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THE BOY WHO CHANGED HEARTS & MINDS

**THE KID FROM
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The Boy Who Changed *Hearts & Minds*

By Steve Penhollow

Fort Wayne Youtheatre doesn't usually precast roles, but the role of Ryan White was an exception.

The young Hoosier who, in his short life, was a lightning rod for much of the confusion, controversy and compassion generated by the nascent AIDS virus in the mid-80s is the central character in Gregory Stieber's original play, *The Kid From Kokomo*.

It opens February 6 at the Auer Center for Arts & Culture.

The family of White, a hemophiliac who contracted AIDS from a blood product transfusion, fought a lengthy legal battle with the Kokomo-area school system that had barred him from returning to class after his diagnosis.

He became a world-renowned figure in the process.

After White's death, AIDS activist Larry Kramer said of him, "I think little Ryan White probably did more to change the face of this illness and to move people than anyone."

Stieber's experience directing last year's *Little House on the Prairie: Mary's Story* impressed upon him the necessity of seeking out an actor to portray White who could handle rewrites and other unavoidable exigencies of the playwriting process.

Stieber chose longtime Youtheatre actor Anthony James Hayes, a 14-year-old who attends Lakeside Middle School.

"He's a good actor and a brave kid," Stieber says. "He's always been the type to take any size role or to help out backstage if that's where he is most needed."

Hayes says he was happy at first that he was asked to play such a large role.

But Ryan White was unknown to him initially, and Hayes' subsequent research saddened him.

"I realized how depressing and sad his story is," Hayes says. "I knew I needed to try my best to honor his memory."

The Kid From Kokomo is the second of three annual plays that Stieber is writing and directing for Youtheatre.

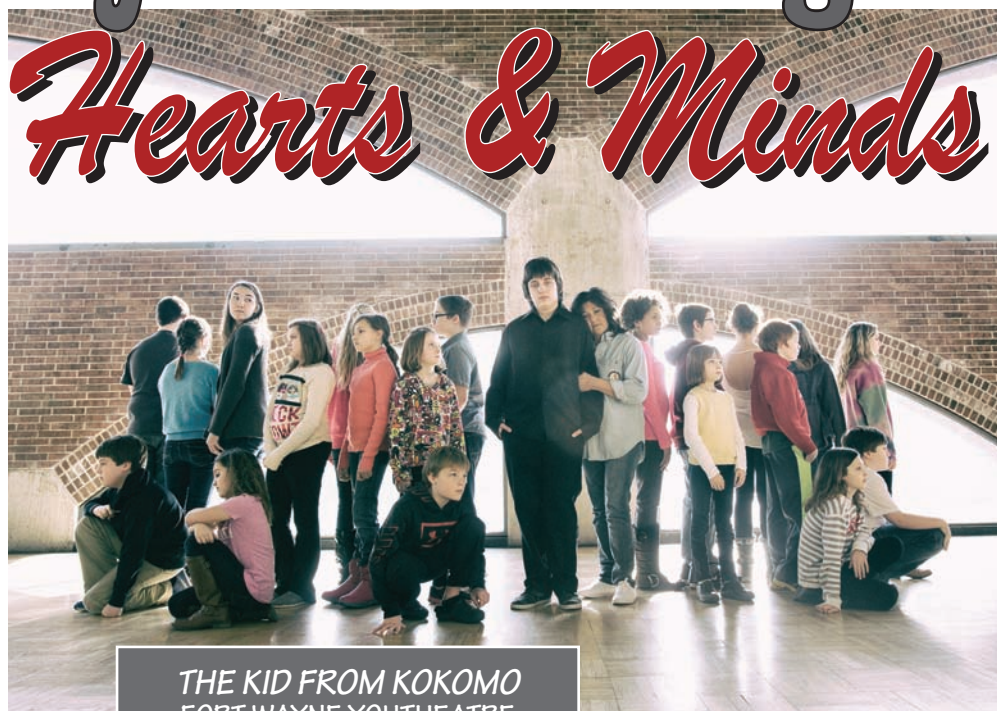
One of the artistic aims of this series, he says, is to show "kids facing adversity who want to be educated."

And, in the case of White, who end up being unintentional educators.

The new Black Box Theatre at the Auer Center provides an opportunity to present White's story in myriad, overlapping ways.

Images will be projected on all four walls, he says, and voices of prominent personalities of White's place and period will be piped in.

These personalities will be portrayed by such local media figures as Melissa Long,



THE KID FROM KOKOMO
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11 a.m. & 2 p.m. Saturday, Feb. 7

2 p.m. Sunday, Feb. 8

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www.fortwayneyoutheatre.org

Mark Evans, Barb Richards, Leslie Stone, Doc West and JJ Fabini.

The purpose of all these layers is not only to convey complicated information to Youtheatre audiences as efficiently as possible, Stieber says. It is also to show how misinformation was passed from adult to adult until it spilled from the mouths of babes (some of whom were White's classmates and close contemporaries).

While it is true that many adults had the choice to treat White humanely and declined to do so, it is easy for us to judge them in hindsight.

It is just as easy to forget how frightened people were in the early days of the epidemic and how little many of them knew about it.

Rumor and innuendo were far more readily available than fact – as they always seem to be.

Many people believed that AIDS could be spread by way of casual contact.

"They're not evil," he says of White's detractors. "They were just the first."

Hayes says he imagines the hysteria over AIDS in the 80s was a lot like the recent hysteria over the Ebola virus.

Some of the language in the piece is appropriately blunt, Stieber says, given that the evidently heterosexual White was often attacked with slurs that referenced his presumed homosexuality.

Fear was transmuted into ugliness, he says.

"Bigotry was at the forefront," he says, "but underlying it was this struggle to understand how the virus works. They were afraid of Ryan. And people who are afraid tend to act out."

We've come a long way since then, and yet it is not outrageous or unfair to imagine that people remain who would prefer that White's story be relegated to the realm of history or who believe that Youtheatre and White are a bad fit.

Stieber says he expected some push-back, but he didn't get any.

Every parent he spoke to on the phone during the casting process "wanted to talk about that time in history."

After he won the role, Hayes says his mother told him, "It is so sad what he had to go through, and I am so glad you are playing him."

White won the lawsuit, but his family nevertheless elected to move to nearby Cicero, as they felt Kokomo was no longer a safe place to be.

Cicero embraced White, Stieber says, but the town had the benefit of learning from the mistakes that had been made in Kokomo.

In the course of his legal battle, White made friends in high places, among them Elton John, Bobby Knight, John Mellencamp, Michael Jackson, Greg Louganis, Kareem Abdul-Jabbar and the Reagans.

Actress Alyssa Milano, White's celebrity crush, befriended him and kissed him on national television (considered by some at the time to be a death-defying act).

But Stieber says White wasn't famous because he had AIDS or because he associated with celebrities.

"He was famous for one reason," he says. "Because he wanted to go to school."

Here at World Headquarters, we try our very best to do things right. We're far from perfect, and sure, things fall through the cracks from time to time. But we do strive each and every week to bring you the best, most complete guide possible to entertainment and the arts in and around Fort Wayne, Indiana.

The way our year's gone so far, we sometimes wonder if we're the last man standing. So far this year we've had to deal with – quite unsatisfactorily, we should add – the IRS, the Social Security Administration, banks, health insurance providers, doctors, lawyers, internet service providers and newspaper carriers, and it's only January. Then, of course, there's the weather. We don't even want to talk about the weather.

If you're like us – as in you work hard, do the best you can and just try to get by – then from time to time you owe it to yourself to get out and have a little fun. That being the case, you've come to the right place, because help you get a bit of R and R is what we do here at whatzup.

And you'll find plenty of it inside this issue. They don't come any sillier than Heywood Banks, or funnier than Sinbad, and both funny men are featured inside this issue. You'll also find a review of the Arena's *The Smell of the Kill*, which might be the ticket if you like your humor a bit darker. Or, if you just need to be uplifted, check out *The Kid from Kokomo*, Fort Wayne Youtheatre's premiere production of the Ryan White story.

Whether it's in our ads, columns or calendars, you're sure to find something to lift your spirits and make you forget it's winter. So please, have some fun and remember to tell 'em who sent you.

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For the Love of Laughter

By Mark Hunter

About a year before David Adkins got kicked out of the military for parking his car in the wrong position, he was sitting in the audience of the U.S. Air Force Talent Search Contest, and he saw himself on stage. Not literally, of course. That would be taking things into Kenny Rogers and the First Edition weirdness. But as he watched the comics perform that night, Adkins realized that was what he wanted to do, what he was meant to do.

The next year he won the Air Force emcee contest, adopted the stage name Sinbad, a name he was using for himself from the time he was 18, and was off on a series of adventures worthy of his namesake. *Star Search*, HBO, Bill Cosby and Hollywood would eventually recognize his comedic prowess. In time, a generation of laugh addicts would hear the name Sinbad and think not of the peripatetic Persian sailor, but of the six-foot-five-inch funny man from Benton Harbor, Michigan.

A 2007 Wikipedia entry said he was dead. But he isn't. Sinbad is alive and well and as funny as ever. Sinbad sails into the Niswonger Performing Arts Center in Van Wert, Ohio on Saturday, February 7 at 7:30 p.m.

Sinbad is one of those rare comedians who has the ability to take a word and riff on it for half an hour. That gift earned him 78th place in *Comedy Central Presents: 100 Greatest Stand-Ups of All Time*. A few minutes surfing Youtube videos is all it takes to understand why. Sinbad's act glides seamlessly from observations on men, women, children, marriage, aging, sex and life in general. And it does so without profanity.

"I realized one day in Chicago when there were all these other comedians and we all sounded like bad Richard Pryors," he said. "You don't have to curse to be funny."

Sinbad was born in 1951 and grew up watching Red Skelton, Bill Cosby and Redd Foxx. A classic nerd, Sinbad was in his high school marching band and was a member of the math club. He played basketball at the University of Denver. Following college he joined the Air Force which proved to be a poor fit. He kept going AWOL hoping to get kicked out.

"I had done plenty to get discharged before that parking incident," he said. "But I have nothing but good things to say about the Air Force because that's where I figured out my path. I always knew I was going to be something special. I just wasn't sure in what field. But I knew I was going to be an entertainer. Seeing that talent show just let me know what path to pursue."

Starting out in the entertainment business can be brutally difficult, and such was the case for Sinbad. He spent years doing things like sleeping outside clubs and conning his way into slots on comedy stages, sometimes agreeing to do a

them in a way to make them better. At one point he stole a complete routine from a comic, and by giving it his own spin, made it work where the original fell flat.

"It was tough," he said. "I just went to the clubs and talked my way on stage. You can't do that today. Things are different."

Living hand-to-mouth and riding Greyhound buses between gigs, Sinbad's first big break came on the show *Star Search*. A common misconception is that he won *Star Search*, but he didn't; he placed second. He appeared on the show many times, at one point beating comedian Dennis Miller in a round of the competition. The success on *Star Search* boosted him on his way to stardom.

"*Star Search* gave you four minutes," he said. "You have to cut all the fat out and get right to it."

In the 1980s and 90s it was hard to turn on the television without seeing Sinbad. He landed a role on *A Different World*, the *Cosby* Show spin-off, had his own HBO comedy special called *Sinbad: Brain Damaged*, starred with Arnold Schwarzenegger in *Jingle All the Way* and with Phil Hartman in *Houseguest*. He's even played a condom in a short about HIV/AIDS.

Sinbad's success did not prevent him from filing bankruptcy for back taxes in 2010. But his money troubles are not from a lack of working. He's been doing more than 200 shows per year for a long time. It's more that the nature of the business has changed, he said.

In 2010 he appeared on *Celebrity Apprentice* and was fired in the second round. He had much more success with his 2010 live Comedy Central movie *Where U Been?*, which poked fun at his supposed decline. A more recent special, *Make Me Wanna Holla*, features Sinbad in a 90-minute standup set in Detroit in 2014.

Sinbad may be down financially, but he certainly is not out of the game. He is as funny as ever.

"You have ebbs and flows in your career," he said. "I love this game. Even on a bad day it's good. I think of a boxer. For me it's just getting back into the ring."



SINBAD

7:30 p.m. Saturday, Feb. 7
Niswonger Performing Arts Center
10700 S.R. 118 S., Van Wert, OH
Tix: \$ 20-\$ 35 thru box office or
<http://npacvw.org>

minute of some other guy's spot. He's said that he had to make people laugh in the first four seconds and then keep them laughing for the next 56. He would watch and learn from other comedians, sometimes taking their jokes and changing

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Money from Mowing

By Mark Hunter

Heywood Banks is a 12-year-old Zen master billionaire. Well, that may be stretching it a bit, but he does share qualities with each, mostly the 12-year-old. And it's the pre-teen in Banks that provides him with the goofiness incumbent in his line of work. Heywood

Banks, you see, is a comedian, and his style of comedy includes writing songs about things that might occupy the splashy brain of a 12-year-old boy, like giant brassieres, toast and tires.

Banks, a veteran of *The Bob & Tom Show*, Showtime, *Entertainment Tonight*, the Improv and numerous other comedy shows and clubs, returns to Snickerz Comedy Club Sunday, February 8 at 7 p.m.

When I spoke with him by phone recently, he had just finished up some chores around his Howell, Michigan home, which is what he was doing the last time I talked to him a few years ago. Things like raking leaves and mowing his yard get him in a state of mind to think up songs about graven images ("Big Butter") and overheard conversations about police restraint techniques ("Taser Song").

"I have a 48-inch walk-behind mower and a large hilly yard," he said. "It's like being on an endless treadmill. It gets me into something like a Zen state or something. It's so repetitious. I've written a number of songs that way. It's the pacing. There's a rhythm to it. It's also how I tell it's spring because I always mow over my garden hose. I know it's spring when I have a bunch of four-foot sections of hose lying all over the place."

Before he was Heywood Banks, the comedian, he was Stuart Mitchell, the folk singer. But the folk songs he was writing always seemed to take on a humorous bent, and Heywood Banks was born. Since the mid 1990s Banks has released seven CDs of his funny songs and collaborated with his wife on two more discs.

"I've probably got enough songs for two more albums," he said. "I like to play them as sort of a test market. I tweak the words to see what works. They can't all be a TED Talk. It's interesting. Sometimes I'll play a song on *Bob & Tom*, and when I'm done there will be silence. Then I'll play in public and they'll love it. I can't explain it."

Banks was weaned on the humor of Jack Benny and Bob Hope. And like them and other performers of the 1950s, he works clean. No profanity, politics or sexual content mars his act. He works like an adolescent performing for his great aunt.



HEYWOOD BANKS
7 p.m. Sunday, Feb. 8
Snickerz Comedy Bar
5535 St. Joe Rd., Fort Wayne
Tix: \$20 thru Snickerz box
office, 260-486-0216

"I got stuck at around age 12," he said. "The seed was planted. [For] most men, the core of who they are stops at age 12. When I was a kid, I was obnoxious. Today that kid would be medicated. I think it's a terrible thing to force this intuitive brain into a box. Everybody doesn't need to be a cog in a machine. Most billionaires have a creative aspect to themselves that may not have made it out of childhood if they'd been medicated. I'm not a billionaire, but my wife thinks I am."

Banks may be a 12-year-old, but he's a smart 12-year-old. He doesn't dumb down his humor. He doesn't see the point. He has a list of big words he likes to toss into his act for the sole purpose of making audience members stretch the limits of their brain power. He does one bit about his 92-year-old uncle who was named Obgyn after the doctor who delivered him. Obgyn was sick and in a Lutheran hospital, and Banks asked him if they nailed his bill to the door.

"Whether people get it or not doesn't matter," he said. "What does matter is that it's a stupid reference and that I can make a joke about it. It's all in the mix of just of being goofy, just having fun. If I can take their minds off their lives for an hour and a half, then I've done my job. It's like the opposite of being a cop."

Another aspect of Banks' style comes from his love of Popeye, The Three Stooges and Captain Jolly, a Detroit-area kids show featuring a silly sea captain and his puppet sidekicks. The innocent and absurd humor struck a chord with Banks. It taught him things about life that he has held onto and incorporated into his act. It also made him understand the importance of comedy in navigating the often ridiculous nature of existence, the random blend of good fortune and tragedy that defines our lives.

"Life itself is absurd," he said. "Sometimes comedy is the only way you can digest it. Comedians are so important. That's the thing about the Charlie Hebdo massacre. In a free society there has to be an open dialogue on everything. That's what a free society is. Everything is open for discussion or ridicule. Like *The Daily Show*. It's such an important program to be on TV. It helps people make sense of stuff. Maybe we shouldn't believe everything we're told all the time."

"That's the problem with dogma – it's written by people. It might have been good at one time, but people have agendas. It's like looking at the *Selma* movie or anything whether it's religion or racism. How do you have time to take out of your life to force somebody else to do something?"

And when we ended the conversation, he added, "Glad I could end on a high note."



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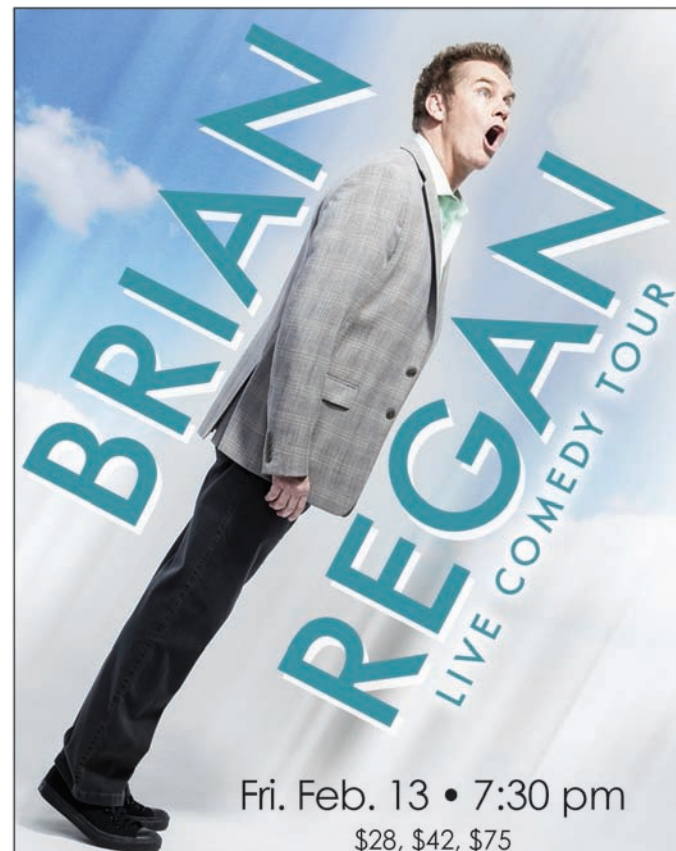
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The Imitation Game Exceeds Expectations

The Imitation Game tells the tale of only one particularly impressive achievement of Alan Turing, the genius British mathematician generally considered, and by some fervently revered, as the father of computer science and artificial intelligence. His work during World War II with his team in Hut 8 at the British code-breaking center Bletchley Park broke Germany's Enigma code, thereby shortening if not winning the war and saving millions of lives. *The Imitation Game* turns this math problem into an entertaining, suspenseful thriller and worthy nominee for a Best Picture Oscar.

A combination of elements made me suspicious that I wouldn't be a big fan of *The Imitation Game*. I am a big fan of all the British "around the wars" themed mini-series (much as I love *Downton Abbey*, *Foyle's War* is my favorite). I have been lulled into the leisure of series-long development of character and accumulation of plot.

The Imitation Game reminded me why feature films are the top of the entertainment food chain. At 114 minutes, *The Imitation Game* tells a complex story at a bracing pace and doesn't shortchange its characters. It could easily be a six- or eight-part mini-series, but I really enjoyed being caught up in an old-fashioned movie drama. *The Imitation Game* follows a somewhat conventional

set-up and execution, but it is executed at a very high level.

The beginning of the success of *The Imitation Game* is its excellent screenplay. In movie land, there is a relatively new power player, the "black list," a list of the best unproduced screenplays floating around the industry. Graham Moore's screenplay made it to the No. 1 spot on that list in 2012 before being picked up. Now it has a much-deserved Oscar nomination.

The film begins with Turing narrating, from Manchester in 1952, near the time of his death, that he's going to tell his story. We'd better pay attention, he warns, because he is not going to repeat himself. Benedict Cumberbatch (more praise for him later) with just his voice conveys a lot of what an idiosyncratic, irascible fellow Turing was.

Turing has come under scrutiny by an overeager, homophobic detective who eventually is able to arrest Turing for "gross indecency." Turing was homosexual, and this, at the time, was an extremely serious crime.

Then Turing takes us back to the outbreak of the war. He shows up at Bletchley Park with the ungracious and arrogant offer of his services. He immediately annoys the commander (a stiff-upper-lipped Charles Dance), but his knowledge of Enigma, the unsolvable code used by the Germans, wins



Flix

CATHERINE LEE

him a spot on the team.

I have enjoyed Cumberbatch in smaller roles. I'm not a fan of *Sherlock* because the plots are too far-fetched and the clues are so meager, but Cumberbatch is appealing as Sherlock. Here he gives the best performance of his career, a dynamic but nuanced interpretation of a very complicated character. His Oscar nomination for Best Actor is well-deserved.

Turing has no greater ease talking with his colleagues than he does speaking to officers in charge. He offends everyone. (In the early scenes it is like watching a previous generation Sheldon Cooper from *The Big Bang Theory*.) His habits are perverse, but he is brilliant. Gradually he wins over his colleagues, including Hugh Alexander (Matthew Goode) John Cairncross (Allen Leach from *Downton Abbey*)

As Turing proves himself, he gains influence and promptly fires a handful of people. To find replacements Turing concocts a crossword puzzle test. And the winner is ... Joan Clarke. While all are a little flustered

that a woman could finish first in such a competition, Turing hires her.

Clarke is a real person, though I imagine the puzzle contest is a bit of filmmaking fancy. Joan likes Turing despite his quirks, and she helps explain to him that he has to learn a few social conventions or he is making his nearly impossible task even more difficult.

Keira Knightly is wonderful as Joan. It is a pleasure to see her act, not swan around with a haughty pout. Perhaps her Oscar nomination (again, well-deserved, at least to me) will encourage her to play more interesting roles.

On the screen and in real life Turing and Clarke were briefly engaged. Clarke was and is unfazed by Turing's admission of homosexuality. The script does a nice job of showing contemporary audiences what a lousy deal it was to be anything other than a straight white man.

Turing's sexuality is criminal. Clarke's sex starts out as a life sentence of second-class citizenry. At least the war loosened some of the British constraints against women. But as Clarke tells Turing as a corrective to his behavior, "I'm a woman in a man's job. I don't have the luxury of being an ass." I can easily imagine another great film of

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Screen Time Looks at the Oscars

Since we last spoke the new Clint Eastwood film *American Sniper*, starring Bradley Cooper and a gun and probably loads of tears, has been selling like gang-busters for about 10 days. The film has already made over \$200 million in the U.S. and \$247 million worldwide. No one saw that coming. Also since we last spoke, the Oscar nominations have been announced. And yes, I am going to weigh in on the nominations. Or, that is, some of the nominations:

Best Picture: Eight films were nominated this year: *American Sniper*, *Birdman*, *The Imitation Game*, *Selma*, *The Theory of Everything*, moderate surprise *The Grand Budapest Hotel* and major surprise *Whiplash*. There's a chance that *Selma* will crash the whole party and take several awards. I doubt it, but it's certainly the kind of movie that historically has thrown the Oscars off course. My guess is that *Boyhood* will be the favorite this year, *Birdman* will stand an outside chance and *American Sniper*, like *Selma*, could spoil the whole night. *Boyhood* is the likely winner, but I really wish Wes Anderson's flick could take it.

Best Actor/Actress: The male nominees include Steve Carell, Benedict Cumberbatch, Bradley Cooper (who came in at the last minute and stole Ralph Fiennes' nom), Eddie Redmayne and Michael Keaton. If Keaton doesn't win for *Birdman*, I promise to turn the show off and never watch it again. The female nominees include ScreenTime favorite Marion Cotillard, Felicity Jones, Rosamund Pike, Julianna Moore and Reese Witherspoon. You'd be hard pressed to find someone willing to bet against Julianne Moore's performance in *Still Alice*, though I'd love to see my girl Marion win for the great *Two Days, One Night*.

Best Supporting Actor/Actress: The male nominees include Robert Duvall (a legacy nomination), Ethan Hawke (finally), Edward Norton, Mark Ruffalo



Screen Time

GREG W. LOCKE

(who has given much better performances) and J.K. Simmons. The Competition will come down to Norton's performance in *Birdman* and Simmons' performance in *Whiplash*. Simmons will most likely win (he won the Golden Globe), though Norton's performance in *Birdman* was phenomenal. The female nominees include Patricia Arquette, Laura Dern, Keira Knightley, Emma Stone and Meryl Streep (even if no one liked her movie). Odds are Arquette – and *Boyhood* in general – will win. As much as I loved *Boyhood*, it was Emma Stone's performance in *Birdman* that I think most worthy of celebration.

Best Director: My favorite category includes a solid batch of nominees this year, including Wes Anderson, Richard Linklater, Bennett Miller, Alejandro Gonzalez Inarritu and Morten Tyldum. Tyldum aside, all four are directors I believe to be worth of a Best Director Oscar. I think this year will likely come down to Linklater and Inarritu, though it seems as if Anderson has joined the conversation. As a longtime Anderson fanatic, I can't imagine what I would do if he won big at the Oscars. But who am I fooling; this year almost certainly belongs to Link and his *Boyhood*.

What did you think of this year's nominees? Were you as surprised that *Budapest* got the most nominations as I was? What movies do you think were overlooked? What movies do you think are overhyped? Write me at gregwlocke@gmail.com with your thoughts on this year's Oscar nominees!

gregwlocke@gmail.com

Wu-Tang Clan

A Better Tomorrow

Raekwon was just one member of the nine-piece Wu-Tang Clan who hesitated to contribute to *A Better Tomorrow*, which raises the question if this is a sincere send-off for the legendary hip-hop group. Since the individual members continue to perpetuate the Wu-Tang subculture in hip-hop by releasing often compelling solo albums, what stones does the collective group still need to turn?

From the sound of *A Better Tomorrow*, even RZA, the creative and spiritual leader of the group, isn't sure how to answer this question. The album cover lets you know that this is an optimistic Wu at work, one which sacrifices some of the gritty social and personal observations that characterized their best albums like *Enter the Wu-Tang* and *The W*.

Running a little over an hour, *Tomorrow* somehow manages to feel longer than the double-disc odyssey of 1997's *Wu-Tang Forever*, mostly because, while the lyrical flows are still exemplary, the substance is spread frustratingly thin. On an otherwise strong track like the opening "Ruckus in B Minor," Method Man puffs out the obligatory "We're number one! / Still number one!" chant. Making claims like these after a seven-year hiatus in the rap genre come at a hefty price, and (spoiler alert!) it's one that the album doesn't pay in full.

It isn't because of a lack of trying on the part of the music. Since the album rarely lets fly with politically relevant insights that are so desperately needed in the wake of the Ferguson and Staten Island racial incidents, most of what we're left with depends on the strength of RZA's production work. These can vary between classic Wu ("Crushed Egos" and "Necklace") and misguided Wu ("Miracle" and "Preacher's Daughter").

By the time the title track demonstrates how *Tomorrow* could have been so much more than it turned out to be, its odd appearance in the sequencing begs the question as to why it couldn't have been saved for last. The only goal I can figure for *A Better Tomorrow* is to end the group's solid catalogue on a high note, but the final two tracks undercut the strength of that title track, making the album experience all the more confusing.

The well-meaning intentions behind this album are evident, but its sloppy execution is enough to make the scattershot *8 Diagrams* a more suitable ending to the Wu-Tang Clan's (nearly) flawless discography. (Colin McCallister)

Belle and Sebastian

Girls in Peacetime Want to Dance

Something strange happens three songs into *Girls in Peacetime Want to Dance*. Belle and Sebastian, a band that has earned accolades for their trademarked chamber pop rock for nearly 20 years, shift gears – for the first time in their career – into a synth-heavy dance number, "The Party Line," and suddenly you're listening to dance music.

The album starts off innocuously enough, with the keyboard and drum-driven "Nobody's Empire" wafting the band's familiar sound into consciousness. Second track, "Allie," is a dead ringer for their past song "A Summer's Wasting," from 1998's *The Boy With the Arab Strap* LP. But then the electronic music kicks in, and you're left with a quandary: Do you go along with the band in a new direction? Or do you reject it outright?

The song's title should indicate that their blackly subtle sense of humor remains intact. "The Party Line" makes an explicit reference to the album's vaguely political theme, but it also cheekily acknowledges their new sound (it's a party). Elsewhere, the most energetic dance song on the album happens to be "Enter Sylvia Plath," whose namesake was a downbeat writer who committed suicide at the age of 30. Irony.

Also remaining are the band's melodies and song structures. The wordy lyrics delivered in lead singer Stuart Murdoch's wan cadences will be familiar to fans. On certain songs, other band members also



BACKTRACKS

Rage Against the Machine

Rage Against the Machine (1992)

Los Angeles-based Rage Against the Machine were more than just a rock band thrashing around in the 90s behind the grunge, emo and hair bands that controlled FM radio. They had a message as leftist hardliners: question authority, and don't let the man take you down.

Combining an almost rap style from vocalist Zack de la Rocha with the heavy guitars from Tom Morello, RATM were angry, but serious about their message.

This album opens with "Bombtrack," a funk-metal track with a fat bass that dares anyone to match the beat that they are laying down. "Killing in the Name" appears to be a reference about racism and police brutality, and "Take The Power Back" defines the power of music and its place in the revolution. Morello really lets it hang out in this one. "Bullet in the Head" speaks to the alleged misinformation the government feeds the media for the American public, and "Know Your Enemy," which features Maynard Keenan from Tool helping out on the vocals, is one of the best tracks on the release in all its magnificent angst.

"Wake Up" drones away with a nod to Martin Luther King and Malcolm X and suggests that the have-nots' representation has always ended in gunfire. Clearly the revolution has just begun. The record ends with the powerful "Freedom" which featured a companion video covering Leonard Peltier and the 1975 Pine Ridge Indian reservation incident.

Although Rage Against the Machine only released four albums through 2000, their influence is widespread and relevant. There will always be a place in music for dissent and anger, and Rage took it to another level.

Both de la Rosa and Morello continue on with their solo careers, and are involved in political activism and grassroots organizations. (Dennis Donahue)



step up to the microphone to deliver a lead vocal, also typical of the band's oeuvre.

The style of electro-pop that emerges on *Girls*, fitting with the band's low-key approach, isn't the throbbing type of house music that hits you over the head with throbbing beats. It's more like the Pet Shop Boys or even Daft Punk, not some form of hardcore techno, which wouldn't really fit with the band's established aesthetic.

The dance party takes up about five of the album's 12 tracks, while the remainder of the songs feature the band's classic sound. Which begs the question: Why did they choose to take this direction? It's understandable that the band would want to experiment and stretch out a bit. But if they're going to do electronic music, wouldn't it make more sense to commit a full album to the new sound rather than mixing a handful of dance tracks in with pop rock tracks?

Back in 2009, the Yeah Yeah Yeahs delivered an album's worth of disco-oriented music on *It's Blitz*, which deviated from the band's prior guitar-based music, and received near-universal acclaim. Here, the partial commitment speaks of hesitation, a fear of going too far. But if you're going to go for a new sound, why not go all in and embrace it fully?

But then again, Belle and Sebastian aren't exactly an extreme band. "Moderate" may be the best word to describe their overall dynamic. By introducing a new element to their sound, albeit moderately, they're able to stretch out somewhat while playing to their strengths for the majority of the album.

And the dance music works better than you might expect. They are able to achieve a unique aesthetic that sounds like an extension of their previous work rather than a complete reboot. As the band's fans are well aware, the pleasures afforded by Belle and Sebastian are subtle but often-delicious. An open mind and repeat listens are required to take in all that *Girls* has to offer. (Ryan Smith)

Send two copies of new CD releases to 2305 E. Esterline Rd., Columbia City, IN 46725. It is also helpful to send bio information, publicity photos and previous releases, if available. Only full-length, professionally produced CDs or EPs are accepted.

For permanent links to reviews of local CDs, go to whatzup.com and click the "archives" link.

Wooden Nickel CD of the Week



SLEATER-KINNEY

No Cities to Love

Fans of riot grrrl band Sleater-Kinney rejoice. After a 10-year sabbatical, Carrie Brownstein, Corin Tucker and Janet Weiss are back with a new album critics are calling a "disarming, liberationist force" and "madly solid and compelling." *No Cities to Love* is Sleater-Kinney at their most introspective. See singles "Hey Darling," "Surface Envy," "Price Tag" and "Bury Our Friends" for proof. The album can be yours for the low, low price of \$11.99 at any Wooden Nickel Music Store.

TOP SELLERS @

WOODEN NICKEL

(Week ending 1/25/15)

TW	LW	ARTIST/Album
1	2	GOV'T MULE Dark Side of the Mule
2	1	SLEATER-KINNEY No Cities to Love
3	-	PAPA ROACH F.E.A.R.
4	7	THE DECEMBERISTS What a Terrible World ...
5	-	NEYO Non-Fiction
6	3	MARILYN MANSON Pale Emperor
7	4	BELLE AND SEBASTIAN Girls in Peacetime Want to Dance
8	-	PUNCH BROTHERS Phosphorescent Blues
9	-	CHARLIE WILSON Forever Charlie
10	-	VARIOUS ARTISTS 2015 Grammy Nominees

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Sports Bar • 1455 Goshen Rd., Fort Wayne • 260-483-4421
EXPECT: Saturday live bands 9 p.m.-1 a.m., no cover; Sports on 21 big screen TVs all week. **EATS:** Sandwiches, wraps, soups and salads. **GETTING THERE:** Inside Pro Bowl West, Gateway Plaza on Goshen Road. **HOURS:** 11 a.m.-11 p.m. Monday; 9 a.m.-11 p.m. Tuesday-Wednesday; 9 a.m.-12 a.m. Thursday; 11 a.m.-2 a.m. Friday; 9 a.m.-2 a.m. Saturday; 11 a.m.-11 p.m. Sunday. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc, Amex

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EXPECT: Big Ten, Nascar, NFL Sunday Ticket, pool tournaments, live music Thursdays, Fridays & Saturdays. No cover. New owners & management. **EATS:** Complete menu featuring homemade pizza, burgers, steaks, sandwiches and salads. Serving fresh Didier meats. **GETTING THERE:** A quick 10 minutes west of Coliseum on U.S. 30. **HOURS:** Open daily at 11 a.m., noon on Sunday. **PMT:** MC, Visa, Amex, Disc

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EXPECT: Great live music on one of Fort Wayne's best stages. Diverse musical genres from local, regional and national performers, all in a comfortable, all-ages, family-friendly, intimate atmosphere. Excellent venue for shows, events, presentations, meetings and gatherings. **EATS:** Local vendors may cater during shows. **GETTING THERE:** Downtown on Baker between Ewing and Harrison, just south of Parkview Field. **HOURS:** Shows typically start at 8 p.m.; doors open an hour earlier. **ALCOHOL:** Beer & wine during shows only; **PMT:** Cash, check

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EXPECT: High-action sports watching experience featuring 30 HD TVs, state-of-the-art sound systems and booths with private flat screen TVs. Karaoke Thursday nights, UFC Fight Nights. Great drink specials. **EATS:** Varied menu to suit any palate. **GETTING THERE:** Corner of Jefferson Blvd. and S. Harrison St., inside Courtyard by Marriott. **HOURS:** 11 a.m.-11 p.m. Sun.-Thurs., 11 a.m.-12 a.m. Fri.-Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Amex, Disc, ATM

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Pub/Tavern • 1706 W. Till Rd., Fort Wayne • 260-489-0286
EXPECT: Free WIFI, all sports networks on 10 TVs. Live rock Thursday thru Saturday. **EATS:** Kitchen open daily w/full menu & the best wings in town. **GETTING THERE:** On the corner of Lima and Till roads. **HOURS:** 3 p.m.-2 a.m. Monday-Wednesday, 11 a.m.-3 a.m. Thursday-Friday, 12 noon-3 a.m. Saturday, 12 noon-2 a.m. Sunday. **ALCOHOL:** Full Service; **PMT:** MC, Visa, ATM available

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Expect: Beautiful deck with seating overlooking Saint Marys River. Family owned since 1969. **Eats:** Voted Fort Wayne's Best Onion Rings in 2011! Daily food and soup specials made from scratch. Bells's Two-Hearted on tap. **Getting There:** Corner of Bluffton and Engle roads, in Waynedale. **HOURS:** Open 1 p.m.-3 a.m. Mon.-Sat., 1-9 p.m. Sun. Kitchen open at 5 p.m. daily. **Alcohol:** Full Service **Pmt.:** MC, Visa, Disc, Amex, Checks

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----- Calendar • Live Music & Comedy -----

Thursday, January 29

AMERICAN IDOL KARAOKE w/DAVE — Karaoke at Latch String, Fort Wayne, 10:30 p.m., no cover, 483-5526

BUCCA KARAOKE w/BUCCA — Karaoke at Deer Park, Fort Wayne, 10 p.m., no cover, 432-8966

CHRIS WORTH & COMPANY — R&B/variety at Main Street Bistro, Fort Wayne, 8-11 p.m., no cover, 420-8633

DANCE PARTY w/DJ RICH — Variety at Columbia Street West, Fort Wayne, 10 p.m., cover, 422-5055

JARED PAGAN — Acoustic at Beamer's, Fort Wayne, 7-10 p.m., no cover, 625-1002

JASON PAUL — Acoustic variety at Dupont Bar & Grill, Fort Wayne, 6:30-8:30 p.m., no cover, 483-1311

JEFF McDONALD — Variety at Don Hall's Guesthouse, Fort Wayne, 7-10 p.m., no cover, 489-2524

JON DURNELL — Variety at Checkerz, Fort Wayne, 7:30-9:30 p.m., no cover, 489-0286

OPEN MIC NIGHT — Hosted by Mike Conley at Mad Anthony Brewing Company, Fort Wayne, 8:30-11 p.m., no cover, 426-2537

OPEN STAGE JAM — Hosted by Pop 'n' Fresh at Office Tavern, Fort Wayne, 8:30 p.m.-12:30 a.m., no cover, 478-5827

Friday, January 30

BIG CADDY DADDY — Rock/variety at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311

BILL LUPKIN — Blues at Phoenix, Fort Wayne, 8 p.m., \$2, all ages, 387-6571

BRENDA WILLIAMS w/CHRIS RUTKOWSKI — Jazz/cabaret at LaSalle Bed & Breakfast, Fort Wayne, 8 p.m., \$15-\$20, 422-0851

DANCE PARTY w/DJ RICH — Variety at Columbia Street West, Fort Wayne, 10:30 p.m., cover, 422-5055

EXPLOIT TRIO — Variety at Don Hall's Guesthouse, Fort Wayne, 9 p.m.-12:30 a.m., no cover, 489-2524

G-MONEY BAND — Rock/blues at Eagles Post 3512, Fort Wayne, 7:30-11:30 p.m., no cover, 436-3512

HUBIE ASHCRAFT — Acoustic at Wood's Too, Hudson, 8-11 p.m., no cover, 351-2967

JASON PAUL — Acoustic variety at Toad's Tavern, Monroeville, 9 p.m.-12 a.m., no cover, 623-6226

JOE STABELLI — Jazz at Don Hall's Gas House, Fort Wayne, 5:45-9 p.m., no cover, 426-3411

JULIE HADAWAY — Variety at Venice, Fort Wayne, 6:30-9:30, \$1, 482-1618

MARK HUTCHINS — Variety at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966

MARK POOLLOS w/GEOFF LAFLEUR — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

NICK DUTIEL — Acoustic at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264

PAULINE BENNER — Variety at Cupbearer Café, Auburn, 7-9 p.m., free, all ages, 920-8734

Benefit Set for Local Musician

A handful of local acts will be joining forces for a special benefit for longtime area guitar player Gary "Meatball" McMeekin. McMeekin has performed in numerous bands over the years and recently had a major medical event that has set him back financially. The benefit will take place that day from 3-10 p.m. on Sunday, February 22 at 4D's Bar & Grill. Not only will 4D's donate 20 percent of its sales that day, but there will be silent auctions, a 50/50 drawing and a raffle for a guitar donated by Sweetwater. Entertainment for the Meatball Madness Fundraiser will be provided by Big Caddy Daddy, Marshall Law, an open jam hosted by Black Cat Moan, Phil's Family Lizard and Brother.

Wooden Nickel is scheduled to host an in-store performance by keyboard player Keegan Warren at its North Anthony location on Saturday, February 7 at 2pm. Warren will be performing tunes from his new EP, *Besides*. The new effort consists of five tracks that are a contrast to modern experimental soundscapes and electronic rhythms. Like always, the in-store performance is free and open to all ages.

The White Stripes, The Black Keys, Local H, The Pack A.D. and Middle Class Rut all have something in common: they're all two-piece bands. That's just a handful I came up with off the top of my head, as there are certainly many of them out there, most of which are guitar- and drum-driven. Here locally, we've seen our share of two-piece bands: The Freezing Scene



Out and About NICK BRAUN

come to mind, as do Left Lane Cruiser, a duo for a good amount of time until the recent addition of bassist Joe Bent. Being a power duo sets a band apart from other acts; plus, it's got to mean cheaper and easier travel, more money in the pocket and the luxury of having just two egos to deal with.

There is a two-piece act out of Milwaukee coming to CS3 on Thursday, February 12. Lost in a Name originally started out as a four-piece, but after numerous lineup changes it was determined to scale back to a duo. This alternative metal group now consists of Danny Schmitz on guitar and vocals and Geoff Slater on the skins. Together, they have belted out their anthems at live shows from coast to coast. Lost in a Name is currently out in support of their latest effort, *Silence in Static*, which features guest appearances by Sevendust guitarist Clint Lowery and Alien Ant Farms bassist Tye Zamora. Also performing that evening will be Filth and Majesty (from North Manchester) and Fort Wayne's Mr. Dye. Stop out and see for yourself what a couple of guys with instruments can do.

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Calendar • Live Music & Comedy

PHIL'S FAMILY LIZARD — Rock/variety at Latch String, Fort Wayne, 10 p.m.-2 a.m., no cover, 483-5526
SUBTERFUGE — Rock at Beamer's, Fort Wayne, 9:30 p.m.-1:30 a.m., no cover, 625-1002
TANDEM ACOUSTIC DUO — Acoustic at Columbia Street West, Fort Wayne, 5 p.m., no cover, 422-5055
TODD HARROLD BAND — R&B/blues at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896
TOM COSTANZO TRIO — Jazz/funk at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

Saturday, January 31

ADAM STRACK — Acoustic at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264
AFTER SCHOOL SPECIAL — Rock at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896
AMERICAN IDOL KARAOKE W/SCOTT — Karaoke at Latch String, Fort Wayne, 10:30 p.m., no cover, 483-5526
BRENDA WILLIAMS W/CHRIS RUTKOWSKI — Jazz/cabaret at LaSalle Bed & Breakfast, Fort Wayne, 8 p.m., \$15-\$20, 422-0851
CHRIS WORTH & COMPANY — R&B/variety at 4D's, Fort Wayne, 9 p.m.-1 a.m., no cover, 490-6488
COUGAR HUNTER — 80s glam rock at Timber Ridge, Club 250, Bluffton, 9 p.m., cover, 824-2728
DAVID WOLFE ACOUSTIC SHOW — Acoustic at Portside Pizza, Columbia City, 9 p.m., no cover, 691-3333
EXPLOIT TRIO — Variety at Don Hall's Guesthouse, Fort Wayne, 9 p.m.-12:30 a.m., no cover, 489-2524
G-MONEY & FABULOUS RHYTHM — Blues at American Legion Post 148, Fort Wayne, 7:30-10:30 p.m., no cover, 423 4751

HEADY TIMES — Rock at Mad Anthony Brewing Company, Fort Wayne, 8-11 p.m., no cover, 426-2537
HOME FREE — A Capella country at Niswonger, Van Wert, Ohio, 7:30 p.m., sold out, 419-238-6722
HUBIE ASHCRAFT & TRAVIS GOW — Country at Coody Brown's, Wolcottville, 7-10 p.m., no cover, 854-2425
HUNTER SMITH BAND — Contemporary Christian at The Chapel, Fort Wayne, 6 p.m., free, all ages, 625-6700
IPFW HONOR BAND WEEKEND — Area high school & middle school honor bands at Auer Performance Hall, Rhinehart Music Center, IPFW, Fort Wayne, 1:30 p.m., free, 481-6555

JOE STABELLI — Jazz at Don Hall's Gas House, Fort Wayne, 5:45-9 p.m., no cover, 426-3411
KILL THE RABBIT — Rock at Checkerz, Fort Wayne, 10 p.m.-2 a.m., no cover, 489-0286
MARK POLOS W/GEOFF LAFLEUR — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216
MELODY KITT & CRAIG JOHNSON — Contemporary Christian at Cupbearer Café, Auburn, 7-9 p.m., free, all ages, 920-8734
PETER DRAGON — Variety at O'Reilly's, Fort Wayne, 9 p.m., no cover, 267-9679
POTTSIE'S PASTIME — Variety at Wacky Jac's, Angola, 9:30 p.m.-1:30 a.m., no cover, 665-9071
SEATTLE RAIN — Rock at Alley Sports Bar, Fort Wayne, 9 p.m.-1 a.m., no cover, 483-4421
SHANNON PERSINGER TRIO — Jazz/variety at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442
SHELLY DIXON & JEFF McRAE — Acoustic at Green Frog, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-1088
SUBTERFUGE — Rock at Beamer's, Fort Wayne, 9:30 p.m.-1:30 a.m., no cover, 625-1002

SUM MORZ — Rock/variety at Taps Pub, Avilla, 10 p.m.-2 a.m., no cover, 897-3331
TESTED ON ANIMALS — Rock at Columbia Street West, Fort Wayne, 10 p.m., \$5, 422-5055
TODD HARROLD BAND — R&B/blues at Phoenix, Fort Wayne, 9 p.m., \$2, all ages, 387-6571
ZANNA-DOO! — Rock/variety at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311
ZEC LANDERS — Classical guitar at Arts Place, Portland, 7:30 p.m., \$5-\$8, 726-4809

Sunday, February 1

FARMLAND JAZZ BAND — Dixieland jazz at Phoenix, Fort Wayne, 11 a.m.-2 p.m., no cover, all ages, 387-6571
YESTERDAY'S HEADTRIP — Variety at Latch String, Fort Wayne, 9 p.m.-1 a.m., no cover, 483-5526

Monday, February 2

AMERICAN IDOL KARAOKE — Karaoke at Latch String, Fort Wayne, 10 p.m., no cover, 483-5526
OPEN JAM — Hosted by G-Money Band at Dash-In, Fort Wayne, 8-10 p.m., no cover, 423-3595
OPEN MIC NIGHT — Hosted by Sunny Taylor at C2G, Fort Wayne, 7:30 p.m., canned food donation, all ages, 426-6434
WALDRON SQUARED — Variety at Deer Park, Fort Wayne, 6:30-8 p.m., no cover, 432-8966

Tuesday, February 3

KT & THE SWINGSET QUARTET — Blues at Latch String, Fort Wayne, 10 p.m.-2 a.m., no cover, 483-5526

WEDNESDAYS

\$2 DRAFTS & KARAOKE W/JOSH

FRIDAY ACOUSTIC, JAN. 30 • 5PM

TANDEM ACOUSTIC DUO

FRIDAY DANCE PARTY • 10:30PM

DJ RICH

THURSDAYS

DJ RICH @ 10PM

SATURDAY, JAN. 31 • 10PM

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NIGHTLIFE

DEER PARK PUB

Eclectic • 1530 Leesburg Rd. Rd., Fort Wayne • 260-432-8966

EXPECT: Home to Dancioke, 12 craft beer lines, 75 domestic and imported beers, assorted wines, St. Pat's Parade, keg toss, Irish snug and USF students. Friday/Saturday live music, holiday specials. Outdoor beer garden. www.deerparkpub.com. Wi-Fi hotspot. **EATS:** Finger food, tacos every Tuesday. **GETTING THERE:** Corner of Leesburg and Spring, across from UFS. **HOURS:** 2 p.m.-1 a.m. Mon.-Thurs., noon-2 a.m. Fri.-Sat., 1-10 p.m. Sun. **ALCOHOL:** Beer & Wine; **PMT:** MC, Visa, Disc

DICKY'S 21 TAPS

Pub/Tavern • 2910 Maplecrest Rd., Fort Wayne • 260-486-0590

EXPECT: Family-friendly, laid back atmosphere; Great tunes; Large selection of beers; Beautiful patio; Cornhole on Wednesdays. **EATS:** Brand new menu! Daily lunch specials under \$8. **GETTING THERE:** 2 blocks north of State St. on Maplecrest at Georgetown. **HOURS:** 11 a.m.-10 p.m. Sunday-Monday, 11 a.m.-11 p.m. Tuesday-Thursday, 11 a.m.-12 midnight Sunday. **ALCOHOL:** Full Service; **PMT:** MC, Amex, Visa, Disc

DUPONT BAR & GRILL

Sports Bar • 10336 Leo Rd., Fort Wayne • 260-483-1311

EXPECT: Great daily drink specials, 3 pool tables, NFL Ticket, 16'x10' Megatron, three 6'x4' Minitrans, 12 flat screen TVs, Shut Up and Sing Karaoke w/Mike Campbell every Wednesday at 8 p.m.; live music every Friday & Saturday. **EATS:** \$6.99 daily lunch specials; 50¢ wings Wednesdays; Fishy Fridays w/\$10 Fish Bowls & \$6.99 Fish Tacos. **GETTING THERE:** North of Fort Wayne at Leo Crossing (Dupont & Clinton). **HOURS:** 11 a.m.-3 a.m. Mon.-Sat.; 11 a.m.-12 midnight Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Amex

FIREFLY COFFEE HOUSE

Coffeehouse • 3523 N. Anthony Blvd., Fort Wayne • 260-373-0505

EXPECT: Peaceful, comfortable atmosphere; live music on Friday & Saturday, 5-6:30 p.m.; local artists featured monthly; outdoor seating. (www.fireflycoffeehousefw.com). Free wireless Internet. **EATS:** Great coffee, teas, smoothies; fresh-baked items; light lunches and soups. **GETTING THERE:** Corner of North Anthony Blvd. and St. Joe River Drive. **HOURS:** 6:30 a.m.-8 p.m. Mon.-Fri.; 7 a.m.-8 p.m. Sat.; 8 a.m.-8 p.m. Sun. **ALCOHOL:** None; **PMT:** MC, Visa, Disc, Amex

GREEN FROG INN

Pubs & Taverns • 820 Spring St., Fort Wayne • 260-426-1088

EXPECT: Great atmosphere at one of Fort Wayne's true landmarks. Great food, great drinks and great friends. **EATS:** Wing Fest Grand Champion wings every Monday and Wednesday for just 50¢ apiece. **GETTING THERE:** Just north of downtown at the corner of Spring and Sherman. **HOURS:** Open 10 a.m.-12 a.m. Mon.-Thurs., 10 a.m.-3 a.m. Fri., 12 p.m.-3 a.m. Sat. and 12:30-8 p.m. Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Amex, Disc

LATCH STRING BAR & GRILL

Pubs & Taverns • 3221 N. Clinton St., Fort Wayne • 260-483-5526

EXPECT: Fun, friendly, rustic atmosphere. Daily drink specials. Mondays, \$5 pitchers; Tuesdays, \$2.50 import bottles & \$1 tacos; Wednesdays, \$2 wells and 50¢ bone-in wings; Sundays, \$2.50 bloody Marys. Live bands Friday, Sunday, & Tuesday; comedy improv/open mic and live jazz Wednesday; karaoke Monday, Thursday & Saturday. No cover. **GETTING THERE:** Where Clinton and Lima roads meet, next to Budget Rental. **HOURS:** Open Mon.-Sat., 11 a.m.-3 a.m. Sun., noon-12:30 a.m. **ALCOHOL:** Full Service; **PMT:** MC, Visa

MAD ANTHONY BREWING COMPANY

Brew Pub/Micro Brewery • 2002 S. Broadway, Fort Wayne • 260-426-2537

EXPECT: Ten beers freshly hand-crafted on premises and the eclectic madness of Munchie Emporium. **EATS:** 4-1/2 star menus, 'One of the best pizzas in America,' large vegetarian menu. **GETTING THERE:** Just southwest of downtown Fort Wayne at Taylor & Broadway. **HOURS:** Usually 11 a.m.-1 a.m. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

SNICKERZ COMEDY BAR

Comedy • 5535 St. Joe Rd., Fort Wayne • 260-486-0216

EXPECT: See the brightest comics in America every Thurs. thru Sat. night. **EATS:** Sandwiches, chicken strips, fish planks, nachos, wings & more. **GETTING THERE:** In front of Piere's. 2.5 miles east of Exit 112A off I-69. **HOURS:** Showtimes are 7:30 p.m. Thurs. & 7:30 & 9:45 p.m. Fri. and Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc, Amex

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OPEN MIC — Hosted by Dan Smyth at O'Reilly's, Fort Wayne, 9 p.m.-12 a.m., no cover, 267-9679

Wednesday, February 4

AMERICAN IDOL KARAOKE w/JOSH — Karaoke at Columbia Street West, Fort Wayne, 9:30 p.m., no cover, 422-5055

CHAGRIN COMEDY SHOWCASE — Comedy at Latch String, Fort Wayne, 8 p.m., no cover, 483-5526

CHRIS WORTH — Variety at Acme, Fort Wayne, 8-10 p.m., no cover, 480-2264

DUELING KEYBOARD BOYS (PAUL & KIMMY DEAN) — at 4D's, Fort Wayne, 7-10:30 p.m., no cover, 490-6488

EMILY ANN THOMPSON — Celtic at JK O'Donnell's, Fort Wayne, 7-10 p.m., no cover, 420-5563

JANIS SUE — Piano at Green Frog, Fort Wayne, 8 p.m., no cover, 426-1088

OPEN MIC JAM — Hosted by G-Money at Phoenix, Fort Wayne, 7:30-10:30 p.m., no cover, all ages, 387-6571

SHUT UP & SING w/MICHAEL CAMPBELL — Karaoke at Dupont Bar & Grill, Fort Wayne, 8 p.m., no cover, 483-1311

SKIP CALVIN — Variety at Deer Park, Fort Wayne, 6:30-8 p.m., no cover, 432-8966

Thursday, February 5

AMERICAN IDOL KARAOKE w/DAVE — Karaoke at Latch String, Fort Wayne, 10:30 p.m., no cover, 483-5526

BUCCA KARAOKE w/BUCCA — Karaoke at Deer Park, Fort Wayne, 10 p.m., no cover, 432-8966

CHRIS WORTH — Variety at Trolley Bar, Fort Wayne, 7-10 p.m., no cover, 490-4322

DANCE PARTY w/DJ RICH — Variety at Columbia Street West, Fort Wayne, 10 p.m., cover, 422-5055

J TAYLORS — Variety at Don Hall's Triangle Park, Fort Wayne, 7-9 p.m., no cover, 482-4342

JEFF McDONALD — Variety at Don Hall's Guesthouse, Fort Wayne, 7-10 p.m., no cover, 489-2524

JOE JUSTICE — Variety at Adams Lake Pub, Wolcottville, 7-10 p.m., no cover, 854-3463

OPEN MIC NIGHT — Hosted by Mike Conley at Mad Anthony Brewing Company, Fort Wayne, 8:30-11 p.m., no cover, 426-2537

OPEN STAGE JAM — Hosted by Pop 'n' Fresh at Office Tavern, Fort Wayne, 8:30 p.m.-12:30 a.m., no cover, 478-5827

Friday, February 6

CHELSEA ERICKSON & JOHN FORBING — Acoustic at Columbia Street West, Fort Wayne, 5 p.m., no cover, 422-5055

CHRIS WORTH & COMPANY — R&B/variety at American Legion Post 241, Waynedale, 8:30-11:30 p.m., no cover, 747-7851

DALLAS & DOUG SHOW — Variety at Country Heritage Winery, Laotto, 5 p.m., no cover, 637-2980

DANCE PARTY w/DJ RICH — Variety at Columbia Street West, Fort Wayne, 10:30 p.m., cover, 422-5055

FINDING FRIDAY — Rock/variety at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264

JOE FIVE — Rock at Latch String, Fort Wayne, 10 p.m.-2 a.m., no cover, 483-5526

JOE STABELLI — Jazz at Don Hall's Gas House, Fort Wayne, 5:45-9 p.m., no cover, 426-3411

LARRY REEB w/OWEN THOMAS — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

LAST CALL w/DJ L BOOG — Variety at YOLO, Fort Wayne, 10 p.m., \$10, 483-2929

MOONSHINE BANDITS w/BIG B, DEMUN JONES, REDBURN — Country/rap at Piere's, Fort Wayne, 8 p.m., \$15, 486-1979

MORNING AFTER — Rock at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311

SHELLY DIXON & JEFF McRAE — Acoustic at Venice, Fort Wayne, 6:30-9:30 p.m., no cover, 482-1618

TODD HARROLD BAND — R&B/blues at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

UNLIKELY DISCIPLES — Contemporary Christian at Cupbearer Café, Auburn, 7-9 p.m., free, all ages, 920-8734

WICKERSHAM BROTHERS — Variety at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966

Saturday, February 7

AMERICAN IDOL KARAOKE w/SCOTT — Karaoke at Latch String, Fort Wayne, 10:30 p.m., no cover, 483-5526

BILLY, BOB & LOWELL — Southern Gospel at Cupbearer Café, Auburn, 7-9 p.m., free, all ages, 920-8734

COUGAR HUNTER — 80s glam rock at Columbia Street West, Fort Wayne, 10 p.m., \$5, 422-5055

ELEMENTS — Rock at Wacky Jac's, Angola, 9:30 p.m.-1:30 a.m., no cover, 665-9071

FORT WAYNE PHILHARMONIC — Tchaikovsky: Revealed at Embassy Theatre, Fort Wayne, 7:30 p.m., \$17-\$65, 481-0777

JOE STABELLI — Jazz at Don Hall's Gas House, Fort Wayne, 5:45-9 p.m., no cover, 426-3411

JON DURNELL BAND — Variety at Rack and Helen's, New Haven, 10 p.m.-2 a.m., no cover, 749-5396

KEEGAN WARREN — Acoustic at Wooden Nickel Music, North Anthony, Fort Wayne, 2 p.m., no cover, all ages, 484-2451

LARRY REEB w/OWEN THOMAS — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

OFERLE — Variety at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264

ONE-EYED WOOKIEE — Rock at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311

RECKLESS ROMEOs — Variety at 4D's, Fort Wayne, 10 p.m.-2 a.m., no cover, 490-6488

RED ARROW — Southern rock at CS3, Fort Wayne, 9 p.m., \$2, 456-7005

SHELLY DIXON & JEFF McRAE — CD release party at Mad Anthony Brewing Company, Fort Wayne, 8-11 p.m., no cover, 426-2537

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FLIX - From Page 6

these events told from Clarke's perspective.

Bringing together this great script and talented cast is director Morten Tyldum. I wish I could say that I know well the work of this Norwegian director, but I can't. I read wonderful things about *Headhunters*, but I didn't see it. I can say that I'm thrilled when a newcomer dazzles. A Norwegian nominee for Best Director is a bit of diversity.

The Imitation Game is brisk and balanced, with never a dull moment. The scenes of bombing and burning and the horrible devastations of war are photographed beautifully. The machine Turing builds to best Enigma is a monster proto-type for a computer — a machine that can think — looks plausible. (Production designer Maria Djurkovic is also nominated for an Oscar.)

Enigma is broken, but at the time that information

was not shared with many. When Turing was convicted of "gross indecency," no one in the government came to his aid. Some of his papers were only published two years ago. The scope of his war accomplishments was classified for decades after the war.

The Queen granted him a posthumous pardon in 2013. Gordon Brown made an official apology for the British Government in 2009 for "the appalling way he was treated." Recognition of his accomplishments keep coming.

The Imitation Game demonstrates how idiotic it is not to offer opportunity to anyone with something to contribute. A life with many tragic elements is seen through a spectacular accomplishment. A great film and some Oscar nominations are one more tiny way to honor a someone who deserved better during his life.

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STATE GRILL

Pub/Tavern • 1210 E. State Blvd., Fort Wayne • 260-483-5618

EXPECT: 1st Tavern to pour beer after Prohibition; located in a fun and friendly neighborhood; home of the XKE Cranials & most dangerous jukebox. Daily drink specials include \$2 Tall Boy PBR all day, everyday, great craft beer selection. Golden Tee. Free WIFI. Friendly staff: Jonesy, Theresa and Andy. **EATS:** Riverbend Pizza. **GETTING THERE:** Corner of State and Crescent. **HOURS:** 3 p.m.-3 a.m. Mon., 1 p.m.-3 a.m. Tues.-Fri., noon-3 a.m. Sat., noon-1 a.m. Sun. **ALCOHOL:** Full Service; **PMT.:** Cash only; ATM on site

KOSCIUSKO COUNTY

MAD ANTHONY LAKE CITY TAP HOUSE

Music/Rock • 113 E. Center St., Warsaw • 574-268-2537

EXPECT: The eclectic madness of the original combined with hand-crafted Mad Anthony ales and lagers. **EATS:** The same 4-1/2 star menu, including one of the best pizzas in America and a large vegetarian menu. Carry-out handcrafted brews available. Live music on Saturdays. **GETTING THERE:** From U.S. 30, turn southwest on E. Center St.; go 2 miles. **HOURS:** 11 a.m.-11 p.m. Mon.-Thurs.; 11 a.m.-12:30 a.m. Fri.-Sat.; 11 a.m.-10 p.m. Sun. **ALCOHOL:** Full-Service; **PMT:** MC, Visa, Disc

DEKALB COUNTY

MAD ANTHONY TAP ROOM

Music/Rock • 114 N. Main St., Auburn • 260-927-0500

EXPECT: The eclectic madness of the original combined with hand-crafted Mad Anthony ales and lagers. **EATS:** The same 4-1/2 star menu, including one of the best pizzas in America and a large vegetarian menu. **GETTING THERE:** Take I-69 to State Rd. 8 (Auburn exit); down-town, just north of courthouse. **HOURS:** 11 a.m.-12 a.m. Sun.-Thurs.; 11 a.m.-2 a.m. Fri.-Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

STEBEN COUNTY

MAD ANTHONY'S LAKEVIEW ALE HOUSE

Eclectic • 4080 N 300 W, Angola • 260-833-2537

EXPECT: Twelve handcrafted beers on tap; Indiana craft beers and local wines. Patio with seating for 100; 7 dock slips; 150-seat banquet facility. **EATS:** 4-1/2 star menu, including famous gourmet pizza, unique eats and vegetarian fare. **GETTING THERE:** On beautiful Lake James above Bledsoe's Beach. **HOURS:** 11 a.m.-11 p.m. Sun.-Thurs.; 11 a.m.-midnight or later Fri.-Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

SHADY NOOK BAR & GRILL

Pub/Sports Bar • 10170 E. 600S., Big Long Lake • 260-351-2401

EXPECT: Beautiful deck overlooking lake. Boat bar rail, freshly remodeled, new owners & management, free WIFI, all sports networks on 7 TVs, 2 pool tables. **EATS:** Kitchen open daily w/full menu & the best wings in town. **GETTING THERE:** From I-69 N take exit 140/IN-4 W Ashley/Hudson, turn right on IN-327 N, 3rd left onto W 750 S, right onto S 1100 E, left onto E 630 S, left on E 600 S, located on left. **HOURS:** 3 p.m.-12 a.m. Mon.-Thurs., 11 a.m.-2 a.m. Fri.-Sat., 12 pm.-12 a.m. Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

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10 Years w/Glorious Sons, Luminoth (\$12-\$15)	Mar. 21	Piere's	Fort Wayne
2Cellos (\$25-\$60)	Feb. 21	Chicago Theatre	Chicago
Aaron Lewis (\$36-\$45)	Apr. 26	MotorCity Casino	Detroit
Alton Brown (\$48-\$58)	Mar. 26	Embassy Theatre	Fort Wayne
Ariana Grande w/Rixton (\$29.50-\$69.50)	Mar. 3	Allstate Arena	Rosemont, IL
Ariana Grande w/Rixton (\$29.50-\$69.50)	Mar. 5	Quicken Loans Arena	Cleveland
Ariana Grande w/Rixton (\$29.50-\$69.50)	Mar. 7	Joe Louis Arena	Detroit
Aro Guthrie	May 1	Egyptian Room	Indianapolis
Aro Guthrie	May 2	E.J. Thomas Hall	Akron, OH
Aro Guthrie	May 3	E.J. Thomas Hall	Akron, OH
Badfish (\$14-\$24)	Feb. 13	Vic Theatre	Chicago
Badfish (\$15)	Feb. 15	The Intersection	Grand Rapids
Badfish (\$17-\$20)	Feb. 17	House of Blues	Cleveland
Barry Manilow (sold out)	Feb. 14	United Center	Chicago
Barry Manilow	Feb. 15	Palace of Auburn Hills	Auburn Hills, MI
Barry Manilow	Feb. 26	Wolstein Center	Cleveland
Barry Manilow	Mar. 1	Nationwide Arena	Columbus, OH
Bayside w/Senses Fail, Man Overboard (\$17.50-\$21)	Mar. 28	House of Blues	Cleveland
Bela Fleck & Abigail Washburn	Mar. 1	The Ark	Ann Arbor
Beth Hart (\$30)	Feb. 21	Park West	Chicago
Beth Hart (\$30)	Feb. 22	Kent Stage	Kent, OH
Big Bad Voodoo Daddy (\$20-\$45)	Feb. 21	Niswonger	Van Wert, Ohio
The Big E (\$17.50-\$27.50)	Feb. 7	Kalamazoo State Theatre	Kalamazoo
Bill Engvall (\$40-\$60)	Feb. 15	Embassy Theatre	Fort Wayne
Billy Idol	Feb. 7	Riviera Theatre	Chicago
Blackberry Smoke w/Temperance Movement	Mar. 6	Joe's Sports Bar	Chicago
Blackberry Smoke w/Temperance Movement	Mar. 7	Fillmore	Detroit
Blackberry Smoke w/Temperance Movement	Mar. 13	Egyptian Room	Indianapolis
Blackberry Smoke w/Temperance Movement	Mar. 19	House of Blues	Cleveland
Borgore w/Ookay (\$25-\$30)	Feb. 6	Royal Oak Music Theatre	Royal Oak, MI
Brad Paisley (\$26.50-\$109)	Feb. 5	Northeastern Illinois University	Chicago
Brian Regan (\$28-\$75)	Feb. 13	Honeywell Center	Wabash
Brit Floyd (\$22-\$37)	Mar. 10	Embassy Theatre	Fort Wayne
Cannibal Corpse (\$29.50)	Feb. 20	House of Blues	Chicago
Cannibal Corpse (\$25)	Feb. 21	Egyptian Room	Indianapolis
Cannibal Corpse (\$29.50)	Feb. 22	House of Blues	Cleveland
Cannibal Corpse (\$27)	Feb. 23	St. Andrews Hall	Detroit
Cash Box Kings (\$18-\$70)	May 2	C2G	Fort Wayne
Charlie Wilson w/KEM and Joe (\$58-\$68)	Mar. 1	Joe Louis Arena	Detroit
Cherub	Feb. 5	Beachland Ballroom	Cleveland
Cherub	Feb. 6	A&R Music Bar	Columbus, OH
Cherub	Feb. 12	Canopy Club	Urbana, IL
Cherub	Feb. 14	Concord Music Hall	Chicago
Cherub	Feb. 19	Bluebird	Bloomington
Cherub	Feb. 20	The Intersection	Grand Rapids
Chris Brown w/Trey Songz, Tyga (\$49.75-\$99.75)	Feb. 14	Nationwide Arena	Columbus, OH
Chris Brown w/Trey Songz, Tyga (\$59.75-\$125.75)	Feb. 15	Joe Louis Arena	Detroit
Chris Brown w/Trey Songz, Tyga (\$39.75-\$125.75)	Feb. 27	Allstate Arena	Rosemont, IL
Chris Brown w/Trey Songz, Tyga (\$29.75-\$99.75)	Feb. 28	US Bank Arena	Cincinnati
Coal Chamber w/Filter, Combichrist, American Head Charge (\$25)	Mar. 21	Harp's	Detroit
Coal Chamber w/Filter, Combichrist, American Head Charge (\$22.50-\$45)	Mar. 25	Newport Music Hall	Columbus, OH
Cold War Kids w/Elliott Moss (\$23)	Jan. 30	LC Pavilion	Columbus, OH
Cold War Kids (\$25)	Jan. 31	Riviera Theatre	Chicago
Craig Ferguson (\$39.75-\$49.75)	Mar. 17	Egyptian Room	Indianapolis
Damien Rice (\$35-\$75)	Apr. 13	Murat Theatre	Indianapolis
Damien Rice (\$39-\$104)	Apr. 14	Auditorium Theatre	Chicago
Dan & Shay w/Canaan Smith (\$20-\$25)	Apr. 23	House of Blues	Cleveland
Dark Star Orchestra (\$25)	Feb. 6	Vic Theatre	Chicago
Dark Star Orchestra (\$30)	Feb. 10	House of Blues	Cleveland
Dark Star Orchestra (\$25-\$45)	Feb. 12	Egyptian Room	Indianapolis
Dark Star Orchestra (\$27)	Feb. 13	Newport Music Hall	Columbus, OH
Datsik (\$25)	Feb. 14	Royal Oak Music Theatre	Royal Oak, MI
Dave Hollister and Syleena Johnson (\$38-\$125)	Feb. 21	Embassy Theatre	Fort Wayne
Dave Mason (\$30-\$125)	Jan. 29	Music Box	Cleveland
Dave Mason (\$33-\$155)	Feb. 5	20th Century Theatre	Cincinnati
The Dead (\$59.50-\$199.50)	July 3-5	Soldier Field	Chicago
The Decembrists w/Alvays (\$30-\$125)	Mar. 27	Chicago Theatre	Chicago
Delta Spirit	Mar. 25	Vogue	Indianapolis
Delta Spirit	Mar. 26	20th Century Theater	Cincinnati
Delta Spirit	Mar. 27	St. Andrews Hall	Detroit
Delta Spirit	Mar. 28	Beachland Ballroom	Cleveland
Down the Line 9 (\$15-\$25)	Feb. 27	Embassy Theatre	Fort Wayne
Down the Line 9 (\$15-\$25)	Feb. 28	Embassy Theatre	Fort Wayne
Ed Kowalczyk (\$25-\$27)	Feb. 24	House of Blues	Cleveland
Eric Church (\$27-\$61.50)	Mar. 18	Memorial Coliseum	Fort Wayne
Europe (\$25)	Apr. 25	House of Blues	Cleveland
Europe (\$22-\$27.50)	Apr. 26	Vogue	Indianapolis
Europe w/Black Star Riders (\$25)	Apr. 28	House of Blues	Chicago
Excision (\$29.50-\$60)	Mar. 21	Royal Oak Music Theatre	Royal Oak, MI
Excision (\$30)	Mar. 22	House of Blues	Cleveland
Excision (\$25-\$30)	Mar. 25	Egyptian Room	Indianapolis
Excision (\$24.50)	Mar. 26	The Bluestone	Columbus, OH
Extreme (\$27-\$60)	Jan. 31	Firekeepers Casino	Battle Creek, MI
Foreigner (\$59.85-\$99.85)	Mar. 27	Lerner Theatre	Elkhart
Foreigner (\$37-\$97)	Mar. 28	Lima Civic Center	Lima
Foreigner	Mar. 29	Virgina Theatre	Champaign, IL
Frankie Valli and the Four Seasons	Apr. 9	Cincinnati Music Hall	Cincinnati
Frankie Valli and the Four Seasons (\$71-\$106)	Apr. 11	Chicago Theatre	Chicago
G. Love & Special Sauce w/Matt Costa (\$27.50)	Feb. 13	House of Blues	Chicago
G. Love & Special Sauce w/Matt Costa (\$25)	Mar. 3	St. Andrew's Hall	Detroit

Rush's 39-city tour for this summer will, for the most part, hit indoor venues instead of the usual outdoor sheds you might expect. According to their press release, these shows are "not-to-be-missed concerts that will highlight four decades of the band's music. This will most likely be the last major tour of this magnitude." The band had been hinting that they may not ever hit the road again after drummer **Neil Peart** expressed that touring was "causing pain to his family," and this now confirms that Rush are at the end of their touring career, though new albums are still likely to be in their future. If you are a fan, you're not going to want to blow this one off. The tour stops at Nationwide Arena in Columbus, Ohio June 8, the United Center in Chicago June 12 and The Palace of Auburn Hills near Detroit June 14.

In other retiring band news, **Mötley Crüe** have announced one more round of dates for their "Final Tour." The band embarked on the tour last year after signing a cessation-of-touring agreement. The Midwest will get a lot of chances to see the band for the last time (or at least until the inevitable "reunion tour") when they visit Chicago August 8, Detroit August 9, Cleveland August 18, Cincinnati August 19 and Indianapolis August 20. The legendary **Alice Cooper** will open the shows.

Randy Bachman has been in music for five decades with the **Guess Who** and **Bachman-Turner Overdrive**. Now the icon is out to show people a different side of his musical personality with his new album, *Bachman Heavy Blues*, out April 14. **Neil Young**, **Peter Dinklage**, **Joe Bonamassa** and **Robert Randolph** all appear on the album which sounds like it could be one of the early surprises of 2015. Bachman, without the all-star lineup, will visit St. Charles, Illinois, near Chicago, April 2 and Cleveland April 4.

While we are on the subject of music icons, **Michael Schenker** has been playing for audiences for over 40 years himself while a member of **UFO**, **Scorpions** and his own bands. The guitarist has a new album coming out with his **Temple of Rock** band on March 24 and will tour so he can sell some merchandise and make a little bit of cash, as we all know most artists don't make money from album sales any more. Help support a truly great guitar player – and likely see a great show – when Schenker stops in Chicago April 23 or Detroit the following night.

Slipknot's "Prepare for Hell Tour" was a huge success last year so the band plans to continue touring throughout the spring and summer. The band will likely hit every major festival this summer, but has booked a few smaller shows this spring in order to stay in top form. The trek features **Hatebreed** as the opening act and will roll into Van Andel Arena in Grand Rapids May 16 following their set at Rock on the Range the previous day.

christopherhupe@aol.com

G. Love & Special Sauce w/Matt Costa (\$22)	Mar. 4	Bogart's	Cincinnati
G. Love & Special Sauce w/Matt Costa (\$27.50)	Mar. 5	House of Blues	Cleveland
Gaelic Storm (\$22.50-\$25)	Feb. 21	House of Blues	Cleveland
Garth Brooks w/Trisha Yearwood (\$66)	Feb. 20	Joe Louis Arena	Detroit
Garth Brooks w/Trisha Yearwood (\$66)	Feb. 21	Joe Louis Arena	Detroit
Garth Brooks w/Trisha Yearwood (\$66)	Feb. 27	Joe Louis Arena	Detroit
Garth Brooks w/Trisha Yearwood (\$66)	Feb. 28	Joe Louis Arena	Detroit
Gaslight Anthem w/Northcote (\$32)	Mar. 11	House of Blues	Cleveland
Gaslight Anthem w/Northcote (\$23.50)	Mar. 27	Egyptian Room	Indianapolis
Gaslight Anthem w/Northcote (\$27)	Mar. 28	Newport Music Hall	Columbus, OH
Gordon Lightfoot (\$35-\$65)	Mar. 15	Kalamazoo State Theatre	Kalamazoo
Gordon Lightfoot (\$43-\$73)	Mar. 19	Embassy Theatre	Fort Wayne
Guster w/Kishi Bashi (\$27)	Apr. 10	Riviera Theatre	Chicago
Guster w/Kishi Bashi (\$25)	Apr. 11	St. Andrews Hall	Detroit
Guster w/Kishi Bashi (\$25-\$35)	Apr. 14	House of Blues	Cleveland
Guster w/Kishi Bashi (\$25)	Apr. 15	Bogart's	Cincinnati
Guster w/Kishi Bashi (\$23)	Apr. 16	Newport Music Hall	Columbus, OH
Hellyeah w/Devour the Day, Like a Storm (\$16-\$18)	Feb. 25	Piere's	Fort Wayne
Here Come the Mummies	Apr. 25	Lerner Theatre	Elkhart
Heywood Banks (\$20-\$21)	Feb. 8	Snickerz	Fort Wayne
Home Free (sold out)	Jan. 31	Niswonger	Van Wert, Ohio
Hozier w/Asgeir (\$27.50)	Feb. 28	Royal Oak Music Theatre	Royal Oak, MI
Hunter Beard (\$10-\$15)	Feb. 18	Piere's	Fort Wayne
Hunter Smith Band (free)	Jan. 31	The Chapel	Fort Wayne
Interpol	May 12	Egyptian Room	Indianapolis
Interpol	May 13	Fillmore	Detroit
Interpol	May 15	Bogart's	Cincinnati
Iration w/Stick Figure, Hours Eastly (\$18-\$20)	Apr. 18	House of Blues	Cleveland
IU's Another Round (\$20-\$40)	Apr. 11	C2G	Fort Wayne
Jason Aldean w/Cole Swindell, Tyler Farr (\$30.25-\$60.25)	May 9	Memorial Coliseum	Fort Wayne
Jason Benci w/Steve Iott (no cover)	Feb. 19	Dupont Bar & Grill	Fort Wayne
Jason Isbell w/Damien Juardo (\$39.50)	Feb. 10	Southern Theatre	Columbus, OH
Jason Isbell w/Damien Juardo (\$39.50)	Feb. 12	Symphony Center	Chicago
Jason Isbell w/Damien Juardo (\$35)	Feb. 13	Kalamazoo State Theatre	Kalamazoo
Jim Brickman (\$24.50-\$44.50)	Mar. 13	Taft Theatre	Cincinnati
John Brannan (\$100)	Mar. 19	International Ballroom, IPFW	Fort Wayne
John King w/Kristy Lee Cook (\$15-\$20)	Feb. 14	Wagon Wheel Theatre	Warsaw
John Mellencamp (\$39.50-\$115)	Jan. 30	Mershon Auditorium	Columbus, OH
John Mellencamp (\$42.50-\$118)	Jan. 31	Connor Palace	Cleveland
John Mellencamp (\$37-\$127)	Feb. 3	Indiana University Auditorium	Bloomington
John Mellencamp (\$37-\$127)	Feb. 4	Indiana University Auditorium	Bloomington
John Mellencamp (\$42.50-\$129.50)	Feb. 17	Chicago Theatre	Chicago
John Mellencamp w/Carlene Carter	May 27	Old National Events Plaza	Indianapolis
John Mellencamp w/Carlene Carter (\$42-\$106.50)	June 6	Embassy Theatre	Fort Wayne
John Mellencamp w/Carlene Carter	June 10	Detroit Opera House	Detroit



Road Notez

CHRIS HUPE

Joshua Radin (\$20)	Feb. 15	Old National Centre	Indianapolis
Joshua Radin (\$17-\$22)	Feb. 17	20th Century Theatre	Cincinnati
Joshua Radin (\$20)	Feb. 20	Thalia Hall	Chicago
Lana Del Rey	May 28	Klipsch Music Center	Noblesville
Lana Del Rey	May 30	Midwest Bank Amphitheatre	Tinley Park, IL
Larry Reeb w/Owen Thomas (\$9.50)	Feb. 6	Snickerz	Fort Wayne
Larry Reeb w/Owen Thomas (\$9.50)	Feb. 7	Snickerz	Fort Wayne
Leon Bates (\$10-\$20)	Mar. 22	Niswonger	Van Wert, Ohio
Leon Russell (\$30-\$40)	Feb. 27	T. Furth Center	Angola
Lettuce (\$17)	Feb. 19	Canopy Club	Urbana, IL
Lettuce (\$26)	Feb. 20	St. Andrews Hall	Detroit
Lewis Black	Feb. 19	Taft Theatre	Cincinnati
Lewis Black	Feb. 25	Fox Theatre	Detroit
Lewis Black	Apr. 24	State Theatre	Cleveland
Lewis Black	Apr. 25	DeVos Performance Hall	Grand Rapids
Linkin Park w/Rise Against, Of Mice & Men (\$30-\$86)	Feb. 4	Van Andel Arena	Grand Rapids
Lotus (\$19.50-\$22)	Mar. 4	Canopy Club	Urbana
Lotus (\$19.50-\$22)	Mar. 5	Egyptian Room	Indianapolis
Lotus (\$19.50-\$22)	Mar. 7	Newport Music Hall	Columbus, OH
Lotus (\$19.50-\$22)	Mar. 8	House of Blues	Cleveland
Luke Bryan	Feb. 10	Van Andel Arena	Grand Rapids
Luke Bryan	Feb. 11	Ford Center	Evansville
Lurking Corpses, Silent Horror, American Werewolves, The Big Bad, The Nothing (\$8)	Feb. 13	Brass Rail	Fort Wayne
The Maine w/Real Friends, Knuckle Puck, The Technicolors (\$20-\$22)	Apr. 29	House of Blues	Cleveland
Marc Cohn	May 3	The Ark	Ann Arbor
The Marcus Roberts Piano Trio	Feb. 13	Clowes Memorial Hall	Indianapolis
Marilyn Manson (\$32.50-\$63)	Feb. 3	Fillmore	Detroit
Marilyn Manson (\$57)	Feb. 5	Riviera Theatre	Chicago
Mark Pooles w/Geoff LaFleur (\$9.50)	Jan. 30	Snickerz	Fort Wayne
Mark Pooles w/Geoff LaFleur (\$9.50)	Jan. 31	Snickerz	Fort Wayne
Maroon 5 w/Magic!, Rozzi Crane	Feb. 28	Bankers Life Fieldhouse	Indianapolis
Maroon 5 w/Magic!, Rozzi Crane	Mar. 11	Nationwide Arena	Columbus
Maroon 5 w/Magic!, Rozzi Crane	Mar. 18	Palace of Auburn Hills	Auburn Hills, MI
Maroon 5 w/Magic!, Rozzi Crane	Mar. 19	United Center	Chicago
Mike + The Mechanics (\$45-\$75)	Mar. 14	Michigan Theatre	Ann Arbor
Mike + The Mechanics (\$37.50-\$75)	Mar. 15	Hard Rock Rocksino	Northfield Park, OH
Mike + The Mechanics (\$42-\$52)	Mar. 17	Taft Theatre	Cincinnati
Mike + The Mechanics (\$50-\$75)	Mar. 20	Park West	Chicago
Mike + The Mechanics (\$50-\$75)	Mar. 21	Park West	Chicago
Milky Chance	Apr. 24	Vic Theatre	Chicago
Milky Chance	Apr. 26	Deluxe at Old National Center	Indianapolis
Milky Chance	Apr. 28	Royal Oak Music Theatre	Royal Oak, MI
Milky Chance	Apr. 29	Newport Music Hall	Columbus, OH
moe. (\$27.50-\$88)	Mar. 19	Bottom Lounge	Chicago
moe. (\$27.50-\$88)	Mar. 20	Concord Music Hall	Chicago
moe. (\$27.50-\$88)	Mar. 21	Concord Music Hall	Chicago
Moody Blues (\$45-\$75)	Apr. 7	E.J. Thomas Hall	Akron, OH
Moody Blues (\$42.50-\$75)	Apr. 8	Palace Theatre	Columbus, OH
Moody Blues (\$50-\$80)	Apr. 9	Star Plaza Theatre	Merrillville
Moonshine Bandits w/Big B, Demun Jones, Redburn (\$15)	Feb. 6	Piere's	Fort Wayne
Neil Diamond	Mar. 18	Schottenstein Center	Columbus, OH
Neil Diamond	Mar. 20	Palace of Auburn Hills	Auburn Hills, MI
Neil Diamond	Apr. 17	Bankers Life Fieldhouse	Indianapolis
New Kids on the Block w/TLC, Nelly	May 23	Allstate Arena	Rosemont, IL
New Kids on the Block w/TLC, Nelly	May 26	US Bank Arena	Cincinnati
New Kids on the Block w/TLC, Nelly	May 29	Palace of Auburn Hills	Auburn Hills, MI
New Kids on the Block w/TLC, Nelly	May 30	Van Andel Arena	Grand Rapids
New Kids on the Block w/TLC, Nelly	May 31	Bankers Life Fieldhouse	Indianapolis
New Kids on the Block w/TLC, Nelly	June 16	Nationwide Arena	Columbus, OH
Newsboys (sold out)	Mar. 21	Niswonger	Van Wert, Ohio
Nickelback	Feb. 24	Van Andel Arena	Grand Rapids
Nickelback	Feb. 27	Nationwide Arena	Columbus, OH
Pat Boone (\$20-\$40)	Mar. 8	Niswonger	Van Wert, Ohio
Pierce the Veil w/Sleeping with Sirens, Mallory Knox, PVRIS (sold out)	Feb. 6	Aragon Ballroom	Chicago
Pierce the Veil w/Sleeping with Sirens, Mallory Knox, PVRIS	Feb. 7	Egyptian Room	Indianapolis
Pierce the Veil w/Sleeping with Sirens, Mallory Knox, PVRIS (sold out)	Feb. 8	LC Pavilion	Columbus, OH
Railroad Earth	Feb. 11	Newport Music Hall	Columbus, OH
Railroad Earth	Feb. 12	The Intersection	Grand Rapids, MI

Railroad Earth (\$22.50-\$40)	Feb. 13	Royal Oak Music Theatre	Royal Oak, MI
Railroad Earth	Feb. 14	House of Blues	Cleveland
Red Wanting Blue (\$20-\$22)	Mar. 13	House of Blues	Cleveland
Red Wanting Blue (\$20-\$22)	Mar. 14	House of Blues	Cleveland
Rush	June 8	Nationwide Arena	Columbus, OH
Rush	June 12	United Center	Chicago
Rush	June 14	Palace of Auburn Hills	Auburn Hills, MI
Sarah McLachlan	Mar. 10	Murat Theatre	Indianapolis
Shpongle (\$32.50-\$60)	Mar. 28	Concord Music Hall	Chicago
Shpongle (\$45-\$60)	Mar. 29	St. Andrews Hall	Detroit
Silverstein w/Bearthooth, Hands Like Houses, My Iron Lung, Major League (\$18-\$22)	Feb. 25	House of Blues	Cleveland
Sinbad (\$20-\$35)	Feb. 7	Niswonger	Van Wert, Ohio
Skillet w/Blanca, Veridia, About a Mile, Building 429, Newsong (\$10)	Jan. 29	Ford Center	Evansville
Skillet w/Blanca, Veridia, About a Mile, Building 429, Newsong (\$10)	Jan. 30	Allstate Arena	Chicago
Skillet w/Blanca, Veridia, About a Mile, Building 429, For King and Country, Family Force Five (\$10)	Feb. 21	Palace of Auburn Hills	Auburn Hills, MI
Skillet w/Blanca, Veridia, About a Mile, Building 429, For King and Country, Family Force Five (\$10)	Feb. 22	Wolstein Center	Cleveland
Skillet w/Jeremy Camp, Francesca Battistelli, For King and Country, Tony Nolan (\$10)	Mar. 19	Memorial Coliseum	Fort Wayne
Skillet w/Jeremy Camp, Francesca Battistelli, For King and Country, Tony Nolan (\$10)	Mar. 20	Bankers Life Fieldhouse	Indianapolis
St. Olaf Choir (\$15-\$30)	Feb. 12	First Presbyterian Church	Fort Wayne
Steve Martin w/Martin Short, Sleep Canyon Rangers (\$49-\$149)	Apr. 24	Fox Theatre	Detroit
Step Crew (\$20-\$30)	Apr. 14	Niswonger	Van Wert, Ohio
Stewart Copeland & Jon Kimura Parker	Mar. 27	Clowes Memorial Hall	Indianapolis
Styx (\$49.50-\$99.50)	Feb. 13	Emens Auditorium, Ball State	Muncie
Taking Back Sunday w/The Menzingers, Lettice (\$27.50-\$30)	Mar. 10	House of Blues	Cleveland
Temptations (\$25-\$50)	Apr. 25	Niswonger	Van Wert, Ohio
Texas Tenors	May 17	Lerner Theatre	Elkhart
Trippin' Billies (\$10-\$12)	Feb. 20	House of Blues	Cleveland
US Army Jazz Ambassadors (free)	Mar. 3	Niswonger	Van Wert, Ohio
Volbeat	May 18	Dow Event Center	Saginaw, MI
Volbeat	May 19	Ford Center	Evansville
Volbeat	May 20	Aragon Ballroom	Chicago
Wailers w/Rusted Root, Adam Ezra (\$25)	Mar. 7	Piere's	Fort Wayne
Walk the Moon w/The Griswolds (\$25-\$27)	Apr. 3	House of Blues	Cleveland
Weird Al Yankovich	May 28	Murat Theatre	Indianapolis
Weird Al Yankovich	May 29	Soaring Eagle Casino	Mount Pleasant, MI
Weird Al Yankovich	May 30	Jacobs Pavilion	Cleveland
The Who (\$49.50-\$154.50)	May 13	Allstate Arena	Rosemont, IL
The Who (\$39.50-\$139.50)	May 15	Nationwide Arena	Columbus, OH
Winger (\$22-\$25)	Feb. 21	Piere's	Fort Wayne
Zanna-Doo! (\$5)	Jan. 31	Dupont Bar & Grill	Fort Wayne
Zappa Plays Zappa	Apr. 4	Newport Music Hall	Columbus, OH
Zappa Plays Zappa	Apr. 21	Concord Music Hall	Chicago

Road Tripz

Jason Paul

Jan. 31.....Flashbacks, Indianapolis

Joe Justice

Feb. 21 ... Leisure Time Winery, Napoleon, OH

Kill the Rabbit

March 27Cheer's, South Bend

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Arena's Kill a Risk Worth Taking

It's always exciting to see a new play you know nothing about. There are no expectations and no other performances to compare it to. It's a little bit of a risk for an audience member, but risks can pay off.

Arena Dinner Theatre's *The Smell of the Kill* is a risk worth taking.

With a short 90-minute running time, the dark comedy by Michele Lowe is about three upper-middle-class women who are faced with the tempting prospect of letting their husbands die. It has been described as "*Arsenic and Old Lace* meets *Desperate Housewives*," a pretty fair description.

The script isn't particularly deep or thought-provoking, and it doesn't really shed new light on marital relationships. But it's very, very funny.

"I really hope you're in the mood for a black comedy," said Director Brian H.

Wagner, the Arena's executive director and off-stage voice of one of the husbands, in his curtain speech,

The opening night audience definitely was.

The play is rated "mature" for adult language and content. The audience seemed a bit caught off guard at first, but quickly warmed up to the profanity and bitter humor.

Gloria Minnich plays Nicky, a very angry and embittered book editor whose husband faces prison time after being caught embezzling. Minnich is one of Fort Wayne's most versatile actors, having just played Cory in Arena's *Barefoot in the Park*. Nicky is a complete 180 from Cory, but Minnich is equally



Curtain Call

JEN POIRY-PROUGH

convincing in this role. Nicky is angry and sarcastic, but still has a wicked sense of humor, and Minnich once again treads the fine line of abrasiveness and likability, grounding her character in reality.

Rebecca Larue Karcher plays Debra, the Bree Van de Camp of the group (to use a *Desperate Housewives* comparison). Dressed in pearls, she boasts of her "perfect" marriage and domestic skills, which are quickly refuted and disproven. Debra is the moral center of the play, and Karcher brings warmth to her role, which helps temper Nicky's all-consuming bitterness.

Kristin Jones plays Molly who is sensual, baby crazy and the group's most naïve member. She also gets increasingly drunker throughout the play. Jones' interpretation of drunkenness is subtle, which isn't easy to convey.

The husbands, who are all loutish and obnoxious, are only heard from off-stage. They are played by Wagner, Kevin Boner (also the show's stage manager) and Kevin Knuth.

Despite the dark tone of the show, *The Smell of the Kill* is a light-hearted comedy with lots of laughs. It lets the audience explore the darker side of marriage without taking itself too seriously.

jen@greenroomonline.org

THE SMELL OF THE KILL

7 p.m. dinner, 8 p.m. curtain
Friday-Saturday, Jan. 30-31
& Feb. 6-7


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Now Playing

AUDIENCE OF ONE — Youth troupe performs *Mill Girls*, *The Wizard of Oz* and *Don Quixote*, 6 p.m. Friday-Saturday, Jan. 30-31, Salvation Army Community Center, Fort Wayne, \$4-\$5, 241-3378

THE SMELL OF THE KILL — Black comedy revolving around three malicious wives and three miserable husbands and three failing marriages, rated mature, 8 p.m. (7 p.m. dinner) Friday-Saturday, Jan. 30-31; Feb. 6-7, Arena Dinner Theatre, Fort Wayne, \$35, includes dinner and show, 424-5622

TWINDERELLA — Musical story of "Bob", Cinderella's long lost twin brother, a Wagon Wheel Jr. Production, 2 p.m. Saturday-Sunday, Jan. 31-Feb. 1, Wagon Wheel Theatre, Warsaw, \$12, 574-267-8041

Asides

AUDITIONS

33 VARIATIONS (MARCH 20-APRIL 4) — Auditions for 4 men and 3 women; flexible set, 2-5 p.m. Sunday, Feb. 1, east rehearsal hall, Arts United Center, Fort Wayne, 424-5220

NUNSENSE (APRIL 23-MAY 10) — Auditions for 5 women 20-60, must sing, move and act; bring 32 bars of sheet music in your key to sing, 1 p.m. Saturday, Feb. 7, First Presbyterian Theater, Fort Wayne, 422-6329

Upcoming Productions

FEBRUARY

THE KID FROM KOKOMO — The Ryan White Story, a Fort Wayne Youth theatre premiere by local playwright Gregory Stieber, 7 p.m. Friday, Feb. 6; 11 a.m. and 2 p.m. Saturday, Feb. 7 and 2 p.m. Sunday, Feb. 8, Black Box Theatre, Auer Center for Arts & Culture, Fort Wayne, \$7-\$15, 422-6900

LOVE DANCE — Love inspired dances by Fort Wayne Ballet, 7:30 p.m. Saturday, Feb. 14, Arts Lab, Arts United Center, Fort Wayne, \$20-\$49, 484-9646

CABARET — Musical story of a seedy nightclub in the early 1930s where a young English performer strikes up a relationship with an aspiring American writer, presented by Fort Wayne Civic Theatre, 8 p.m. Saturday, Feb. 14; 2 p.m. Sunday, Feb. 15; 8 p.m. Friday-Saturday, Feb. 20-21; 2 p.m. Sunday, Feb. 22; 8 p.m. Friday-Saturday, Feb. 27-28 and 2 p.m. Sunday, March 1, Arts United Center, Fort Wayne, \$17-\$29 (includes ArtsTix fees), 424-5220

ANYTHING GOES — Broadway musical comedy featuring nightclub singer Reno Sweeney en route from New York to England upon a cruise ship, 3 p.m. Sunday, Feb. 15, Niswonger Performing Arts Center, Van Wert, \$25-\$50, 419-238-6722

THE MOUNTAINTOP — Re-imagining of the events the night before the assassination of civil rights leader Dr. Martin Luther King, Jr.; contains adult language, 8 p.m. Thursday-Saturday, Feb. 19-21 and 2 p.m. Sunday, Feb. 22, North Campus Auditorium, University of Saint Francis, Fort Wayne, \$8-\$10, 399-8050

THE MUSIC LESSON — all for One productions' tale of two musicians who escaped the Bosnian war to start start a new life in Pittsburgh, rated PG for subject matter, 7:30 p.m. Friday-Saturday, Feb. 20-21; 2:30 p.m. Sunday, Feb. 22; 7:30 p.m. Thursday-Saturday, Feb. 27-29 and 2:30 p.m. Sunday, Mar. 1, Allen County Public Library Auditorium, Fort Wayne, \$10-\$18, 622-4610

COME BACK TO THE FIVE & DIME JIMMY DEAN, JIMMY DEAN — Disciples of James Dean gather for a 20th anniversary reunion to mull over their present lives and reminisce about the past, presented by IPFW Department of Theatre, contains adult language and subject matter 8 p.m. Friday-Saturday, Feb. 20-21; 2 p.m. Sunday, Feb. 22; 8 p.m. Thursday-Saturday, Feb. 26-28, Williams Theatre, IPFW, \$5-\$15 thru IPFW box office 481-6555



The Green Room

JEN POIRY-PROUGH

Different Stages Shuts Its Doors

Due to disappointing ticket sales, Joel Froomkin and Rich Najuch, the men behind Different Stages, have decided to close the doors of the New Huntington Theatre. According to their website, "As of January 2015 Different Stages Theater has no further plans for mounting productions at the New Huntington Theater space in Huntington, Indiana. We would like to thank our supporters in Huntington who took this journey with us over the past eight years. We wish you the best in the future and hope that it is one filled with joyous artistic experiences!"

FPT Sets Auditions for Nunsense

First Presbyterian Theater will hold auditions for *Nunsense* on February 7, at 1 p.m. Director Thom Hofrichter, music director Ben Bercot and choreographer Kim McCutchan will cast five women, age 20 to 60, who must sing, move and act. One must also dance en pointe.

Auditions will take place in the second floor music room. Auditioners should prepare 16 to 32 bars from a musical theater song and bring piano sheet music in the correct key. Following singing auditions will be a brief 64-count movement audition and reading from the script. For more information or to schedule an alternative audition time, call 260-416-4461

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15

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