jan. 23

Elephant and Piggie Party

10:30 a.m. to 11:15 a.m.
Party at the library with Elephant and Piggie! Enjoy stories and fun crafts based on the books by Mo

Willems. For children ages 3-6. @ Wichita Public Library - Rockwell Branch, 5939 E. 9th.

Thu., Jan. 29

Family Fun Time: Pete the Cat

6:30 p.m. to 7:15 p.m.
Tap your feet to Pete's groovy beat at an evening with activities based on the Pete the Cat books. For children ages 3 to 8 and their families. Registration is required; call 337-9456. @ Wichita Public Library - Westlink Branch, 8515 Bekemeyer.

NATURE

Fri., Jan. 23

Gazing at Jupiter and the Moon

7:30 p.m. \$6 for adults, \$4 for children 6-12, free for children under 6. @ Lake Afton Public Observatory, MacArthur Road and 247th St. W., Goddard.

Sat., Jan. 24

Wildlife Rescue Traveling Exhibit

Sat., Jan. 24 to Sun., April 26
Take a walk on the wild side where you will encounter endangered species and the people who have dedicated their lives to help them survive. Interact with puppets, costumes and other techniques used to teach young animals essential survival skills. Take a simulated flight on an ultralight to guide whooping cranes along their first migratory route. Wildlife Rescue is a production of Science North, Sudbury, Ontario, Canada. General museum admission. @ Exploration Place, 300 N. McLean Blvd.

Gazing at Jupiter and the Moon

7:30 p.m. \$6 for adults, \$4 for children 6-12, free for children under 6. @ Lake Afton Public Observatory, MacArthur Road and 247th St. W., Goddard.

SPECIAL

Tue., Jan. 27

Rodeo Drive: ICT Style

5:30 p.m. to 9:30 p.m.
Take home high fashion designer clothing, shoes and handbags straight from the world's top designers generously donated by women from Wichita. Wine and hors d'oeuvres will be served. All proceeds from this rack sale will go to the Wichita Center for the Arts. Visit www.wcfca.com to purchase your tickets to this exclusive event. Space is limited. \$35 GA, \$25 for members. @ Wichita Center for the Arts, 9112 E. Central.

THEATER & DANCE

Sat., Jan. 24

"Jesscapades" Stand-Up Comedy Show
10 p.m. Must be 21. Free. @ Kirby's Beer Store, 3227 E. 17th.

Wed., Jan. 28

Trivia Slam

8:30 p.m. Must be 21. @ John Barleycorn's, 608 E. Douglas.

Thu., Jan. 29

Always Patsy Cline

Thu., Jan. 29 to Sat., March 28
Doors open at 7 p.m. Show starts at 8 p.m. on Thursday, Friday, Saturday; 2 p.m. on Sunday. \$25. @ Roxy's DOWNTOWN, 412 1/2 E. Douglas.

August: Osage County

Thu., Jan. 29 to Sun., Feb. 15
A darkly comedic play by Tracy Letts. It was the recipient of the 2008 Pulitzer Prize for Drama. Shows are 8 p.m. Thursdays-Saturdays and 7 p.m. Sundays. \$14 for adults, \$12 for seniors (60+), military and students @ Wichita Community Theatre, 258 N. Fountain.

Fri., Jan. 30

The Dead Martin Variety Hour

10 p.m. A twisted, monthly throwback to the days of variety shows. Featuring various local acts of all kinds, both good and bad, plus sketches, music, and recurring characters, hosted by undead crooner Dead Martin. \$10 plus two drink minimum. @ Roxy's DOWNTOWN, 412 1/2 E. Douglas.

ASTROPOOP! THE SKINNY ON YOUR WEEK

by Diviner Mme Zanzibird

Aries: (March 21 — April 19)

Week rating: F2

All you need to perk up is a new velour sweatshirt. This week: Don't let the bastards grind you down.

Taurus: (April 20 — May 20)

Week rating: F4

The time has come to adopt a cat. This week: Drink with a friend and listen to old country music.

Gemini: (May 21 — June 21)

Week rating: F3

Journalist Brian Williams will actually follow up on the news tip you left him last month. This week: Make sure everything you say is on the record.

Cancer: (June 22 — July 22)

Week rating: F5

Your Virgo friend will treat you to your favorite kind of donut on Thursday. This week: Reciprocate with their favorite kind of cake.

Leo: (July 23 — Aug. 22)

Week rating: F3

Your Facebook ads will show you things you desire but have never spoken of aloud. This week: Join a sailing club.

Virgo: (Aug. 23 — Sept. 22)

Week rating: F5

Most of your problems this week can be solved with cake. This week: Have a dance party with another driver while stopped for a red light.

Libra: (Sept. 23 — Oct. 23)

Week rating: F2

It's never too early to start freaking out about Valentine's Day. This week: Start price-comparing boxes of chocolates.

Scorpio: (Oct. 24 — Nov. 21)

Week rating: F4

These next few weeks will require more rolls of duct tape than usual. This week: Toss sprinkles of kindness everywhere you go.

Sagittarius: (Nov. 22 — Dec. 21)

Week rating: F3

You'll make a new friend while talking about the merits of Brussels sprouts. This week: Take a walk on the wild side.

Capricorn: (Dec. 22 — Jan. 19)

Week rating: F4

By this time next month, you will have four new pen pals. This week: Buy a hazelnut latte for the person in line behind you at Mead's.

Aquarius: (Jan. 20 — Feb. 18)

Week rating: F5

Happy birthday to you! You should buy yourself a new car. This week: Take your sweetheart for a spin.

Pisces: (Feb. 19 — March 20)

Week rating: F3

This is the best possible time to dye your hair orange. This week: Resemble the rainbow.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: I have a hard time believing that the immigrants we see at Home Depot are the best Mexico has to offer. Why can't we entice more of the cream of the crop of Mexicans to come up north? (Mexico has the richest man in the world, so someone has to be doing something right.) Are the laws just fucked up, or are these people better off staying? It couldn't hurt the other immigrants if we had more well-educated immigrants messing up our stereotypes.

— We Can't Do Better?

Dear Gabacho: Keep laughing at those Home



¡ASK A MEXICAN!

Depot wabs, because they're going to have the last *risa*. All immigrant groups do feature a couple of highly educated folks in their teeming masses, Mexicans included: entire swaths of Texas are now the playgrounds for the middle and upper classes of northern Mexico, mostly because they're fleeing the narco wars. And thousands of Mexicans get TN-1 visas every year. Besides, it's the dirty immigrants

that have always pushed this country forward, from the Pilgrims to the Irish to the Dreamers of today. If all we allowed into this country from the beginning of the Republic were well-educated immigrants, we'd be just like Japan — aging, crumbling and obsessed with tentacle porn.

As a kid, my grandmother always told me that Sonora was a beautiful place to live — that was, until people from southern Mexico began moving to Sonora. The *guachos*, she called them; she considered anyone hailing from south of Obregón a *guacho*. She had a serious dislike for anybody not from Sonora or Chihuahua. She said they had "piojos y lombrices" and spoke with funny accents (although I've realized people in Sonora are the ones who have accents). My grandfather considered Mexico like three different countries: North, Central and South. Can you please help me understand why the hate for *guachos*? I love the shit out of Jalisco, Puebla, Guerrero and even Chilangolandia. Also, why is it that in the rest of Mexico a *guacho* is a slam to a soldier, but in Sonora it's anyone from the South?
— Sonora y Sus Ojos Negros

Dear Sonora and Her Black Eyes: Regional rivalries are as much a part of the human experience as breathing, so you shouldn't be surprised at your *abuelita's* hate for the rest of us. And so is thinking up new ways to insult your rivals: While Sonora is a beautiful state, some residents have a Jalisco complex about them: they think their ancestors never intermixed with Indians. As a result, *guacho* (a term originally from Quechua, and meaning "bastard" — as in, someone with no mother — in almost all of South America) turned into an epithet in Sonora referring to any other Mexican, the thinking being that all other Mexicans were mestizos while *sonorenses* were pure-blooded Spaniards. But if you think your grandparents weren't getting it on with Yaquis, then you must also think flour tortillas are nothing more than water and paste (sorry, readers, but I don't know too many Sonoran jokes — they're not easy to make fun of like, say, Jalisco).

Jonesin' Crosswords "Freestylin'" — no theme, but big words everywhere.

by Matt Jones

ACROSS

- 1 Cartoon father of octuplets
- 4 Ironic nickname for a hairy guy
- 10 Taj Mahal's setting
- 14 Slides, handouts, etc. for a speaker's audience
- 16 Street ____ (rep)
- 17 Aquarium fish
- 18 Mecca trekker
- 19 "Huuuuuuuh?!"
- 20 Little toy, for instance?
- 21 Head honcho
- 24 Baseball and football star Sanders
- 25 London music producer Yoad ____ (reverses to something in the kitchen)
- 26 "Uncle!"
- 28 Art lovers
- 30 Shield behind a wheel
- 32 1994 hit off Live's album "Throwing Copper"
- 33 Is uncertain to, in a fancy tone
- 34 With "The," 2012 Jessica Biel thriller
- 35 "Community" actress ____ Nicole Brown
- 36 Share a facility
- 37 "Cold as Ice" and "Hot Blooded" group
- 39 Appeases, as hunger
- 40 Having a pH below 7
- 41 Heart link
- 43 Simple pretzel shapes
- 44 It folds in a chair
- 45 Place for December purchases
- 47 Some small businesses, for short
- 49 "Let me at 'em!"
- 53 Big earthenware jar

1	2	3	4	5	6	7	8	9	10	11	12	13
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47			48		49					50	51	52
53					54							
55					56						57	

- 54 1988 Bruce Hornsby hit, with "The"
- 55 "No can do, Dostoyevsky"
- 56 "The Two ____" (Martha Finley children's book)
- 57 Weightlifter's abbr.

DOWN

- 1 Mag that covers blue material (hidden in KAVNER)
- 2 Key lime, e.g.

- 3 Org. that's hosted Errol Flynn, Wayne Newton and Stephen Colbert
- 4 ____ salts
- 5 Follow up on ____
- 6 Image created before drinking?
- 7 Got the carpet all gross
- 8 Potatoes named for their state
- 9 Must-have
- 10 "Oh!" in Osnabruck
- 11 Tiny red salad item

LAST WEEK'S ANSWER

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

- 12 How you feel after a much-needed rest
- 13 Quality of some body tissues
- 15 Like some GPAs
- 21 He's often seen up late
- 22 In an ambiguous way
- 23 Light and dark ice cream flavor
- 25 Star of "Gimme a Break!"
- 27 All together, musically
- 29 Religious circles?
- 31 Rare blood type
- 34 Carla's surname on "Cheers"
- 36 Total assortment?
- 38 "Is this ____?"
- 42 French lane
- 46 Lord ____ Baratheon ("Game of Thrones" character) (anagram of ROSY)
- 48 Posed for pics
- 50 Company that merged with Time-Warner
- 51 Dollop
- 52 NFL gains

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"DeadBeat" from page 4

Screening curator Smith said that he was extremely passionate about the independent horror genre.

"It's my favorite genre," Smith said. "It comes down to, I want to see these movies, and not on my TV or on Video On Demand. I want a theater type situation so I can enjoy them with my friends."

Smith said that the screenings, which started in November, have been enjoying a good attendance.

This upcoming Sunday the DeadBeat Klub will screen Fred Dekker's 1986 cult favorite *Night of the Creeps*. The film follows a trio of college dweebs and a hardboiled homicide detective as they attempt to unravel a mysterious series of murders seemingly committed by the recently reanimated bodies of the dead.

Famous for its loving nods to horror films of the past, a sharp witted sense of humor and a tour-de-force performance by Tom Atkins as the haunted, curmudgeonly police detective, *Night of the Creeps* is the type of screening genre fans won't want to miss.

Screenings will continue with *A Girl Walks Home Alone After Dark* on Feb. 1, *Dark Summer* on Feb. 8, and *Ms. 45* on Feb. 22. Smith said he was hoping to show Spike Lee's *Da Sweet Blood of Jesus* on Feb. 15, though the rights to do so have not yet been confirmed. Feb. 28 will see the horror shenanigans begin even earlier with *The Walking Dead* screening parties before the films.

The DeadBeat Klub at John Barleycorn's is sponsored by Rue Morgue Magazine, Mathematics, Cavity Colors and Fright Rags.

DON'T ALL JOBS END IN HUMAN SACRIFICE?: Independent horror film *Starry Eyes* did a masterful job of horror storytelling on a small budget.



"Starry Eyes" from page 4

Snipes' score as the film played out. It is filled with simple synth rhythms of the John Carpenter school of horror film composition; while none of the passages have the instantly memorable hook of a Carpenter piece, they're more than capable mood setters as the film unspools on screen.

In contrast to near-cookie cutter big studio productions like *Annabelle*, *Ouija* and *Lady in Black: Angel of Death*, a film like *Starry Eyes* is a dark and twisted breath of fresh air. It isn't perfect, of course, but it doesn't have to be in order to achieve a lot in its running time. It makes do with what it has, the filmmakers, cast and crew utilizing their talents

to the best of their abilities to create a memorable, thought-provoking film.

And that is what *Starry Eyes* truly is, not just in comparison with the big studio productions, but in comparison with the seemingly endless waves of zombies, gore comedies, and would be exploitation throwbacks that are so prolific on the indie landscape. The relationship between fame's light and dark aspects is not a new topic, but it doesn't have to be if it's handled well, and Kolsch, Widmar and crew have done a great job here.

Starry Eyes, which screened at John Barleycorn's on Jan. 18, is currently available to watch via a number of services listed online at starryeyesfilm.com. It will be available on Blu-ray and DVD on Feb. 3.

"Sniper" from page 4

Kansas we've all had to have met a person like Kyle, whether it's by knowing those who've served in the military that are in our family, friends or maybe just a coworker. Even if you don't know anyone in the military, perhaps his accent is similar to someone we know.

Bradley Cooper's portrayal of Kyle inhibits these qualities exactly, as we see him go from a reckless rodeo cowboy to a trained U.S. Navy SEAL sniper who has to face the harshness of war as his first kill is taking down a child carrying a grenade towards a Marine patrol. His reputation builds with 160 confirmed kills, dubbing him "Legend" by fellow soldiers. It's no surprise that four tours of this kind of work have pushed this character to a case of post-traumatic stress disorder that makes it difficult to readjust to life back in America.

Naturally, opinions vary over whether or not Kyle can be called a hero (or whether the source material is even all that truthful), but the film portrays a less gung-ho look at the horrors of war and is willing to show just what makes PTSD-inducing images.

Director Clint Eastwood masterfully handles this task, thankfully utilizing the steady cam approach to bring the war scenes to light in a way that other war films have failed. After all, a good sniper must have a steady hand to hit the target.

American Sniper has deservedly gathered three Oscar nominations for the upcoming Academy Awards ceremony. If it doesn't win any of the awards, it doesn't matter. What matters is the impact it's made on the public who can find some sort of connection between themselves and this Chris Kyle. Eastwood has proved again that he can make a film that strikes powerful chords.

"Wine" from page 6

allowing it to breathe. Red wines need more air, so the bowl will be larger, while champagne glasses will have a small bowl, creating a smaller surface area, allowing it to retain carbonation. The rim should be smooth and thin, so as not to inhibit the wine flow. And lastly, the wine glass should be clear to observe color and the wine "legs," or droplets that form and appear on the side of your glass. Pouring my Toscana blend into a standard red wine glass gives the perfect surface area and vertical air space to enhance each of the blended ingredients, making it delightful to drink.

I can imagine you still shaking your head in disbelief. But here's a fun way to test this theory.

Select a red wine that you're familiar with and enjoy. Line up the following glasses in this order: a Styrofoam coffee cup, a short plastic glass, a martini glass (or similar shape), a tall thin glass or flute shape and a red wine glass with a fairly large bowl. Pour a full glass of your wine selection into the Styrofoam cup and taste, noting aroma, as well as taste. Next, pour from that cup into the plastic glass, making the same notes. Work your way down to the final red wine glass. What differences do you detect and how does the taste change from glass to glass?

I'm not suggesting you purchase a different glass for each type of wine; owning three styles will suffice. Start with a standard red that has a medium bowl with medium height. Next, add a tall, thin flute style for whites and sparklings (more on white glasses later). Round out the collection with a large, round bowl for heavy reds and pinots. If you're really in to drinking wine, varying your glasses will make a huge difference. If you're not yet much of a wine drinker, varying your glass will help you discover your particular taste and style.

Have fun testing this theory and let me know your results. And join me in singing, "It's all 'bout that glass, 'bout that glass."

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