

Wooden Nickel CD of the Week



\$11.99

ASKING ALEXANDRIA From Death to Destiny

The third studio album by English metalcore band Asking Alexandria gets fists in the air with piercing screams, amped melodies and electronic grooves. *From Death to Destiny* contains dark anthemic bangers that are great for fans of Mötley Crüe, Guns N' Roses, Slipknot and Korn. Available at all Wooden Nickel locations for \$11.99.

TOP SELLERS @

WOODEN NICKEL (Week ending 8/11/13)

TW	LW	ARTIST/Album
1	1	FIVE FINGER DEATH PUNCH <i>The Wrong Side of Heaven ...</i>
2	2	CIVIL WARS <i>Civil Wars</i>
3	4	BUDDY GUY <i>Rhythm & Blues</i>
4	5	ASKING ALEXANDRIA <i>From Death to Destiny</i>
5	-	WASHED OUT <i>Paracosm</i>
6	8	VOLBEAT <i>Outlaw Gentlemen & Shady Ladies</i>
7	-	LUKE BRYAN <i>Crash My Party</i>
8	10	THE WINERY DOGS <i>The Winery Dogs</i>
9	3	NEWSTED <i>Heavy Metal Music</i>
10	-	COHEED AND CAMBRIA <i>The Aftermath</i>

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Run the Jewels

Run the Jewels

Unlike a certain Jay-Z album I could mention, the latest collaborative effort from El-P and Killer Mike has no intention of favoring fans who own a product the artist endorses. Quite the contrary: the Brooklyn-Atlanta duo, under the moniker of Run the Jewels, have released their eponymous debut for anybody to download for free on the Fool's Gold website. Even with some artists' inclinations to embrace the digital landscape as a distribution medium, it's still easy, and almost natural, to think that anything given away for free these days usually reflects the quality of the work. What's important is that in terms of artistic sincerity, Jay-Z's good intentions exclusively towards Samsung users have nothing on Run the Jewels.

To provide some contextual background to the formation of Run the Jewels, El-P and Killer Mike both released critically successful solo albums last year which proved underground hip-hop is alive and thumping. While Mike's *R.A.P. Music* is the first official collaboration where El-P provided a complimentary production to Mike's politically incendiary lyrics, this Run the Jewels project consolidates and solidifies their strengths. Over the course of a mere 33 minutes, El-P and Mike celebrate what they accomplished last year by working even harder.

Given how this album carries a certain victory-lap attitude, the substance within *Run the Jewels* isn't supposed to be of the same caliber as something like *R.A.P. Music* or *Cancer 4 Cure*. However, anyone with a sense of humor can deduce that this is a sincere, yet comical effort. You won't find political discourse on the same level as Mike's "Reagan" track, but rather, you'll hear challenges against Jay-Z and Kanye West's *Watch the Throne* collaboration on "Sea Legs." Nor will you find a spastic club banger with the same intensity as *R.A.P.*'s "Big Beast," but you will likely agree that *RTJ*'s 10 tracks maintain a consistent level of high energy.

There are comparisons that can be drawn between *Run the Jewels* and *Watch the Throne*, but the fact of the matter is, both duos cater to audiences of differing tastes while they coexist in the same genre. The latter duo celebrates wealth and hedonism while satirically gloating about their spoils. The former would rather have you enjoy over-the-top violence with ironic sexual themes, as exemplified by Prince Paul's seductively goofy appearance in "Twin Hype Back": "I got your glass of Beefeater / I got a brand new deck of Uno cards / ... How about I pick you up on my brand new Segway?" In terms of artistic integrity, which would you rather hear: *Watch the Throne* or *Run the Jewels*? (Colin McCallister)

Teenage Guitar

Force Fields at Home

Here we have a side project from Robert Pollard, another solo effort under a pseudonym that distinguishes this album from his standard Todd Tobias-accompanied solo albums. The one man band "uses old instruments," as the liner notes indicate, while also making use of "Zube Tube Jr. (The Ultimate Cosmic Sound Machine)," "Pedals, Devices and Such" and "Various Methods of Nonsense." It is played and recorded nearly entirely by Pollard, with the exception of one bass part and two drum parts on the entire full-length record.

Even for Pollard, known to stretch the limits of songwriting with wordplay, lyrically-driven changes and structures that pack a non-linear progression into two- or three-minute bursts, this is a wacky album. It's an album for fans who know Pollard's work well and love what he does - that, or for hipsters who assume the stranger a record is, the better it is. Pollard records on an old 90s-era multitrack recorder for *Force Fields*. The results are as raw, interesting and unusual as you might imagine an artist who's written nearly 2,000 published songs is capable of.

Highlights of side one include "Current Pressings, Colors and Styles," which follows the atmospheric "Come See the Supermoon" with a spacey riff punctuated by an even snare beat, bursting into guitar crescendo and ending abruptly. It's as close as Pollard gets to pop on side one. "Strangers for a Better Society" is one of the most interesting tracks lyrically, as it seems to call out politicians "Dodg-



Spins

BACKTRACKS

Joni Mitchell

Court and Spark (1974)

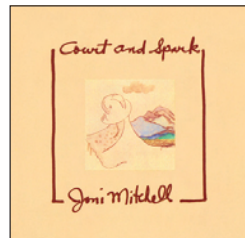
Canadian folk singer Joni Mitchell (born Roberta Joan Anderson) took some time off after her fifth album to compose what may be the greatest compilation of music she ever produced. Although a tad melodramatic, Mitchell enlisted a pool of talent (Robbie Robertson, Graham Nash, David Crosby) to begin her transition from straight folk to a smoother jazz-folk-rock.

The title track opens the record with fundamental jazz piano and light guitars. Mitchell's voice, it should be noted, is an instrument itself. "Help Me" may be her most recognizable song and has a power fute and saxophone. The fute also shows up in "Free Man in Paris," a track that picks up the pace of the record. "People's Parties" has a great acoustic guitar arrangement, and Mitchell showcases her vocal range from high to low in this one. It flows right into "Same Situation," an introspective track that quietly disappears behind a modest string arrangement.

Side two has a different vibe with more woodwind and brass, and her songwriting feels more descriptive. It's a breezier side with the exquisite "Just Like This Train" and the harmony-infused "Raised on Robbery" which is one of my favorite tracks on the album. The final song is "Twisted," a track that takes elements from each of the previous 10 tracks and blends a little humor, jazz, folk, blues and the clever (almost cynical) lyrics of Mitchell. It also features a little Cheech & Chong if you really pay attention.

Mitchell has released 13 more albums since *Court and Spark*, the latest one being *Shine* from 2007. Although semi-retired from the industry she stays relevant yet sometimes misunderstood with her political thoughts as well as the controversial Morgellons syndrome that she suffers from. Mitchell will be 70 in November.

Fun Fact: Led Zeppelin's "Going To California" was supposedly about Jimmy Page's infatuation with Mitchell. (Dennis Donahue)



ing pointed questions / Just to always please us ... With the soft fist of intelligence / Delivered to the spot."

"Peter Pan Can" is sloppy sort-of-jangle-pop early on side two, and includes the lines "I don't like robot music" and "I don't dig your national anthems." What follows continues the weirdness, a dialogue between "Non Factual Alice" and "Prime Time Eddie" in the piano piece "Alice and Eddie (Fabulous Child Actors)." In the song, Pollard does for the piano what Daniel Johnston does for the guitar.

"Gymnasium Politics" has an interesting vocal refrain/outro with Pollard accompanying himself on multiple vocal tracks, as he's done before on *Alien Lanes*. As one moves through side two, it's hard not to get in the spirit of the album. This is clearly an artist who enjoys the act of creation, and isn't releasing the work with any sort of concern for what people will say about it.

Essentially, *Force Fields at Home* is a wonderfully strange album that will appeal to Bob Pollard die-hards. If you're a Guided By Voices fan who likes it when Pollard gets weird, this is the record for you. (Steve Henn)

Steve Gunn

Time Off

Steve Gunn's *Time Off* is like a mixed drink, maybe a scotch and soda, on the front porch after a long day at work with crisp fall air, alcohol warming the belly and a stupid smirk on your face as the stoned-out acoustic grooves wash over you. I say stoned-out, but I'm not sure if Steve Gunn was actually high when he wrote and recorded these songs. That's a presumption I should be careful throwing around, but think of albums like The Grateful Dead's *Workingman's Dead*, Fairport Convention's *Liege and Lief* and even Red Red Meat's *Bunny Gets Paid*. These weren't just strumming exercises for the campfire



Continued on page 16

Story of the Year	Oct. 8	Bogart's	Cincinnati
Tame Impala w/White Denim	Oct. 10	Riviera Theatre	Chicago
Tedeschi Trucks Band w/JJ Grey and Mofo (\$25-\$75)	Sept. 13	Jacobs Pavilion at Nautica	Cleveland
The Temptations	Oct. 11	Plain Local Community Center	Canton, OH
The Temptations (\$39.50-\$49.50)	Oct. 20	Devos Place	Grand Rapids
Thao & The Get Down Stay Down w/Lady Lamb the Beekeeper (\$13-\$15)	Aug. 22	Taft Theatre	Cincinnati
The Time Jumpers (\$34-\$75)	Sept. 14	Honeywell Center	Wabash
Toby Keith w/Kip Moore	Sept. 7	Klipsch Music Center	Noblesville
Todd Snider (\$20)	Oct. 11	Canopy Club	Urbana, IL
Tommy Emmanuel (\$39.50-\$49.50)	Sept. 22	DeVos Performance Hall	Grand Rapids
Tom Green (\$25)	Sept. 29	Magic Bag	Ferdale, MI
Tom Odell w/Vance Joy	Sept. 27	Subterranean	Chicago
Trombone Shorty	Sept. 17	US Cellular Coliseum	Bloomington, IL
Toro y Moi w/The Sea and Cakes	Oct. 30	Vic Theatre	Chicago
Tuck & Patti (\$35)	Aug. 23	Jazz Kitchen	Indianapolis
Tuck & Patti (\$20)	Aug. 24	The Ark	Ann Arbor
Turquoise Jeep	Aug. 22	Deluxe at Old National Centre	Indianapolis
Umphrey's McGee, STS9, Up Until Now	Aug. 16	Lawn at White River State Park	Indianapolis
Umphrey's McGee, STS9	Aug. 17	Charter One Pavilion	Chicago
Umphrey's McGee, STS9 (\$25-\$35)	Aug. 18	Meadow Brook Music Festival	Rochester Hills, MI
Uncle Bonsai (\$20)	Oct. 26	The Ark	Ann Arbor
Uncle Kracker	Aug. 25	Klipsch Music Center	Noblesville
Uncle Kracker	Aug. 28	Riverbend Music Center	Cincinnati
Uncle Kracker	Aug. 30	First Midwest Bank Amphitheatre	Tinley Park, IL
Under the Street Lamp (\$22-\$42)	Nov. 1	Niswonger Performing Arts Center	Van Wert, OH
Väsen (\$20)	Sept. 25	The Ark	Ann Arbor
Verve Pipe (\$25)	Oct. 18	The Ark	Ann Arbor
Vienna Teng w/Alex Wong (\$26)	Sept. 26	The Ark	Ann Arbor
Vienna Teng w/Barnaby Bright (\$26)	Sept. 27	The Ark	Ann Arbor
Vintage Trouble w/DJ Kasper	Aug. 23	Park West	Chicago
Walini Jennys (\$23-\$40)	Sept. 20	Sauder Concert Hall	Goshen
Wale	Sept. 20	Deluxe at Old National Centre	Indianapolis
Walk the Moon w/Magic Man (\$20-\$22)	Sept. 11	Deluxe at Old National Centre	Indianapolis
Walker Family w/Redhead Express (\$15-\$20)	Sept. 20	Bearcreek Farms	Bryant
Warm Fest feat. Mayer Hawthorne, Big Head Todd & the Monsters, Michael Franti & Spearhead, JJ Grey & Mofo, G. Love & Special Sauce, Red Wanting Blue & more	Aug. 31-Sept. 2	Broad Ripple Park	Indianapolis
Water Liars	Sept. 17	The Pike Room	Pontiac, MI
Water Liars	Sept. 18	Brass Rail	Fort Wayne
Water Liars	Sept. 19	MOTR Pub	Cincinnati
Water Liars	Sept. 20	Do317 Lounge	Indianapolis
Water Liars	Oct. 12	Schuba's Tavern	Chicago
Watsky & Wax	Oct. 23	Deluxe at Old National Centre	Indianapolis
Wawes w/King Tuff, Jacuzzi Boys	Sept. 28	Park West	Chicago
The Wayans Brothers (\$35-\$43)	Sept. 26	Sound Board	Detroit
We Came as Romans (\$20)	Oct. 2	The Intersection	Grand Rapids
We Came as Romans	Nov. 1	Agora Theatre	Cleveland
We Came as Romans (\$34)	Nov. 2	House of Blues	Chicago
We Came as Romans (\$29)	Nov. 3	St. Andrews Hall	Detroit
The Weekend (\$42.50)	Oct. 15	Fox Theatre	Detroit
Wheatland Music Festival feat. Béla Fleck & Abigail Washburn, The Duhks, Rachel Davis, Steppin In It, Rev. Peyton's Big Damn Band, The Applesseed Collective & more (\$10-\$83)	Sept. 6-8	Wheatland Music Festival	Remus, MI
Who's Bad (\$20)	Sept. 13	Magic Bag	Ferdale, MI
Widespread Panic (\$39.50-\$50)	Sept. 22	Taft Theatre	Cincinnati
Widespread Panic (\$30-\$40)	Sept. 24	The Fillmore Detroit	Detroit
Widespread Panic (\$39.50-\$50)	Sept. 29	Murat Theatre	Indianapolis
The Wood Brothers w/Piers Faccini & Dom La Nena	Sept. 15	Park West	Chicago
Yellowcard w/Big K.R.I.T. (\$25-\$30)	Oct. 4	Deluxe at Old National Centre	Indianapolis
Yellowcard	Sept. 12	Bogart's	Cincinnati
Yellowcard (\$23)	Sept. 14	Egyptian Room	Indianapolis
Yellowcard	Sept. 15	St. Andrew's Hall	Detroit
Yo-Yo Ma, Stuart Duncan, Edgar Meyer, Chris Thile, Aoife O'Donovan	Aug. 20	PNC Pavilion	Cincinnati
Yo-Yo Ma, Stuart Duncan, Edgar Meyer, Chris Thile, Aoife O'Donovan (\$20-\$55)	Aug. 21	Meadow Brook Music Festival	Rochester Hills, MI
You Vandal	Sept. 12	Brass Rail	Fort Wayne
Zappa Plays Zappa (\$32-\$75)	Oct. 18	Royal Oak Music Theatre	Royal Oak, MI
ZZ Top (\$25-\$85)	Sept. 1	Jacobs Pavilion at Nautica	Cleveland
ZZ Ward w/Wild Feathers, James Bay	Oct. 8	Deluxe at Old National Centre	Indianapolis

moter will understand: "In Denver, we've played an event every year for five years straight. See, they go by beer sales ... and we outsell everybody in beer."

Chenier hasn't just been a tireless emissary of zydeco on the stage. He's also recorded several well-received albums over 20-plus years. These records give him a chance to share the same energy he and the band bring to their live shows – and also stretch and expand the genre with jazz, rock and funk touches.

In 2012, Chenier's dedication and craft were recognized in a big way when he received a Grammy nomination in the Best Regional Roots Music Album category. Unfortunately, 2012 marked the first year in which several different (and disparate)

forms of music – including Hawaiian music, polka, Native American music, zydeco and others – had lost their own individual categories and were lumped together. Chenier didn't win, but he's philosophical about the experience.

"There are so many different styles in that category. It would have been nice if they still had the zydeco category, but I was still happy to be nominated."

What's next for C.J. Chenier and his crowd-pleasing band? More high-energy shows, for sure. And more time in the recording studio.

"I plan to get another CD out early next year," he says. "Maybe we'll see if we can make it back to the Grammys again. I want to open some more eyes to what we do."

NICK MOSS - From Page 5

the late 90s, forming his own band, the Flip Tops, and creating his own record label, Blue Bella Records. The company was named for Moss's beloved 1970 Lincoln Mark III, and there couldn't be a more fitting symbol – a big car made for the freedom of the open road – to represent Moss's need for musical independence.

Also symbolic was his popular 2006 live album *Live at Chan's*, a recording of a performance at a favorite venue, Chan's Fine Oriental Dining in Woonsocket, Rhode Island. It's a document of everything that Moss has learned over the past couple of decades, an energetic extravaganza of free-wheeling blues by a collection of musicians who know how to stay out of each other's way and give the audience more of their money's worth.

"I wanted to make sure that the CD reflected the spontaneity of our live performances," Moss says. "I've been blessed with an extremely talented band; each one

of us is a multi-instrumentalist and has no problem switching it up during our shows."

Moss captured the band's live vibe on two more albums, *Play It 'Til Tomorrow* in 2007 and *Live at Chan's, Combo Platter No. 2* in 2009, and then delivered a new studio album, his fifth, called *Privileged* in 2010. His recordings have gathered an armload of Blues Foundation Blues Award nominations, a tradition that continued with his latest, 2011's *Here I Am*, which was nominated for Rock Blues Album of the Year.

That's where Moss is now, starting with the lessons he learned in the blues and combining them with everything from rock to funk to gospel in order to produce something new. It's a direction that began with *Privileged* but gains serious momentum on *Here I Am*, and there's little reason to expect that Moss's innovation isn't going to keep gaining speed as he heads toward the future with, of course, a solid respect for where he's been.

SPINS - From Page 6

collective. No, these were headier fare that elicited the breezy scope of simple acoustic songs, yet underneath there was something happening you couldn't quite put your finger on.

Time Off is breezy, smooth and at times strikingly complex, like a fine scotch. Gunn played with Kurt Vile's Violators, and there's certainly that "lazy smile" vibe in these songs, especially in album opener "Water Wheel."

Gunn's voice is a cross between Nick Drake and Ben Ottwell of Gomez – hefty and full, yet still calming and easy going. Tim Rutili of Red Red Meat can also be heard in Gunn's wobbly vocal delivery.

"Water Wheel" is a good place to start with this record as it's one you can fall right into and want nothing more than to stop what you're doing and take the trip with Gunn and his fluid guitar. Like Vile, Steve Gunn likes to take his time getting to wherever he's going. They say the trip is more important than the destination, and Gunn definitely likes to take his time getting to any sort of conclusion. This is to our benefit. "Lurker" is another light and easy acoustic-driven track, opening up with some great 12-string guitar before the song gets its walking shoes on and takes us on another hike through some groovy acoustical brush. Think Jimmy

Page's excellent acoustic work on *Houses of the Holy* and it would give you a good idea of the territory we're dealing with here.

Steve Gunn is more than proficient on the 6- and 12-string guitar, both electric and acoustic. He has a bluesy feel to his solos, yet you can tell he's been influenced by more than the usual suspects. "Street Keeper" and "New Decline" bring Richard Thompson's more esoteric style of playing to mind with a hint of slide guitar thrown in to break up the maulin. "Old Strange" brings to mind Nels Cline's work; specifically his beautifully dense and challenging work on his mostly acoustical *Coward* album. "Trailways Ramble" is the eight-minute closer that acts as an acoustical mantra, repeating itself over and over again until you feel you've transcended space and time.

Time Off was an album that just sort of snuck up on me. It starts out as a wonderfully breezy acoustic record that sounds well-made by a guy that seems to know his way around a fret board.

But spend a little more time with Steve Gunn's excellent new release and deeper emotions reveal themselves. Hidden truths and worldlier intentions arise song after song. Scotch and soda optional. (*John Hubner*)

Road Tripz

Biff and the Cruisers	Nov. 29	Shooterz, Celina, OH
Sept. 7	Williams County Fair, Montpelier, OH	
Cadillac Ranch		
Aug. 31	Big Bamboo's, Celina, OH	
Sept. 7	Eagles Post 2233, Bryan, OH	
Sept. 12-13	Williams County Fair, Montpelier, OH	
Sept. 28	Big Bamboo's, Celina, OH	
Nov. 2	Eagles Post 2233, Bryan, OH	
Nov. 16	Bombers Saloon & Steakhouse, Edon, OH	
FM90		
Sept. 6	American Legion Post 117, Pendleton	
Sept. 7	Greazy Pickle, Portland, IN	
James and the Drifters		
Aug. 24	Elbo Room, Chicago	
Jim Barron		
Aug. 18	Celina First Church of God, Celina, OH	
Kill the Rabbit		
Oct. 12	Tely's, La Porte	
Nov. 9	Century Bar, Van Wert, OH	
Nov. 16	Greazy Pickle, Portland, IN	
Memories of the King feat. Brent Cooper		
Aug. 17	Wren Park, Wren, OH	
Pink Droyd		
Aug. 24	Performing Arts Pavilion at Foster Park, Kokomo	
Spike & The Bulldogs		
Aug. 31	Coldsprings Resort, Hamilton Lake	
Sept. 19	Howard County Healing Field, Kokomo	
Sept. 20	Flat Rock Creek Festival, Paulding, OH	
Sept. 21	Napaneer Apple Festival, Napaneer	
What She Said		
Sept. 7	Shooterz, Celina, OH	
Yellow Dead Shyters		
Nov. 23	Main Event on 96th, Indianapolis	
Fort Wayne Area Performers: To get your gigs on this list, give us a call at 691-3188, fax your info to 691-3191, e-mail info.whatzup@gmail.com or mail to whatzup, 2305 E. Esterline Rd., Columbia City, IN 46725.		