

FREE
LIKE SPEECH

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Issue 21, Vol. 3 • Thursday, May 21, 2015

WEEKLY
EVERY THURSDAY

F5

*work like a farmer
party like a rock star*

>Amuse Bouche

New art show forgoes the gallery commission so long as the artists give that bit to charity. p.6

>The outrage of Jem

A middle aged man watches in horror as Hollywood sacrifices an icon for girls. p.3

>Ooops, sorry about that

We did a thing about the V.A. hospital that was entirely wrong, and now we eat our hat. p.2

>Bleeding fake chicken

Eraserhead is on the silver screen to confuse Wichita with singing radiator lady madness. p.4

>Cheap wine, not bad

A \$6 bottle of chardonnay is not the worst bottle you can find, and we explain why. p.8

Kansas remains corked

by Will Darrah
wdarrah@f5paper.com

The Kansas Senate on Friday, May 16, elected not to take up legislation to allow beer sales from chain stores, and it makes little difference.

To be sure, if any such laws were to pass they would disrupt the status quo. But for the serious drinker — that is, a serious drinker by quality not volume — it really will not make that much of difference.

Walmart is not going to be your go-to store for anything that is not mass produced. Walmart is not about to sell a beer with a cork in it anyway.

I already drive past bad liquor stores on the way to get to good liquor stores now.

Don't get me wrong — no liquor store should want Walmart selling beer, as they will lose a lot of big industry beer sales to it. As for the beer though, I buy 95% of my beer from Davis, R.J.'s and Goebel anyway and that is not going to change.

I enjoy my conversations with the clerks of these stores about beer and take their consideration seriously. They have gone out of their way to have the right beer and know a lot about what they carry.

When buying Bud Light, you might as well buy it at Walmart anyway. The current state law requires grocery and convenience stores to sell "3.2" beer — beer that is 3.2 percent alcohol by weight, or ABW. However, the industry actually measures alcohol content by volume, or ABV. Alcohol is less dense than water, meaning a given volume of water will weigh more than the same volume of alcohol. A 3.2 beer is about 4 percent alcohol by volume. "Normal" Bud Light is 4.2% ABV. 4% beer vs. 4.2% is not worth the special trip for

that extra 0.2%. If that alcohol was vodka, it'd be in a shot glass the size of a pencil eraser.

As for wine, same will likely be true: Jacobs and Groves will still dominate wine, and the bottle of white zin you take to that Christmas party will be grabbed

at the big box store. The point is that the stores that really excel and build a great selection will continue to do so even if there is grocery store selling beer across the street.

It is the bland guys that would get crushed by the Uncork Kansas changes to the law. If we really believe that a business should get special treatment by the law to justify its existence, then we need such laws. Alternatively, it might be nice to have a Trader Joe's or the likes in Wichita, but they would need to be able to sell the full courses — including vino — to open up shop in Kansas.

If there is one thing Walmart has taught the business world it is this: either you want to be the best or the cheapest, but nothing in between. There is no room for JC Penny between the discount store and Neiman Marcus. The same will someday be true for liquor stores. Today, many differentiate themselves by having the governor's special permission to sell booze, and those really need Kansas to remain corked. As for the ones who differentiate themselves by selection, quality or knowledge, they will thrive corked or not.



WILL DARRAH

V.A. gets a mea culpa, big time

by Bill Jenkins
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Whoa, Nellie! I really stepped in it with both feet two weeks ago. Even though I am just a lowly columnist and not a reporter, you'd think I'd at least get some facts before I sat down at the keyboard.

But I didn't, and I made a huge mistake: I gave out untruths and reasoned from them in a particularly egregious way. It was downright Brownbackian in its scope and falseness.

For those of you who missed it, I drove by the VA hospital near my house and looked over to see what the construction was all about. I was a bit chafed by being awakened many mornings at or around 7 in the morning by the sounds of heavy equipment backing up. My Angela Bassett didn't seem to be bothered by the beeping, but I was.

Anyway, I saw what appeared to be parking lot covers in the lots to the north of the VA buildings at the Dole Center. I remarked that the expenditure was the opposite of what was needed: a streamlined facility for immediate care and treatment of vets. Boy howdy, I couldn't have been more wrong.

It isn't like I haven't been wrong before. I got married once. But this time, it was driven home to me how far off I had been the very next day. Last Friday

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the *Wichita Eagle* printed an article laying out the particulars of the construction at the VA. Coincidence? Maybe, but in it the spokesperson for the Dole Center kicked my journalistic ass. Hard. Didn't mention me or even say the article was prompted by some monkey with a typewriter and too much time on his hands, but I certainly think that, with every justification, the article punted my posterior into next week.

How could anyone in his right mind criticize a new generator to keep things humming when one of our prairie storms knocks out the power. It will even be portable so that it could be moved to another site when there is a critical need for electricity.

What I had offhandedly called parking lot covers are actually solar panels, the article said. They are a part of President Obama's 2011 Green Building Initiative. While costing the Veterans

Administration a cool \$5 million, the panels will save, according to the article, up to \$200,000.

They will provide up to 1.6 kilowatts of power when working at peak efficiency.

My neighbor, an aeronautical engineer, says that he doubts that the panels will either pay for themselves in the 25 year projection or hold up to the wind and hail that we are all so familiar with. I am inclined to give the government planners the benefit of the doubt, but the panels will be the third thing I check (after my roof and car) after the next big hail.

The real centerpiece of the construction project is a patient care facility which will be organized into pods so that all of the types of patient treatment will be readily available in one location. This seems to me exactly what the Congress had in mind when, in the wake of the Phoenix revelations, they allotted large sums to cut waiting lists and streamline patient care. It sounds like a good use of funds.

The one time that I accompanied a friend into the VA, it seemed a labyrinth into which a client could disappear if not well guided. This will be a big improvement.

So I was wrong. Really wrong. Wrong — though not on a "Iran has weapons of

see "VA" page 11

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LEGAL MUMBO JUMBO

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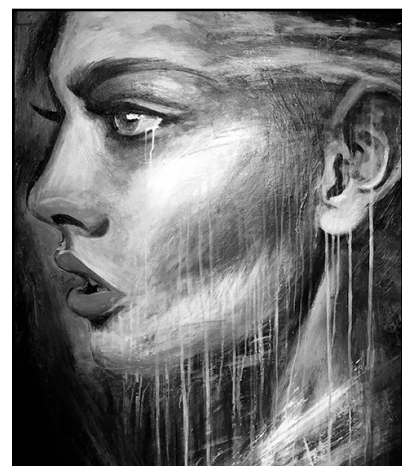
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ABOUT THE COVER



SNEAK PEEK: This is a detail from Wade Hampton's *The Fire Inside*, a painting that will be part of the items on sale at Amuse Bouche next Thursday and Friday. See p. 6 for more.

Mining childhoods for *Jem* will be a disaster

by Don Winsor
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I do not really give a crap about *Jem and The Holograms*. There is no doubt whatever about that. However, I have nothing against it, either. I am *Jem*-der neutral. The cartoon was an equal counterpart to the toy commercial cartoons of my childhood; all were poorly written and remembered as being better than they really were. *GI Joe*, *He-Man*, *Transformers*, *Thundercats*, *Silverhawks*, *BraveStarr*, *Max and the Wheeled Warriors*, *MASK*, *Challenge of the Go-Bots* and so forth were squarely aimed at boys; girls got *Jem* and *She-Ra*. *Jem* at least had going for it that she was an original creation and not aping a boy's line.

A number of girls I've known over the years have loved *Jem* with a passion, and thus I've picked up a bunch of *Jem* trivia. In 1999, just before DVDs were really the thing a sourced a full set of the *Jem* series on VHS from a seller on ebay for my girlfriend's birthday along with some home-packaged CDs of all of the music ever played on the show. Thus, I have seen a lot of *Jem* and find myself truly, truly, truly outraged, at least sympathetically outraged, over the upcoming live-action film adaptation of *Jem and the Holograms*.

Sometime around 1984, Sunbow Productions hired a woman named Christy Marx to create a series of 65 episodes around their new toyline. There was no story, no concept, only a set of dolls for two girl bands, a boy doll named "Rio" whom one presumes may have danced on the sand, a spacey character called Synergy and a Rockin' Roadster vehicle.

Marx created the entire plot of *Jem*, which is basically as follows: Jerrica Benton is the owner of Starlight Music but uses a holographic supercomputer built by her father to take on the persona of *Jem*, the lead singer of The Holograms. Her *Jem* persona is projected by her earrings; it's a hologram. (Yes, I know, but this wasn't meant for us. Suspend your disbelief for a moment.) The earrings can also project other holograms and she uses them to get out of all of the dangerous situations girl bands typically find themselves in.

The Holograms have two bands of enemies: The Misfits, whose songs are better, and later The Stingers, whom I think were moonlighting Dreadnoks from *GI Joe*.

Jerrica/*Jem* had a semi-androgynous purple haired boyfriend Lois Lane character in *Rio*; Marx added an evil manager

named Eric Raymond who handled the Misfits and wanted nothing more than to see *Jem* and the Holograms ... well, dead, it seemed.

Anyway, like it or lump it, it was a very imaginative and original concept which was one of the first mass market toylines that didn't treat girls like idiots without imagination. Most toys aimed at girls, to this point, had only stretched girls' imaginations to living in a dream house and acquiring possessions through your boyfriend Ken. *Jem* and the Holograms didn't need men, they were adult women making their way in the business.

Now, the film that's currently being made is about a girl who is found on YouTube and goes glam after a makeover from Juliette Lewis. No computer. No imagination. Just a bunch of girls in a band. I honestly think the horrid, abysmal *Josie and the Pussycats* film was as close to a *Jem* film as this.

I'd say this outrages me on a geekdom "And Then They Came For Me" level, but they already came for me. Michael Bay has made a series of incomprehensible, useless films based on the Transformers. The *GI Joe* films were closer to the mark, but still pretty awful. The *Masters of the Universe* film was... well, OK, I liked that, but that was made while the show was still around basically. (*Masters of the Universe* also spawned the "Masters of the Universe Power Tour" which is one of the best things that ever happened to children, besides the polio vaccine.) Even *Star Wars* was... well, refer to Simon Pegg's opening of season two of *Spaced* for the ceremonial burning of our collective childhood memories.

But all of these things at least gave their audiences credit for not being morons. For having the imagination and,

see "Jem" page 11



BY MIKE PIVONKA

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Movies::



CRAZY BABY: Henry (Jack Nance) inspects his offspring in *Eraserhead*.

The surreal *Eraserhead* comes to ICT

by Dan Kampling
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The year 1977 is cemented in film history with the releases of *Star Wars*, *Close Encounters of the Third Kind*, *Saturday Night Fever*, *Smokey and the Bandit* and *Annie Hall*. While all of these films enjoyed mainstream success and acclaim, there was another monumental film that left its mark in more ways than one. Audiences wouldn't have found it in their usual megaplexes nor would it be recognized by the Academy Awards. It became one of the cornerstones of the midnight movie circuit and the textbook example of surreal cinema. The film in question is David Lynch's directorial debut, *Eraserhead*, which will grace Wichita this upcoming weekend at the Palace Theatre as a part of the Return of the Cults series.

Eraserhead is a difficult film to describe with all of its disturbingly fantastic black and white imagery set against an industrial backdrop. As the case with most surreal cinema, it's a film experience and everyone will get something different out of it.

The plot — which is as vivid as a half-remembered nightmare — revolves around Henry (Jack Nance), an industrial worker, who discovers that he has fathered a mutant child with his always-angry girlfriend, Mary (Charlotte

see "*Eraserhead*" page 12



THE NEW MAX: English actor Tom Hardy (you may recall him as Bane from *The Dark Knight Rises*) replaces Mel Gibson as the title character, Max Rockatansky, and this time the character is significantly more mad.

Fury Road well worth taking

by Jeremy Webster
jwebster@f5paper.com

That *Mad Max: Fury Road* was going to be an adrenaline-rush vehicular monster mash of the first order looked to be fairly obvious from the eye-popping trailers invading theaters and the internet over the last several months.

That George Miller's long percolating return to the franchise that originally established him as an action director to be reckoned with would be so good, though, makes for the ultimate, gleeful surprise. Quite a surprise given his most recent efforts include the *Babe* and *Happy Feet* films.

Miller follows the logic of his 1981 entry *Mad Max 2: The Road Warrior*, crafting a film full of high-octane vehicle behemoths doing bone-crunching combat on dirt roads so red they put rural Oklahoma to shame.

If *The Road Warrior* was the pinnacle of

>SEE IT

Title: *Mad Max: Fury Road*

Rating: F5

Short review:

A brilliant, exuberant and wickedly smart return to this well-loved franchise.



PROPERLY LABELED: *Mad Max: Fury Road* literally depicts, well, road fury. Extended scenes of car chases, fights during car chases, character development during car chases, well ... you get it.

the vehicular combat B movie archetype, *Fury Road* — with its suicidal dive-bombing lunatics, attackers on long truck-mounted stalks and goons willing to spit high octane fuel into carburetors to get an extra boost of speed — is the very sun around which that world revolves.

Fury Road takes the entire concept of the road movie very literally in that 95 percent of the film is an extended chase punctuated with amazing, visually exuberant warfare. The fights are en route, most of the dialogue is en route, most of

the character development — save for one crucial scene for Max's character late in — is en route ... it's quite literally a chase movie.

But this vehicle-driven monstrosity has more than just gasoline in the tank. Miller's characterizations are as brash and larger than life than ever — you've got a lead villain named Immortan Joe whose breathing apparatus is fashioned in the style of a skull's grin, after all —

see "*Mad Max*" page 12

NowPlaying::

Showtimes are from Friday, May 22 to Thursday, May 28

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

- *Far from the Madding Crowd*
- *Poltergeist*
- *Tomorrowland*

>RETRO

- *Eraserhead (1977)*

>SNEAK PEEK

- *Aloha*
- *San Andreas*



OZ MEETS JETSONS: In *Tomorrowland*, opening this week, Britt Robertson stars as a teen who teams up with a former boy genius (George Clooney) to unearth the secrets of "Tomorrowland," an enigmatic location caught between time and space.

The Age of Adaline (PG-13)

Michiel Huisman, Blake Lively, Amanda Crew. Directed by Lee Toland Krieger. **Plot:** A young woman, born at the turn of 20th century, is rendered ageless after an accident. After years of a solitary life, she meets a man who might be worth losing her immortality for. **Genre:** Drama, Romance **13th Ave Warren Theatre:** 1:15, 4:15, 7:10, 9:50; **21st Street Warren Theatre:** 12:20, 4:05, 7:15 (No Fri, Thu), 10:10

Sneak

Aloha (PG-13)

Bradley Cooper, Rachel McAdams, Emma Stone. Directed by Cameron Crowe. **Plot:** A celebrated military contractor returns to the site of his greatest career triumphs and re-connects with a long-ago love while unexpectedly falling for the hard-charging Air Force watchdog assigned to him. **Genre:** Comedy, Drama, Romance **21st Street Warren Theatre:** 7 (Thu only)

American Sniper (R)

Bradley Cooper, Sienna Miller, Kyle Gallner. Directed by Clint Eastwood. **Plot:** A Navy SEAL sniper's pinpoint accuracy saves countless lives on the battlefield and turns him into a legend. Back home, however, he 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 man who sacrifices his mental health for his duty. **Palace Theatre West:** 1:10, 4:20, 7:20 with 10:15 Fri-Sat

Avengers: Age of Ultron (PG-13)

Robert Downey Jr., Chris Evans, Mark Ruffalo. Directed by Joss Whedon. **Plot:** When Tony Stark tries to jumpstart a dormant peacekeeping program, things go awry and it is up to the Avengers to stop the villainous Ultron from enacting his terrible plans. **Genre:** Action, Adventure, Sci-Fi, Thriller **Rating:** F3 **Short review:** Big on spectacle, wit and heart, but scarred by a weird inattentive-ness to plot coherence.

13th Ave Warren Theatre: 11:30 a.m., Noon, 3, 3:40, 6:45, 7:20, 10:15; **21st Street Warren Theatre:** Noon, 1:30, 3:20, 5, 6:45, 8:30, 10:05; **Derby Plaza Theatres:** 1:20, 4:15, 7, 9:55; **Movie Machine:** 12:30, 3:45, 6:25 (No Thu) with 9:15 Fri-Sat; **Starlite Drive-In:** (Screen 1) 11:40 daily; **Warren Oldtown:** 3 (No Tue, Thu), 6:30, 10 daily with Noon Sat-Mon

Do You Believe? (PG-13)

Mira Sorvino, Sean Astin, Alexa PenaVega. Directed by Jonathan M. Gunn. **Plot:** When a pastor is shaken by the visible faith of a street-corner preacher, he is reminded that true belief always requires action. **Genre:** Drama **Palace Theatre West:** 6:30, 9:05

Retro

Eraserhead (1977)

(Unrated) Jack Nance, Charlotte Stewart, Allen Joseph. Directed by David Lynch. **Plot:** Henry Spencer tries to survive his industrial environment, his angry girlfriend and the unbearable screams of his newly born mutant child. **Genre:** Drama, Horror, Mystery **Palace Theatre West:** Fri-Sat only: 6:45, 9, 11:05 p.m.

Ex Machina (R)

Alicia Vikander, Domhnall Gleeson, Oscar Isaac. Directed by Alex Garland. **Plot:** A young programmer participates in a breakthrough experiment in artificial intelligence by evaluating the human qualities of a breathtaking robot girl. **Genre:** Drama, Sci-Fi **Rating:** F5 **Short review:** A sci-fi film worthy of The Twilight Zone where a robot is given a final test of intelligence and its human-like abilities. **13th Ave Warren Theatre:** 1:10, 4:20, 7:10, 9:40

New This Week

Far from the Madding Crowd (PG-13)

Carey Mulligan, Matthias Schoenaerts, Michael Sheen. Directed by Thomas Vinterberg. **Plot:** In Victorian England, the independent and headstrong Bathsheba Everdene attracts three very different suitors. **Genre:** Drama **13th Ave Warren Theatre:** 11:30 a.m., 2:45, 6:15, 9:40

Plot: In Victorian England, the independent and headstrong Bathsheba Everdene attracts three very different suitors. **Genre:** Drama **13th Ave Warren Theatre:** 11:30 a.m., 2:45, 6:15, 9:40

Furious 7 (PG-13)

Vin Diesel, Paul Walker, Dwayne Johnson. Directed by James Wan. **Plot:** Deckard Shaw seeks revenge against Dominic Toretto and his family for the death of his brother. **Genre:** Action, Crime, Thriller **13th Ave Warren Theatre:** 12:30, 3:45, 7, 10:10; **21st Street Warren Theatre:** 12:20, 3:35, 6:45 (No Fri, Thu), 10; **Derby Plaza Theatres:** 1:20, 4:15, 7:15 with 10 Fri-Sat

Get Hard (R)

Will Ferrell, Kevin Hart, Alison Brie. Directed by Etan Cohen. **Plot:** When millionaire James King is nailed for fraud and bound for San Quentin, he turns to Darnell Lewis to prep him to go behind bars. **Genre:** Comedy **Rating:** F1 **Short review:** An unpleasant premise with inappropriate jokes leaves one puzzled as to why this was made. **Starlite Drive-In:** (Screen 2) 1 a.m. Fri-Sun

Home (PG)

Jim Parsons, Rihanna, Steve Martin. Directed by Tim Johnson. **Plot:** Oh, an alien on the run from his own people, lands on Earth and makes friends with the adventurous Tip, who is on a quest of her own. **Genre:** Animation, Adventure, Comedy, Family, Fantasy, Sci-Fi **Rating:** F3 **Short review:** Another "funny for the kids, tedious for the adults" Dreamworks offering. **13th Ave Warren Theatre:** 1:40, 4:10; **21st Street Warren Theatre:** 1, 6:50 (No Fri)

Hot Pursuit (PG-13)

Reese Witherspoon, Sofia Vergara, Matthew Del Negro. Directed by Anne Fletcher. **Plot:** An uptight and by-the-book cop tries to protect the outgoing widow of a drug boss as they race through Texas pursued by crooked cops and murderous gunmen. **Genre:** Action, Comedy **Rating:** F1

Short review: An unfunny, shrill blemish on the resumes of Witherspoon and Vergara. **13th Ave Warren Theatre:** 2:10, 4:45, 7:15, 9:45; **21st Street Warren Theatre:** 2:15, 4:45, 7:20 (No Fri), 9:55 (No Fri); **Derby Plaza Theatres:** 1:40, 3:50, 7:10, 9:20; **Starlite Drive-In:** (Screen 2) 11:20 daily

It Follows (R)

Maika Monroe, Keir Gilchrist, Olivia Luccardi. Directed by David Robert Mitchell. **Plot:** After a young girl gets involved in a sexual confrontation, she is followed by an unknown force. **Genre:** Horror **Rating:** F4 **Short review:** A smart, dread-filled exploration of sexuality and promiscuity turned back on itself as a curse. **Palace Theatre West:** 1:20, 3:50, 6:15, 8:45 with 11 Fri-Sat

Kingsman: The Secret Service (R)

Colin Firth, Taron Egerton, Samuel L. Jackson. Directed by Matthew Vaughn. **Plot:** A spy organization recruits an unrefined, but promising street kid into the agency's ultra-competitive training program just as a global threat emerges from a twisted tech genius. **Genre:** Action, Adventure, Comedy, Crime **Rating:** F4 **Short review:** A wicked-sharp, explosive update/homage/parody of spy films that more than excels on its own over-the-top merits. **Palace Theatre West:** 1:35, 4:30, 7:30 with 10:20 Fri-Sat

Little Boy (PG-13)

Jakob Salvati, Emily Watson, David Henrie. Directed by Alejandro Monteverde. **Plot:** An 8-year-old boy is willing to do whatever it takes to end World War II so he can bring his father home. **Genre:** Comedy, Drama, War **Palace Theatre West:** 1:10, 3:40

The Longest Ride (PG-13)

Scott Eastwood, Britt Robertson, Alan Alda. Directed by George Tillman Jr. **Plot:** The lives of a young couple intertwine with a much older man as he reflects back on a lost love while he's trapped in an automobile crash. **Genre:** Drama, Romance **Palace Theatre West:** 1, 4, 6:45, 9:25 with 10:45 Fri-Sat

Mad Max: Fury Road (R)

Tom Hardy, Charlize Theron, Nicholas Hoult. Directed by George Miller. **Plot:** In a post-apocalyptic world, Max teams up with a mysterious woman to survive. **Genre:** Action, Adventure, Thriller **Rating:** F5 **Short review:** A brilliant, exuberant and wickedly smart return to this well-loved franchise. **13th Ave Warren Theatre:** 12:30 (3D), 1, 1:50, 3:30 (3D), 4, 5, 6:30 (3D), 7, 8:15, 9:30 (3D), 10; **21st Street Warren Theatre:** 12:10 (3D), 1:05, 2:30, 3:15 (3D), 4:05, 5:30, 6:15 (3D), 7:05, 8:30, 9:15 (3D), 10:05; **Derby Plaza Theatres:** 1:35, 4:15, 7:15, 9:55; **Movie Machine:** 12:45, 3:40, 6:35 with 9:15 Fri-Sat; **Warren Oldtown:** 3:30 (No Tue, Thu), 3:45 (No Tue, Thu), 6:45, 7, 9:50, 10 daily with Noon, 12:45 Sat-Mon **Starlite Drive-In:** (Screen 2) 9 daily

McFarland, USA (PG)

Kevin Costner, Maria Bello, Morgan Saylor. Directed by Niki Caro. **see "Movies" page 11**

Amuse Bouche to meld art, food and percussion

by Stephanie Garcia
sgarcia@f5paper.com

I have been involved in organizing art shows in the last year or so, and it has dismayed me at how much artists have to pay out of pocket or have a huge chunk of their profits taken, just to share their art with the public. (This is not a diss on any galleries, as I know they have to cover their costs for rent, installation, utilities, clean-up, taxes, etc.) I started thinking of different ways to showcase artists so this wouldn't be the case though.

Earlier this year I came up with the idea to gather a group of artists and do a show where there would be no down-payment on their part. The catch was that they would donate a percentage to a local charity — an amount that they could write off on their taxes and yet still a low-enough number that they wouldn't have to raise their prices so much that this Wichita audience would still be willing to throw down some cash. I asked 12 of Wichita's best known artists — Christopher Gulick, Dustin Parker, Ian Walker Stewart, Kent Williams, Lisa Rundstrom, Luke Swearingen, Marc Bosworth, Melissa Slates, Nicolette Perez, Patrick Duegaw, Robert Bulp and Wade Hampton — and each of them quickly agreed to my offer.

With this amazing group of artists intact, I wanted to make this more than just the average art show. I turned to Tanya Tandoc of Tanya's Soup Kitchen, and I asked if she would be willing to gather celebrity chefs in town to offer a tasting of some of their best to add to this event. She was instantly on board and started recruiting artists of the culinary variety. Jason Febres of Taste & See, Louis Foreman of Louis' Rose Hill Cafe, Mara Garza and Mario Quiroz of Molino's, Matteo Taha of Bella Luna, and more have eagerly jumped in.

A prime goal of this event was to benefit a charitable organization that all of our Wichita community would be supportive of, and that organization is Rainbows United.

Rainbows was founded in



COURTESY PHOTO

CLASSY: This piece by Luke Swearingen will be amongst the items for sale at Amuse Busch next weekend.

1972 as a developmental training center for children with severe, multiple disabilities who were ineligible for special education services provided through the public schools. Rainbows provides center-based, community-based and home-based service options for young children with special needs. Service components added in the past decade include hearing and vision specialty services, respite care for individuals across their life span, case management services,

autism waiver services, supported family living, foster care for children with special needs, outpatient therapies and therapeutic child care.

Where was the best venue to show off and feature all these amazing artists and chefs, all in the name of raising money for Rainbows? The answer is Botanica, The Wichita Gardens. Fortunately, Botanica had an opening for us on the date we had chosen and so generously offered to host this event. They

are opening their grounds and their beautiful Lotus Hall for this fundraiser.

But something was still missing. If we are going to tantalize all the senses with visuals, touches, smells and tastes, this better include some sound. So I hit up Luke Swearingen, a local percussionist who used to play with the Wichita Symphony Orchestra. He gathered together four other local percussionists — Kim Garey, Mark Lewis, Matt Maholland and Troy Olsen — who play together under the name of Samba Groove, offering a calypso/jazz sound that is so very unique for Wichita.

From this has come the event "Amuse Bouche: A Taste of Wichita's Finest." What started as a little venture to showcase some amazing art has emerged as an even more amazing evening that will feature some of Wichita's finest artists, chefs and musicians — all in the name of supporting one of Wichita's finest charities, Rainbows United.

This special event takes place on Thursday, May 28, 6:30-10 p.m., at Botanica, 701 Amidon. Ticket cost is \$100 per person (\$80 is tax deductible) and includes: heavy hors d'oeuvres from 6:30-7:30 p.m.; wine and beer; a meet-and-greet with the chefs, artists and musicians; live music from 8-10 p.m.; and access to the gardens. In addition, 20% of all art purchased goes directly to Rainbows United and is tax deductible.

There is limited availability, so please reserve your tickets early to be included as our guest. Tickets can be purchased through <http://rainbowsunited.org/pages/amusebouche> or by calling (316) 558-3406.

In addition to this private preview show, the art will be on display on Friday, May 29, 5-9 p.m.; this is a free Final Friday show and open to the public, offering access to the gardens that evening as well. 20% of all art purchased goes directly to Rainbows United and is tax deductible, on this evening also. Family friendly, offering free donuts from the Donut Whole, so stop by before hitting the River Fest!

>DO IT

What: Amuse Bouche

When: Thursday, May 28, 6:30-10 p.m.

Where: Botanica, 701 N. Amidon

Why: To raise money for Rainbows United

How much: \$100 (\$80 is tax deductible)

>SEE IT

What: Amuse Bouche, Final Friday

When: Friday, May 29, 5-9 p.m.

Where: Botanica, 701 N. Amidon

How much: Free

LiveMusic::

>GET LISTED

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

Thu., May 21

Ray Nicodemus
6 p.m. to 8 p.m.
@ Carriage Factory Art Gallery, 128 E. Sixth, Newton.

Early Bird Jazz Series: Skinny Trinity; First to Leave
6 p.m. Must be 21. \$3. @ The Brickyard, 129 N. Rock Island.

Jazz on the Rox: Jason Whitmore Quartet
8 p.m. Must be 21. \$10. @ Roxy's Downtown, 412 1/2 E. Douglas.

"It's Almost The Weekend" Open Jam
8 p.m. Must be 21. @ The Elbow Room, 1507 E. Pawnee.

Abram Shook; The Expeditioners; Postboy
9 p.m. Must be 21. \$5. @ Lucky's Everyday, 1217 E. Douglas.

Clover; The Serpent Overlord; Librium
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Fri., May 22

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

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

Val Gault
7 p.m. Must be 21. @ Scotch & Sirloin, 5325 E. Kellogg.

Nikki Modelmogg
8 p.m. \$5. @ Artichoke Sandwich Bar, 811 N. Broadway.

Nipse Hustle
8 p.m. \$25 - \$100. @ The Cotillion, 11120 W. Kellogg.

The Friendliest Ghost
8 p.m. \$5 suggested donation. @ The Donut Whole, 1720 E. Douglas.

Friendly Skeletons; Francis Moss
8 p.m. \$5. @ Air House Venue, 7230 E. 29th St. N.

Lip Survis
9 p.m. Must be 21. \$3. @ Jerry's Bar and Grill, 630 N. Robin.

XV; Astronot Dreamers
9 p.m. Must be 21. \$15. @ Rock Island Live, 101 N. Rock Island.

Jenny Wood and The Watchers
9 p.m. Must be 21. \$5. @ Shamrock Lounge, 1724 W. Douglas.

Joe Buck Yourself; Ghost Town Strays
9 p.m. Must be 21. \$5. @ The Elbow Room, 1507 E. Pawnee.

Trita; Hello Morning; Deathblack Flowers
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Sat., May 23

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

Laura Doeden
7 p.m. Must be 21. @ Scotch & Sirloin, 5325 E. Kellogg.

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

Sunshine the Bunny
8 p.m. Must be 21. @ Oeno Wine Bar, 330 N. Mead, Ste. 100.

Domestic Drone; Animal Parade; Photowives
8 p.m. All ages. Free. @ Iron Octohouse, 1742 S. Palisade.

Aces and 8s
9 p.m. Must be 21. \$3. @ Jerry's Bar and Grill, 630 N. Robin.

Mystic Circus
9 p.m. Must be 21. \$10. @ Lizard Lounge, 300 S. Greenwich.



GRAND RE-RE-REOPENING:
The Haymakers (pictured) and Comfort Revue will kick off the reopening of the newly re-designed John Barleycorn's, 608 E. Douglas, on Thursday, May 28.

COURTESY PHOTO

Snowchild; The TiTs
9 p.m. Must be 21. \$5. @ Rock Island Live, 101 N. Rock Island.

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

Big Red Horse; Absalom; Out of My Head
9 p.m. Must be 21. \$5. @ The Elbow Room, 1507 E. Pawnee.

Ashes of the Armada; Somber Arrows; iGODSHU
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Sun., May 24

Choices Tour 2015: E-40; Stevie Stone
8 p.m. All ages. \$21.50 - \$25. @ The Cotillion, 11120 W. Kellogg.

Kiel Grove
8 p.m. Must be 21. @ The Elbow Room, 1507 E. Pawnee.

Tue., May 26

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

Miss Massive Snowflake; The Calm; MJ12
8 p.m. Must be 21. \$5. @ The Elbow Room, 1507 E. Pawnee.

Lewelheds; Soul Captives; Sun Bones
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

Thu., May 28

Early Bird Jazz Series: Small Container Ensemble
6 p.m. Must be 21. \$3. @ The Brickyard, 129 N. Rock Island.

Steve Miller Band; Kara Hesse
7 p.m. \$55 - \$110. @ Hartman Arena, 8151 N. Hartman Arena Dr, Park City.

Open Jam with Jennifer Westwood and the Handsome Devils
8 p.m. Must be 21. @ The Elbow Room, 1507 E. Pawnee.

Haymakers; Comfort Revue
9 p.m. Must be 21. \$5. @ John Barleycorn's, 608 E. Douglas.

Colonel Gibber
10 p.m. Must be 21. @ Kirby's Beer Store, 3227 E. 17th.

COME EXPLORE REALITY

Much more going on than meets the eye.

A lecture with International Speaker and Christian Science Practitioner, Mark Swinney.

Admission is FREE.

Explore Botanica following the lecture.

like and follow us on facebook
www.facebook.com/markswinneybotanicalecture

Sponsored by Second Church of Christ, Scientist, Wichita www.ChristianScienceWichita.com
For more information, call the Christian Science Reading Room at 316.262.7864

All are welcome!

Sunday, June 14

2pm

Botanica
701 Amidon St.
Wichita, KS 67203

Cheap wine doesn't have to mean bad wine

by Vickie Kline
vkline@f5paper.com

What makes a cheap wine taste cheap? Have you ever pondered this question? I have on many occasions and decided it was time to find the truth.

The first step in my research was to locate the least expensive bottle of wine possible and compare it to a finer wine. I walked the aisles of the liquor store and looked down. The least known, least expensive wines are usually on the bottom shelf, unless they happen to cost less because they are on clearance or discounted to move. I found Boone's Farm for \$4, but come on ... been there, done that and don't need to ever taste that again. The next price level was at \$6, so I selected this simple, straightforward 2013 Canyon Road Chardonnay. Nothing fancy about the label and no extravagant description. So far there's still nothing to tell me this should be categorized as cheap other than the price.

There are three things that drive up the price of wine: oak, time and terroir. (Terroir being the natural environment in which a particular wine is produced, including factors such as soil and climate.) Following is a brief insight for each.

Wine growers and producers know that aging wine in new oak barrels allows them to increase the price because it improves the taste by adding oak flavors. These barrels also allow oxygen to permeate and decrease the intensity of tannins, making the wine smoother. Oak increases the price of wine because the barrels themselves are expensive too. An 80-year old oak tree will only produce two barrels, with French barrels costing twice as much as American. The increased price to the consumer is about \$2 to \$4 dollars more per bottle.

Many times we've heard the saying, "The older a wine, the better." This mainly pertains to reds, but it's important to understand what time does for any wine. Aging brings a balance between sugar and acidity while enhancing the fruit flavors. This is what makes the wine taste smooth. There is added cost in this process because aging takes up space and delays profits. It's common to add \$1 per year for aging.

Great-tasting wine begins in the vineyard and is a result



>DRINK IT

Who: Canyon Road Winery

What: 2013 Chardonnay

Where: California

Why: Cheap can still taste good

How much: \$6

see "Cheap" page 11



PHOTO COURTESY GASTON RINGS

ANOTHER SWEET DEAL: Panela is evaporated sugarcane juice, put into molds and then boiled down to a solid, shown here being made in Columbia, but available all over the rest of the world.

Oh, sweet panela

The even-more raw sugar brings a gentle sweetness.

by Don Winsor
dwinsor@f5paper.com

As I've been exploring the vast world of Melbourne's coffee scene, I've run into many, many things that are commonplace here but haven't yet made their way to America. The predominant one is something I overlooked until it was pointed out to me by a barista who'd been to America recently. Our sugar technology is, apparently, lacking.

Australians have no snobbery whatsoever about adding milk or sugar to their coffee — as is right. Different coffees taste better different ways — certain beans lend themselves to espresso, some to a filter brew, and some just don't taste right without a bit of milk and/or sugar. Variety is key and individual taste rules over all here.

When it comes to sweetening their coffee, Aussies led the way in the use of raw sugar, but that was years ago. Now, the order of the day — and the standard item

you see almost everywhere — is panela sugar.

The "raw sugar" we primarily use in the United States is usually either of the turbinado or demerara varieties. It is (mostly) less refined than the processed, bleached white sugars which were ubiquitous years ago, but still involves — especially in mass production — a fair amount of processing and industrial production.

Panela was originally conceived as an easy means of transporting large amounts of sugar. It's basically evaporated sugarcane juice, without additives or other processing. Shortly after it went into use, it was recognized as a cheaper, healthier and much more accessible sweetener than other forms of sugar. Panela is available in large blocks, in liquid form or granulated, but what you'll see in every cafe in Melbourne is granulated panela on the table.

Baristas explain that the sweetness of raw and refined sugar has something of an acidity that panela doesn't. Coffees left to sit

for any length of time with other sweeteners tend to change in flavor due to additives or issues with the sugar; panela offers a clean, gentle sweetness which doesn't overpower or alter the composition of the flavor of espresso. Sweetening a cold brew with panela produces a far better tasting result and shelf life than other sweeteners.

It's also cheaper, easier to produce and easier to transport. Colombia and Venezuela are the world's leading exporters of the stuff, though northern Australian sugarcane growers are beginning to work with it as well considering the volume of the demand from Australia's urban coffee culture.

Panela is only just becoming available in the United States, in useful form anyway, but will certainly begin to infiltrate through our cafes soon. Most of what I can find on Amazon right now is in blocks or is simply "raw sugar" labeled as panela, but I'm sure you can find the real stuff if you look.

As for me, I'm bringing back a couple of jars from Melbourne. 🐾



DON WINSOR

Events::

>GET LISTED

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

ARTS

Ongoing

Exhibition: Japanese Woodblock Prints

Until Sun., June 7
@ Wichita Center for the Arts, 9112 E. Central.

Exhibition: "Bridging Art and Science featuring Wildlife Art" by The Independent School Visual Arts Students

Until Sun., June 21
The students' art pieces use various media and methods from scratch art to acrylics. Many of the student artists have won state and national acclaim for their art. The student artists were honored to create their own vision of wildlife for display that corresponds with Exploration Place's national traveling exhibit, Wildlife Rescue. \$9.50 GA, \$8 for seniors, \$6 for children. @ Exploration Place, 300 N. McLean Blvd.

Exhibition: "Mod Rags from Teensville" - Teenage Style of the 1960's

Until Sun., May 31
This exhibit features men's and women's clothing and accessories from the 1960s sold in Wichita boutiques. \$5 for adults, \$2 for children 6-12. @ Wichita - Sedgwick County Historical Museum, 204 S. Main.

Exhibition: Special Art Exhibit featuring George Bellis

Until Sun., March 20
George F. Bellis (1865-1956) worked Wichita at the turn of the century, where he created stage sets for use at the Toler Auditorium. @ Wichita - Sedgwick County Historical Museum, 204 S. Main.

Exhibition: "Flower Child" by Cathy Fiorelli

Until Tue., May 26
Featuring new paintings by Cathy Fiorelli. Also featuring Ceramics by Gary Lincoln. @ Gallery XII, 412 E. Douglas.

Exhibition: "Arrangements" by Bill Goffrier and Richard Davies

Until Fri., May 22
@ Bob Schwan Studios, 111 S. Ellis.

Exhibition: "Photographs of the Century" by James Mitchell

Until Sat., May 23
In the extended Balcony Gallery @ CityArts, 334 N. Mead.

Exhibition: "Primary Colors" by Ginny Young

Until Sat., May 23
Paintings by Ginny Young in the Balcony Gallery. @ CityArts, 334 N. Mead.

Exhibition: "Fourth District 2015 Congressional Art Competition"

Until Sat., May 23
Exhibit sponsored by the office of congressman Mike Pompeo. In the Main Gallery and Main Hall Gallery. @ CityArts, 334 N. Mead.

Exhibition: "Disassemblance" by Darren Morawitz

Until Sat., May 23
Oil paintings by the artist in the Boardroom Gallery. @ CityArts, 334 N. Mead.

Exhibition: "Sculpture and Oil on Canvas" by Greg Johnson

Until Tue., May 26
Featuring art by Greg Johnson, Charles Leonard and Gregory Walker (in the former 3D studio space). @ Eaton Place, 517 E. Douglas.

Exhibition: Laurie Mitchell

Until Sat., May 23
@ Mead Street Gallery and Gifts, 121 N. Mead, Ste. 107.

Exhibition: "Day Dreaming" by Sally Shisler, Lindy Wiese, Christopher Ward

Until Sat., May 23
Sally Shisler, the main featured artist, is new to HUE Gallery. She is a multiple-award winning palette knife painter from Orlando, Florida, and known as

one of the best in her field. @ Hue Gallery, 430 S. Commerce, Ste 200.

Exhibition: "New Projection Relief Works" by Christopher Gulick

Until Sat., May 23
@ Reuben Saunders Gallery at Artworks, 7724 E. Central.

Exhibition: Eco-Fashion Exhibit

Until Sun., May 24
Featuring designs by local designers. @ TISSU Sewing Studio, 3700 E. Douglas Ave #59.

Exhibition: "Open and Closed" BFA Graduate Exhibition by Rhonda Davis and Michael Fisher

Until Fri., May 29
@ WSU Shift Space Gallery, 416 S. Commerce.

Exhibition: "Earth Elements" by Pam Sullivan and Chris Wolf Edmunds

Until Fri., June 26
@ Fiber Studio, 418 S. Commerce.

Fri., May 22

Reception: INSTALL 5.15-

6 p.m. to 9 p.m.
Open house, featuring the following artists: Mike Miller, Ed Langston, Linnebur and Miller, Sarah Stewart, Ian Walker Stewart, Christopher Gulick, Chiyoko Myose, Mark S. Walker, Tara Hufford Walker. @ Vertigo 232 Gallery, 232 N. Market.

Fri., May 29

Exhibition: "Travels" by Adam Crispin

Fri., May 29 to Tue., June 23
Adam Crispin's landscapes in watercolor are moment specific to the journeys of his life. Each image has a captured time and place; each represents both the timelessness of nature and, as humans, our limited passages through its wilderness. @ Reverie Coffee Roasters, 2611 E. Douglas.

Reception: Amuse Bouche "A Taste of Wichita's Finest"

5 p.m. to 9 p.m.
Free and open to the public, including access to the gardens, May's Final Friday featured artists include: Christopher Gulick, Dustin Parker, Ian Walker Stewart, Kent Williams, Lisa Rundstrom, Luke Swearingen, Marc Bosworth, Melissa Slates, Nicolette Perez, Patrick Duegaw, Robert Bupp and Wade Hampton. 20% of all art sold goes directly to benefit Rainbows United! @ Botanica, 701 Amidon.

Reception: May Final Friday

6 p.m. to 9 p.m.
Join us for May's Final Friday ICT at Reverie, where we are celebrating the art opening for Adam Crispin's watercolor show "Travels". Live music around 7 p.m. performed by Author. During the reception, step right outside our front door for delicious vegan food by Kind Kravings. @ Reverie Coffee Roasters, 2611 E. Douglas.

Reception: May Final Friday

6 p.m. to 10 p.m.
Fun, bright, happy watercolor paintings by Jami Moore will be on display. @ Visual Fusion, 623 W. Douglas.

Reception: "Open and Closed" BFA Graduate Exhibition by Rhonda Davis and Michael Fisher

6 p.m. to 9 p.m.
@ WSU Shift Space Gallery, 416 S. Commerce.

Reception: INSTALL 5.15-

6 p.m. to 10 p.m.
Final Friday reception, featuring the following artists: Mike Miller, Ed Langston, Linnebur and Miller, Sarah Stewart, Ian Walker Stewart, Christopher Gulick, Chiyoko Myose, Mark S. Walker, Tara Hufford Walker. @ Vertigo 232 Gallery, 232 N. Market.

ARTS: CALL FOR ENTRIES

Ongoing

13th annual Tallgrass Film Festival

Until Wed., July 8
Tallgrass Film Association is taking submissions for the 13th annual Tallgrass Film Festival, Oct. 14-18. Cash prizes awarded for \$500, \$100 and \$2,500 for the Stubbornly Independent Gala Winner. Deadline for submissions is July 8. Find out more about fees, program categories, and more at <http://tallgrassfilmfest.com/>. @ Tallgrass Film Festival, 212 N. Market.

VS. A Live Art Battle

Until Fri., May 29
WCFTA is hosting a live painting competition featuring 12 quality artists selected to participate. The first two rounds each include 20 minutes of live painting by 6 of the artists. The crowd will vote by placing one of their People's Choice chips in the box of their favorite artist during each round. The final 20 minute round will feature the top two artists vying to become the People's Choice Champion. The winner of Vs. will receive gallery space for an exhibition Aug. 28 - Oct. 18, which includes a Final Friday. Submission form is available at wcfta.com Deadline is May 29. @ Wichita Center for the Arts, 9112 E. Central.

Douglas Design District's 2nd Saturday Artisan Market

Until Thu., Oct. 1
A Douglas Design District open air marketplace featuring regionally made goods and finds. Held monthly through October in conjunction with 2nd Saturday deals and promotions offered throughout local businesses all along Douglas Ave. Artists interested in the opportunity to exhibit and sell at the marketplace please email to info@theworkroom-wichita.com. @ The Workroom, 150 N. Cleveland.

FILM

Thu., May 21

2015 Classic Film Series: Sunset Boulevard
7 p.m. \$5 GA, \$4 Students, Seniors and Military. @ The Orpheum Theatre, 200 N. Broadway.

Beauty is Embarrassing

7 p.m. \$15 GA, \$10 Students. @ Wichita Center for the Arts, 9112 E. Central.

Sat., May 23

Taste of Cinema

8 p.m. In cooperation with Tallgrass Film Festival we are presenting a unique event. Specially curated short films paired with 6 wines from Wheat State Wine Co. Doors open at 8 p.m. and screening starts at sunset. Includes a unique wine glass and gourmet popcorn. Must be 21. \$15. @ Wheat State Wine Co., 23622 Springhill Farm Dr., Winfield.

FOOD & DRINK

Sun., May 24

Food Trucks at the Fountains

10 a.m. to 2:30 p.m.
Join some of Wichita's favorite food trucks for an afternoon of delicious homemade specials and live music at the beautiful WaterWalk Pavilion. Trucks involved so far: B.S. Sandwhich Press, Cake Face Bake Shop & Deli, Hopperoni Express, Let'm Eat Brats, The Flying Stove, & Ginger Lily Boutique. Outdoor Yoga starts at 10 a.m. followed by food service starting at 11:30. @ WaterWalk Place, 515 S. Main.

Wed., May 27

Vegan Wednesday

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

NATURE

Fri., May 22

Planetary Weather

9 p.m. Earth experiences some pretty extreme weather. Wait until you learn what the weather is like on some of the other planets in our solar system. Visitors will observe the Moon, Venus, and Jupiter or Saturn through a large telescope and hear a typical weather forecast for that object during the program. \$6 for adults, \$4 for children. @ Lake Afton Public Observatory, MacArthur Road and 247th St. W., Goddard.

Sat., May 23

Fear Buster Challenge: opening weekend of "Goose Bumps! The Science of Fear"

Sat., May 23 to Sun., May 24
Overcome some common fears with special activities throughout the museum. Complete a Challenge Card with accomplishments and win a prize. Take the plunge in a dunk tank and learn water safety. Strut your stuff and try new dance moves, then join a flash

mob. Walk through a narrow tunnel before the walls collapse. Recite your favorite poem or speech in front of a crowd. Discover how geometry plays a part in creating a friendly clown. Find out how to properly interact with dogs and pet a pooch. Ride to the top of a bucket truck. Nibble on strange foods, pass around a shock ball and more. Included in general museum admission, free for members. @ Exploration Place, 300 N. McLean Blvd.

Planetary Weather

9 p.m. Visitors will observe the Moon, Venus and Jupiter or Saturn through a large telescope and hear a typical weather forecast for that object during the program. \$6 for adults, \$4 for children. @ Lake Afton Public Observatory, MacArthur Road and 247th St. W., Goddard.

SPECIAL

Ongoing

Exhibition: "Victorian Mourning Traditions - Home Funeral"

Until Sun., May 31
\$5 for adults, \$2 for children ages 6 - 12. @ Wichita - Sedgwick County Historical Museum, 204 S. Main.

Sat., May 23

Exhibition: Goose Bumps! The Science of Fear

Sat., May 23 to Sun., Sept. 6
Face your fears and test your response to common fears, such as falling, animals and loud noises, through interactive challenges in a safe environment. Transport yourself into the animal kingdom and see how fight or flight responses are important for survival. Enter the Fear Lab and discover how the brain processes this universal emotion. General museum admission. @ Exploration Place, 300 N. McLean Blvd.

Wed., May 27

Lincoln Heights Village Farmers' Market

7 a.m. to 10 a.m.
@ Lincoln Heights Village, 4701-4737 E. Douglas.

Thu., May 28

Amuse Bouche: The Private Preview of "A Taste of Wichita's Finest"

6:30 p.m. to 10 p.m.
Spend an evening with some of Wichita's finest chefs, artists and percussionists in this fundraiser for Rainbows United. Featured chefs include: Jackie Keefer of Lotus Leaf Cafe, Jason Febres of Taste & See, Louis Foreman of Louis' Rose Hill Cafe, Mara Garcia & Mario Quiroz of Molino's, Matteo Taha of Bella Luna, Tanya Tandoc of Tanya's Soup Kitchen, and more! Featured artists include: Christopher Gulick, Dustin Parker, Ian Walker Stewart, Kent Williams, Lisa Rundstrom, Luke Swearingen, Marc Bosworth, Melissa Slates, Nicolette Perez, Patrick Duegaw, Robert Bupp and Wade Hampton. Featured percussionists include: Kim Garey, Luke Swearingen, Mark Lewis, Matt Maholland and Troy Olsen. Must be 21. \$100 per person. @ Botanica, 701 Amidon.

THEATER & DANCE

Fri., May 22

The Big Bang

8 p.m. Featuring Kyle Vespestad and John Bates with piano accompaniment by Rich Bruhn. These two "characters" play a variety of historical characters in this musical comedy. THE BIG BANG is the absolutely hysterical semi-historical possible mega-production of us and the history of the universe, from creation to the present, and all set to clever, hilarious and sometimes "jaw-dropping" musical numbers! The house opens at 6:30 p.m. for catered dinner, drinks and appetizers from our house menu. Drinks are served from 6:30 until the close of the show. Advance reservations are strongly suggested and are required for Dinner and Show. All dinners are plated and brought to your seat by our superb wait staff. Show starts at 8 p.m. Must be 21. \$25/Show only, \$40 Dinner and Show. @ Roxy's Downtown, 412 1/2 E. Douglas.

Sat., May 23

The Big Bang

8 p.m. (See description above.) @ 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: F4
You will have a moment of inspiration while vacuuming the living room.
This week: Rattle some cages.

Taurus: (April 20 — May 20)
Week rating: F5
A birthday trip to Taos will cheer you up.
This week: Ski with the worst of them.

Gemini: (May 21 — June 21)
Week rating: F4
This week will be a literal roller coaster for you.
This week: Give a four-leaf clover to someone you love.

Cancer: (June 22 — July 22)
Week rating: F2
In 17 days, you will be on a bus to New Jersey.
This week: Play with your train set and relax.

Leo: (July 23 — Aug. 22)
Week rating: F3
Close only counts in horse shoes and hand grenades.
This week: Ride the relevant news wave and start selling "candy-ass" candies and prayer candles.

Virgo: (Aug. 23 — Sept. 22)
Week rating: F3
God will close a door, but then open two windows and a fire escape for you.
This week: Take a ski trip with your Taurus friend.

Libra: (Sept. 23 — Oct. 23)
Week rating: F5
You'll be thrilled when you sell your old 1980s boom box for \$150 on Etsy.
This week: Throw away your old Rolodex.

Scorpio: (Oct. 24 — Nov. 21)
Week rating: F2
Apologies are for weenies. Double-down for the win!
This week: Don't treat your mail carrier to brownies; give her a giant iced coffee.

Sagittarius: (Nov. 22 — Dec. 21) |
Week rating: F5
You will arrive at the Donut Whole just in time to score the last of your favorite donut.
This week: Re-read Cannery Row for fun.

Capricorn: (Dec. 22 — Jan. 19)
Week rating: F3
You will rock the entire neighborhood with the new boom box you found online.
This week: Create a sculpture using old phone books and Mod Podge.

Aquarius: (Jan. 20 — Feb. 18)
Week rating: F4
It is your destiny to find a fluffy-wuffy ickie kitten from the Humane Society today.
This week: Bond with your new kitty.

Pisces: (Feb. 19 — March 20)
Week rating: F3
You will score major Kid Points for showing your mom how to use Instagram.
This week: Sign up for ninja lessons.

¡Ask a Mexican!

by Gustavo Arellano
themexican@f5paper.com

Dear Mexican: Why do white people love Marco Rubio and cry at his speeches? Rubio was in my town selling his vision for America mierda to his gaba-cho constituency, and they drank it up like Tía's fresh jamaica. They laughed, they cried, they wondered why we Mexicans can't get behind the Great Brown Hope. Do we know Rubio even talks to the kitchen help and wait staff when he's finished talking at banquets? "Oh, my God! He's so inspiring!" **FUCK THAT.**

— Mark Blondie



¡ASK A MEXICAN!

Dear Pocho: The great thing about your *pregunta* was that you attached a tweet of some PR hack essentially ejaculating while tweeting that Rubio was "speaking to Spanish-speaking employees post-fundraiser." Hell, Democratic politicians in the Southwest have given shout-outs to the help during their speeches for years now, but you don't see Dems freaking out about it, mostly because they realized Mexicans were humans long ago. I won't elaborate too much on why Mexicans don't like Rubio here — go find my *columna* in the *Guardian* from last month for a more thorough explanation; the Mexican promises that essay WON'T give you a

pain in the gulliver — but why gabachos like Rubio is easy: they think he's their brown bullet to make more Mexicans conservatives. The more interesting trend I find is what you pointed out: how *gabachos* try to shame Mexicans into liking Rubio, just like they've used Clarence Thomas and Ben Carson into claiming liberal African-American voters who don't appreciate them are traitors to the Race. Only in America do *gabachos* have the audacity to tell minorities they're not minority enough because they don't embrace a token — and if you don't believe me, witness the campaign to make Carlos Mencia, a likeable person.

Hello, Mexican! My wife and I are gabachos living in a 99% Hispanic neighborhood. We are very tolerant folks and actually chose where we live because of its diversity (lots of people of every type — long story). Unfortunately, our immedi-

ate neighbors are putting us in an awkward situation. One neighbor has four pit bulls tethered in his back yard and they bark loudly ALL THE TIME (whether he is home or not). They never go inside his home; just stay outside and bark. The other neighbor has a boomin' system in his car and loves to sit in his driveway at the end of his day and clean the car while BLASTING gangsta rap. (I'm not kidding; this rattles the dishes in our cabinets!) Normally this wouldn't be a problem, but we work out of our house and the incessant noise greatly affects our ability to converse with clients over the phone.

I'm totally understanding of the need to be loud every now and again, but not so much when it comes to blatant disregard for neighbors. Do you have

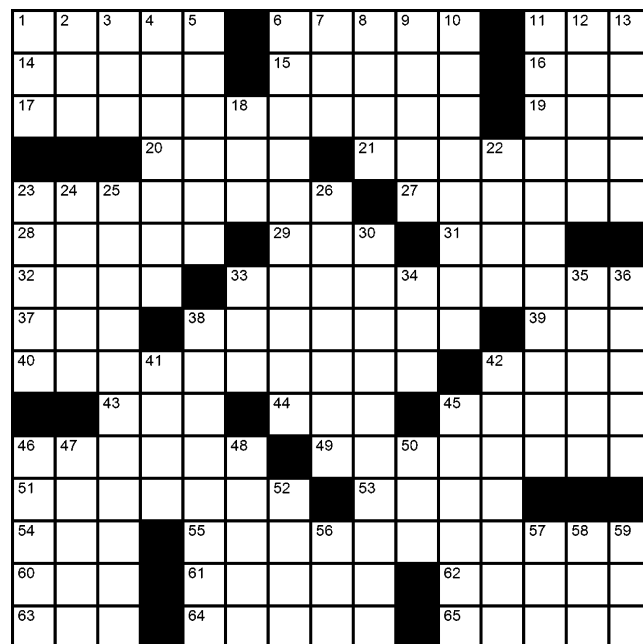
see "Mexican" page 11

Jonesin' Crosswords "My TV is Broken" — so I'll do this puzzle instead.

by Matt Jones

ACROSS

- 1 Long stories
- 6 Bridge support beams
- 11 "I'm not feelin' it"
- 14 Communications officer on 49-Across
- 15 Not at all
- 16 Tatyana of "The Fresh Prince of Bel-Air"
- 17 Manhattan area where punk rock took off
- 19 Drug dropped in the '60s
- 20 "Girls" creator/star Dunham
- 21 Rap's ___ Boys
- 23 Come together
- 27 Pirates' stashes
- 28 Seek water with a divining rod
- 29 Birthplace of Robert Burns
- 31 "___ Ho" ("Slumdog Millionaire" showstopper)
- 32 Turns brown, maybe
- 33 Obstruction in the night
- 37 Pinky, for one
- 38 More reptilian, in a way
- 39 Common Market inits.
- 40 Besting
- 42 Prefix on the farm
- 43 By way of
- 44 Tooth doc's deg.
- 45 Broadcast studio alert
- 46 "Northern Exposure" setting
- 49 See 14-Across
- 51 "The Misanthrope" playwright
- 53 "Suits you to ___"
- 54 "The Family Circus" cartoonist Keane
- 55 What some goggles provide
- 60 "Able was I ___ I saw Elba"
- 61 Choice of words
- 62 Home of the Burj Khalifa
- 63 "Curious George" author H.A. ___



- 64 Hits with snowballs
- 65 Splitsville

DOWN

- 1 Grafton whose works are in letters
- 2 "That's it!"
- 3 "Gloomy" guy
- 4 Naive
- 5 Damsel in distress's cry
- 6 Out to lunch
- 7 7'7" center Manute ___
- 8 Obsessive whaler of fiction
- 9 Man of many synonyms
- 10 It accrues with unsavory language
- 11 Bottle handy with fish and chips
- 12 Borden's spokesbovine
- 13 Lies low
- 18 Bach's "Mass ___ Minor"
- 22 Body wash, e.g.
- 23 Build on
- 24 "Just ___ know ..."
- 25 High school in a series of

LAST WEEK'S ANSWER



- 1980s-'90s novels
- 26 They're closed, don't you see?
- 30 Puts back
- 33 Biol., e.g.
- 34 "___ + Cat" (PBS Kids show)
- 35 Chill-causing
- 36 "Put ___ in it!"
- 38 Stunned
- 41 Emphatic exclamation, in Ecuador
- 42 Gets in on the deal
- 45 Tater Tots brand
- 46 Color in "America the Beautiful"
- 47 Longest river in France
- 48 Get up
- 50 Off-road goer, briefly
- 52 Equal, in Cannes
- 56 Driver's lic. figure
- 57 Basketball Hall of Fame coach Hank
- 58 Lifeboat mover
- 59 Tiny complaint

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Sneak

San Andreas (PG-13)
 Dwayne Johnson, Carla Gugino, Alexandra Daddario. Directed by Brad Peyton.
Plot: In the aftermath of a massive earthquake in California, a rescue-chopper pilot makes a dangerous journey across the state in order to rescue his estranged daughter.
Genre: Action, Drama, Thriller
21st Street Warren Theatre: 7 (Thu only);
Movie Machine: 7 (Thu only)

The SpongeBob Movie: Sponge Out of Water (PG)

Antonio Banderas, Frankie Muniz, Clancy Brown. Directed by Paul Tibbitt.
Plot: SpongeBob goes on a quest to discover a stolen recipe that takes him to our dimension, our world, where he tangles with a pirate.
Genre: Animation, Adventure, Comedy, Family
Palace Theatre West: 1:20, 3:45, 6:15, 8:30

New This Week

Tomorrowland (PG)
 George Clooney, Britt Robertson, Hugh Laurie. Directed by Brad Bird.
Plot: Bound by a shared destiny, a teen bursting with scientific curiosity and a former boy-genius inventor embark on a mission to unearth the secrets of a place somewhere in time and space that exists in their collective memory.
Genre: Action, Adventure, Mystery, Sci-Fi
13th Ave Warren Theatre: 11:50 a.m., 1:30, 4:30, 7:45, 3, 6:15, 9:30, 12:20, 3:30, 6:45, 10; **21st Street Warren Theatre:** Noon, 12:30 (IMAX), 2, 3:15, 3:45 (IMAX), 5:10, 6:30, 7 (IMAX), 8:20, 9:40, 10:15 (IMAX); **Derby Plaza Theatres:** 1:15, 4:05, 7, 9:50; **Movie Machine:** 1, 3:50, 6:45 with 9:30 Fri-Sat; **Starlite Drive-In:** (Screen 1) 9:05 daily; **Warren Oldtown:** 3 (No Tue, Thu), 7, 10 daily with 12:30 Sat-Mon

Where Hope Grows (PG-13)
 Danica McKellar, William Zabka, Kerr Smith. Directed by Chris Dowling.
Plot: A self-destructive former pro baseball player is given a serious lesson in living life with courage when he befriends a grocery store clerk with Down syndrome.
Genre: Drama
21st Street Warren Theatre: 1:45, 4:30, 7:10, 9:45

Woman in Gold (PG-13)
 Helen Mirren, Ryan Reynolds, Daniel Brühl. Directed by Simon Curtis.
Plot: Maria Altmann, an octogenarian Jewish refugee, takes on the government to recover artwork she believes rightfully belongs to her family.
Genre: Drama
13th Ave Warren Theatre: 2:30, 5:15, 8

"Movies" from page 5
Plot: A cross country coach in a small California town transforms a team of athletes into championship contenders.
Genre: Drama
Palace Theatre West: 1:05, 3:55, 6:45 (no Fri-Sat), 9:30 (no Fri-Sat) with 10:45 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
Palace Theatre West: 1:15, 3:40, 6, 8:30

Paul Blart: Mall Cop 2 (PG)
 Kevin James, Raini Rodriguez, Eduardo Verástegui. Directed by Andy Fickman.
Plot: Paul Blart takes a vacation from guarding his mall and heads to Vegas with his teenage daughter before she goes to college.
Genre: Action, Comedy
13th Ave Warren Theatre: 6:40, 9:50; **21st Street Warren Theatre:** 4, 9:30 (No Fri); **Starlite Drive-In:** (Screen 1) 2:05 a.m. Fri-Sun

Pitch Perfect 2 (PG-13)
 Anna Kendrick, Rebel Wilson, Hailee Steinfeld. Directed by Elizabeth Banks.
Plot: After a humiliating command performance at Lincoln Center, the Barden Bellas enter an international competition that no American group has ever won in order to regain their status and right to perform.
Genre: Comedy, Music
21st Street Warren Theatre: 12:20, 1:10, 2:10, 3:20, 4:10, 5:10, 6:20 (No Fri), 7:10, 8:10, 9:20 (No Fri), 10:10; **Derby Plaza Theatres:** 1:30, 4:10, 7:10, 9:45; **Movie Machine:** 1:15, 4:10, 6:50 with 9:35 Fri-Sat; **Warren Oldtown:** 3:15 (No Tue, Thu), 3:45 (No Tue, Thu), 6:30, 7:30, 9:40, 10:20 daily with 12:15, 12:45 Sat-Mon; **13th Ave Warren Theatre:** 12:45, 1:15, 2, 3:45, 4:15, 5, 6:40, 7:15, 8, 9:45, 10:15

New This Week

Poltergeist (PG-13)
 Sam Rockwell, Rosemarie DeWitt, Jared Harris. Directed by Gil Kenan.
Plot: A family whose suburban home is haunted by evil forces must come together to rescue their youngest daughter after the apparitions take her captive.
Genre: Horror, Thriller
13th Ave Warren Theatre: 11:40 a.m., 1:10, 2:10, 3:50 (3D), 4:50, 6:30 (3D), 7:30, 9:10, 10:10; **Derby Plaza Theatres:** 1:40, 7:05, 3:50 (3D) with 9:15 (3D) Fri-Sat; **Movie Machine:** 1:30, 7, 4 with 9:30 Fri-Sat; **Warren Oldtown:** 4 (3D) (No Tue, Thu), 7:30 (3D), 10:10 daily with 12:30 Sat-Mon
21st Street Warren Theatre: 12:50, 1:45, 3:40, 4:30, 6:25 (3D), 7:15, 9 (3D), 10

Megatron, but in the end the good guys would win and the nerdy girl would take off her glasses and somehow be magically beautiful.

As Werner Herzog said recently on Twitter, "No, I do not want to watch any more movies about *teenage* vampires, werewolves, zombies, or anything, really, involving *teenagers*."

So, fans of *Jem and The Holograms*, we feel your pain. I even think they're doing worse by you than they've done by us — if a *Star Wars* trailer had looked this bad, there may have actually been an armed uprising. We have had our childhoods mined for franchise gold for a couple of decades now, to the point that the snake is beginning to eat its tail and we're getting reboots of the reboots. There's only one thing you can do about it: don't go. Don't watch it on Netflix, don't watch it out of morbid curiosity. Buy the DVDs and be truly outraged in your own homes.

Canyon Road Chardonnay at \$6. This wine is "partially barrel fermented," which means it spends only a short time in oak barrels. This reduces the cost because it is not aged in oak and gets to the market more quickly. The label mentions only California and no region, which helps keep cost down due to no specific terroir. In tasting, there is very little aroma and a prominent taste of sugar because the fruit has not had time to develop and the acidity is not in balance with the sugar content. This is not the best Chardonnay I've tasted, and certainly not the worst. All things considered, it is perfectly acceptable at \$6 per bottle.

So, when wine shopping, one can expect higher prices for earlier years and a name-brand terroir. But, save yourself some money by looking at the bottom shelf for those less expensive brands. Although, I'll say again, walk right on past the Boone's Farm.

hand, maybe nobody even read my piece of crap opinion and F5 is destined for the bottom of the gerbil cage.

There you go. I feel better. I still may not be able to sleep late because of the back up warnings from the heavy equipment, but I will have a clearer conscience.

See, Governor Sam, I was wrong, I apologized and it didn't kill me. Now you.

"Plough with the oxen you have" bullshit. If you bought into your neighborhood not knowing that Mexican dogs bark a lot, that cholos like to blast music (and don't forget the *comadres* cranking up Marco Antonio Solís to 11 every Saturday morning), and that Mexicans also work out of their houses (where do you think bathtub cheese comes from?), I'm marking you as a gentrifier who deserves no pity. Your only solace is that other gentrifying *pendejos* will no doubt also move into the neighborhood, and all those loud Mexicans you complain about will be gone in five years. Congrats on being the Cortés of the barrio!

"Jem" from page 3

yes, suspension of disbelief that allowed us as kids to accept the wild and convoluted premises of the stories.

Now, audiences do not get that much credit. Perhaps this has to do with the destructive effect of the Children's Television Act, which stated that a certain percentage of all children's TV be educational. If you tune into kid's TV today, a great deal of it is just... kids, in school. Maybe one of them is a mermaid, but they're just... kids in school. I can't imagine me, as a kid, having ever given a crap about other kids in school; I saw that every cursed day of my elementary school life.

If they'd rebooted *Transformers* the same way, it would've been a bunch of guys who built fighting robots in a club at school while learning the true meaning of friendship. The guys from the rival school would've built their battlebot

"Cheap" from page 8

of terroir. Certain grapes grow best in certain areas according to whether they are warm climate or cool climate grapes. Also, the best vineyards are those where the vines struggle to produce. You've most likely heard the saying that personal struggle builds character? Well, that holds true for grapes, as well. Those that are more difficult to grow are the ones that end up having the most flavor. Growers also force the vines to produce less grapes to pack more flavor into each one. As the terroir becomes more precise, the price will increase by \$5 per bottle. For example, a general wine from California may cost \$12, while a bottle from Sonoma will be \$17, and one specifically from the Russian River Valley will be \$22.

Knowing what makes a wine more expensive helps me evaluate this 2013

"VA" from page 2

mass destruction" scale, but still wrong. And I apologize. Mea culpa. I'm not sure if I ever had any credibility, but now I may be completely unbelievable. I can only hope that my article reminded the VA and government in general to make information available, especially to clients and folks in the neighborhood. On the other

"Mexican" from page 10

any suggestions for addressing the problem without my being shot by gangsta-man or alienating my pit bull-loving neighbor? I want to avoid having them see this as a white-on-brown thing; it's more of a "I live right next to you and you are ruining my life by your inconsideration" thing. Or is it just *con estos bueyes hay que arar*? ANY suggestion would be greatly appreciated.

— ¡Yo Estoy Como Perro en Barrio Ajeno!
 Dear I'm Like a Dog in a Strange Neighborhood: Don't give me this

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ALL ARE WELCOME.

"Mad Max" from page 4

but they're all extremely well-written and believable given Miller's universe of near-cartoonish misanthropy.

First and foremost is Imperator Furiosa (Charlize Theron), a former road warrior under the dictatorial Immortan Joe (Hugh Keays-Byrne) who, incensed at her warlord's designation of a number of women as property — "breeders" — rather than human beings, steals them away in a semi tanker truck geared up for full-on warfare in hopes of reaching a green land she remembers from childhood stories. Fighting for the lives of these women and for personal redemption, a titanic amount of the film's success is directly due to this character and Theron's exquisite performance in the role.

Tom Hardy fills the shoulder pad-equipped jacket and leg brace worn by the now disgraced Mel Gibson in the series' three previous entries as a new interpretation of "Mad" Max Rockatansky for a new decade and generation. This new interpretation of the character will likely be the most controversial facet in this new film as far as original trilogy fans are concerned, and not entirely because there's a new face and voice in the suit.

Originally, the "Mad" in "Mad Max" was seemingly more representative of an emotional state. Initially a *Punisher*-esque figure who became a vengeful road warrior fighting post-apocalypse road gangs after one killed his wife and child, this new outing presents him as going literally insane from his years in the wastelands, suffering hallucinations and fugues, resorting to feeding on mutant lizards when not afraid that the little girl of his dreams and nightmares is stalking him in the waking world.

This evolution — combined with a different actor — leads to a very different, much more haunted character. Gone is Gibson's overly confident and handsome mug, replaced with a wild-eyed, paranoid wasteland survivor with a ferocious violent streak. Physically and psychologically, Hardy's interpretation is one of desperate survivalism approaching the verge of complete breakdown. Within that veneer lies a paladin in search of a



WOMAN POWER: Charlize Theron steals the show as Imperator Furiosa, a woman hell bent on freeing other women that a warlord has turned into property.

quest only to find he still can't trust society — or himself *in* society — enough to stick with it.

This will turn some fan cranks the wrong way as it makes Max seem less a protagonist and more a reactant — and yet, it fits the series' general model. In all the previous films, Max has been, to some degree, a common man who happens to find himself immersed in very uncommon situations populated by far more vibrant personalities. What Miller dares to do in this entry that he didn't do in the others is give his hero a more debilitating weakness from the get-go and, while it makes the hero less epic, it succeeds at making him more human.

As for criticism solely surrounding the fact that it's not Mel Gibson anymore... well, it seems the world has moved on just fine with occasional new faces for James Bond, Batman, Superman, Doctor Who and even Bruce Banner in the recent spate of Marvel films. Things change. If it makes you feel better, remember Gibson has a history of hardcore antisemitism and get on with life.

Miller's themes and social commentary are just as loud and in your face as

the vehicular combat as he pits Max and Furiosa against Joe's world, which slams viewers in the face with major representations of a number of today's social issues. Sure, Joe considers his breeder-wives nothing more than baby-creation machines to serve at his leisure, but he also populates the world with a cadre of women whose sole purpose is to spend their days hooked up to a human variation of bovine milking machines, producing milk for him and his family to gulp up at their leisure. Is it any wonder that the whiny little assholes in the "Mens' Rights Advocacy" groups have targeted this film for their vitriol?

There are little things here and there that will be picked on by people of various inclinations. The occasional digital effect that doesn't look perfect. The fact that the eponymous hero of the film barely speaks in the first half of the film. The film's in-your-face criticism of gender and religious issues.

Regardless, the overall product Miller and crew have produced is a staggering achievement that easily stands shoulder-to-shoulder with *The Road Warrior* before it and, in some ways, even surpasses it. 🐉

"Eraserhead" from page 4

Stewart), who does not want to hear the child's screams. He keeps bowls of water in his dresser drawers and watches a lady in a radiator sing about finding happiness in heaven. Worms are delivered in designer boxes and rain from the sky. Suicide is contemplated. Heads become disembodied. It is an odd movie, to put it mildly.

While the film is built around the imagery, the sound design is another contributing factor to the film's effect on the audience.

It took Lynch over five years to fully complete the film, which somewhat explains its erratic nature. Not only did *Eraserhead* jumpstart the career of David

Lynch, but inspired other filmmakers like Tim Burton and David Fincher to manifest their bizarre imagery to mainstream audiences.

While other films in the Return of the Cults series have been from a wide range of definitions of what one might call "cult classics," *Eraserhead* is the epitome of a film that built a huge but inarguably narrow and devout following.

Opportunities for surreal cinema such as this don't come around that often and the chance to experience *Eraserhead* in a theater is not one to pass over.

What's truly the best part of seeing a film of this nature is a public setting is seeing the looks on people's faces when the literally unexplainable occurs. 🐉

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