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DANCING ON THE EDGE

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Dancing on the Edge

By Steve Penhollow

It is not known how many times this has happened in Fort Wayne theater history, but a good guess would be not too many.

A show that is about to open here is concurrently the toast of a much larger town.

Cabaret, which begins a run at the Civic Theatre on Valentine's Day, is also in revival on Broadway.

Given that the show has retained much of its edge, it is amazing to consider that it will be 50 years old in 2016.

To fully appreciate *Cabaret*, according to the director of the Civic version, Philip Colglazier, one must go back even further to Christopher Isherwood's novel *Goodbye to Berlin*.

It was first published in 1939.

The book – which was adapted into a play (*I Am a Camera*), a musical (*Cabaret*) and into film versions of each adaptation – describes the pre-Nazi Berlin where Isherwood resided.

Colglazier said Isherwood was "very much a contemporary writer for the 20th century."

"He was the first openly gay writer of that era," he said. "Even though he was friends with Truman Capote and Tennessee Williams, he led the path."

Considering that Joel Gray, who played the Emcee in the original Broadway production of *Cabaret* and in Bob Fosse's film version, only came out as gay last week, Isherwood's courage and intuition cannot be underestimated.

The show is ostensibly about a love triangle involving a writer, a showgirl and a rich playboy set against the backdrop of Hitler's rise.

The Kit Kat Klub – where the aforementioned showgirl named Sally Bowles performs – provides escape, refuge and delusion.

Cabaret is often thought of as a quintessential Bob Fosse vehicle, but he was not involved in the original Broadway production at all.

The original choreography won a Tony Award for Ron Field, according to Leslie Beauchamp who handles the choreography for the Civic edition.

Fosse put his stamp on the 1972 film version and anything Fosse stamped tended to stay stamped.

Beauchamp is a big fan of Fosse.

"I think his choreographic style is awkward, specific, smart, humorous and wry," she said. "And it lends itself well to work in an actor's subtext with the movement. I love everything about it."

Beauchamp said she played Bowles and choreographed some of the show's numbers at IPFW in 1985.

But this is the first time she's choreographed the entire show.

In preparation, Beauchamp studied all adaptations and revivals, but she knew her own work would favor Fosse's.



CABARET

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One thing she noticed about the revivals is that the movements therein are more explicitly sexual.

This is understandable, she said, but these modifications come at the expense of some of the show's vaudeville and burlesque underpinnings.

"The revivals are much more explicit with their gestures," she said. "I'm just not sure our audiences here would enjoy the show as much. Along the same lines, it's not that they got rid of the elements of vaudeville and burlesque (in the revivals). It's that

they take the sexuality to a different place. You can imagine that a club in 1928 to 1930 would have a decidedly different feel than one in 2015."

Beauchamp has a certain verisimilitude in mind, and so does Colglazier.

Theater patrons often attend musical theater productions to escape reality, but Colglazier said "escaping reality" can inform neither strategy nor outcome in *Cabaret*.

"What's exciting about this is the way I've approached it," he said. "It's truly a drama. We have to respect the material and the message. We have to honor those who actually lived during this period. It's not musical theater in that regard."

Colglazier said he had to try not to go over the edge.

"The music has to come out of a place of sincerity," he said. "It must be handled with a more subtle approach than might be employed in standard musical theater."

Even though the Civic version of *Cabaret* eschews some of the contemporary flourishes of the revivals, Colglazier said it is still an adult show.

"It is not for young kids," he said, "The show is set in pre-war Berlin, so the material deals with life and death issues and with sexuality in a humorous-yet-serious way. It is intended for mature audiences."

Western society has become more accepting of sexuality as practiced and embodied by the characters, but the show remains edgy, Colglazier said.

The world may just be catching up to Isherwood's writing, he said.

The weather may not be cooperating yet, but being made of stern stuff, we northeast Indiana denizens brave on – planning and creating fun and entertaining things to do once we dig our cars out of the snowplow-created snowbank in which they're interred. It's okay, really. The exercise is good for us. And slip-sliding on icy roads is all part of the adventure that is life in horticultural zone 5. Then there's the fact that football season is now behind us, which means that spring and baseball season are just around the corner.

So whether the weather cooperates or not, we're going to have some fun this February, and by picking up this week's whatzup, you've come to exactly the right place to find it.

As a matter of fact, this week's whatzup is loaded up with fun stuff. You'll find it in our ads. You'll find it in our columns and reviews and director's notes. You'll find it in our calendars. You'll find it in this week's feature stories. All you have to do is read on, marker or smart phone in hand, and mark up the calendar of your choice. Then go grab a shovel, dig out a path to your car and go have some fun.

Just remember to dress warmly and tell 'em whatzup sent you.

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The Artist's Work Endures

By Heather Miller

A series of pits dug into the earth and filled with smashed pots are powerful testaments to the demand for accuracy and quality that the artist, Richard Tuck, required of himself. His classic training and high standards compelled Tuck to destroy the pieces that weren't up to snuff. "He never wanted a piece to exist that wasn't perfect," says his wife, Barbara.

Barbara Tuck and her husband thought they would grow old together. They moved through life as bonded companions, deeply in love and savoring the subtle details of their many adventures together. Both artists, Barbara also a teacher and Richard an accomplished potter, lived lives that revolved around their grounding in Christianity and celebration of the human spirit through the creation of art.

Set up to enjoy the next chapter in life, the Tucks had no idea what was about to come. There was no sign of the cancer that grew inside of Tuck's brain until it was too late. One day an unusual fall off his bicycle sent Richard to the doctor with a list of questions to which the answers were, to put it lightly, a kick in the gut. A tumor in Tuck's brain had interfered with his large motor skills, and he was given six short months to live. Tuck has since passed on, but his work still brings life to those it reaches, and under the careful, curative eye and commitment of his wife, his work will be cherished well into the future.

Throughout the Tuck home are vessels, small and large, filled with rocks, seeds, nuts and bits of driftwood all collected during walks and vacations after being noticed by a watchful eye and selected for their interesting texture or shape. Each object invites a visitor to pick it up, to engage in a tactile experience, and take note of the wonders of nature. Each example of Tuck's work reflects his love of nature and our world.

When picking up a piece of his work, in this case a red bowl streaked by a splash of ecru, one instantly feels the accuracy of Tuck's hand. His control and consistency of pressure are almost shocking; there are no ridges, no detectable movement from thick to thin. His pieces are surprisingly lightweight, as Tuck was able to achieve structural soundness without relying on the heavy body of the clay.

A quick peek at the underbelly of one of Tuck's pieces reveals that no detail was left unattended. Each foot, or base, is finely tooled and finished off with an equally meticulous arrangement of tiny felt pieces, placed as a final touch with as much care and precision as was used in the creation of the vessel itself.



Attention to detail and focus on the classic elements and principals of art and design were poured into Tuck's head at the Fort Wayne Art Institute. Tuck might also have credited the school for bringing his wife into his life. Attracted by a foot that poked out from behind a corner as she sat to draw, Tuck stepped around the wall to take a look.

"It was love at first sight," says Mrs. Tuck, who stood by Tuck and supported his career from beginning to end. As a high school art teacher, she was able to support Tuck as a studio artist as he developed his craft and gathered footing in the art market. At that time he was interested in both sculpture and pottery.

"It wasn't long before he came over to my class at the high school where he demonstrated on the wheel. It was like choosing between two loves; he couldn't decide on pottery or sculpture," says Mrs. Tuck. "When I came home that night he said he had found what he wanted to throw himself into for his life's work."

After her husband's death, she made her life's focus the preservation of her husband's legacy. In the basement level of the Tuck home, a wedding board paired with a splash guard sits, still streaked by a line of clay bursts that seem to have just blasted off of

the artist's turning wheel. Mrs. Tuck has systematically made record of the space by photographing the setup as arranged by Tuck and by preserving his tools and materials. She is also determined to keep the spirit of the place alive. A children's art table, used by young artists from the neighborhood and family, sits in the center of the floor where the potter's wheel once dominated. Also gone are the tools and clay barrels that had lined the back wall.

"Each one weighed hundreds of pounds, so moving those was quite an ordeal," says Barbara, who considers the hard work an honor to fulfill.

Just off of the throwing space is another room devoted to supporting the artist's creative mind. It is an extremely organized space.

"He had to stay organized because he had so many talents," says Mrs. Tuck. "He could paint, draw and did photography," she says, holding up



examples of his black and white city vignettes. In the closet is a lineup of categorized manila envelopes holding thousands of templates used during glazing, each an original design and cut by hand. Brushes are sorted and placed in shiny metal cans. An army of portfolios, each one the same size and color, stands neatly on the floor, all filled with graph paper and drawings made up of crisp, clean lines.

"His neatness references his classic mentality, but he wasn't a really uptight person at all. His thinking was very open and free," explains Barbara. "Richard produced hundreds of sketches before a new idea was produced."

Tuck's sketching was a direct reflection of his life experiences. He and his wife enjoyed many road trips together, and Barbara now realizes how important these trips were to her husband's creative development.

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The Comic's Comedian

By Ryan Smith

If you've seen the recent Chris Rock movie *Top Five*, or even the trailer, you may have wondered about radio man who tells Rock to "put a little stank" on a promo. He may have seemed familiar, but you couldn't quite place who he was.

Or maybe you knew it was Brian Regan, a standup comedian who's been onstage since the 1980s and has been selling out theaters for years. His appearance in *Top Five* is atypical for Regan, who, unlike other standups attempting to branch out into TV or film, is content to stick to what he does best.

"It was, and still is, a blast being in Chris Rock's movie. My scene is small, so my shoot was only half a day," says Regan. "I was invited to the premiere in New York City in December, and that was fun to walk down that red carpet and have people yell things like, 'Who are you?', 'Are you in the movie?', 'When is Chris Rock going to be here?'"

By any measure, Regan is one of the best standups working. In addition to being a popular draw on the theater circuit, he has released two comedy albums and three DVDs, and has had two hour-long TV specials. He's also appeared on the *Late Show with David Letterman* no fewer than 27 times, more than any other comic, and was recently a guest in Jerry Seinfeld's web series *Comedians in Cars Getting Coffee*.

His numbers are impressive enough, but part of what sets him apart is that his fellow comedians hold him in high esteem. He's a comic's comic. Comedians like Letterman, Seinfeld, and Patton Oswald consider him to be one of, if not the best comedian working today.

Having that status amongst his peers is "an honor that means a lot to me," he says. "If you're a plumber, you want other plumbers to say you're good. If you're a donut maker, you want other donut makers to say you're good. And when you're a comic, you want plumbers and donut makers and other comics to say you're good."

Professional respect aside, Regan couldn't continue on as a comedian if he couldn't convince audiences that he's funny as well. Aside from simply being good at what he does, part of Regan's broad appeal is that he works in clean, observational, everyday humor. That means not just that it's family friendly, but also that it's the kind of humor that a wide range of people can relate to. His routine, rooted in everyday life, might include anecdotes from childhood (spelling bees, little league), driving behavior or how cranberries seem to make their way into every juice drink.

"Even when I started, I worked mostly clean," says Regan. "But back then I had a handful of off-color jokes. At some point along the way, I decided to work 100 percent clean, not because of the wholesome

aspect; I just liked the quest comedically."

Regan hails from Florida where he was raised in a big family that was constantly cracking each other up.

"Everybody in my family is funny," he recently told Paste. "There's my mom, dad and eight kids. My mom and dad are both funny. My oldest brother, Mike, who doesn't even do stand-up, I think he's the funniest guy on the face of the earth. We just all make each other laugh. We didn't grow up thinking any of us would be comedians."



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After high school, he attended college at Heidelberg College in Tiffin, Ohio. While there, he had a number of experiences that led him to eventually pursue a career in standup. Depending on when you ask him about it, he may tell you that he overslept a lot and realized that a comedian's day doesn't start until late in the evening, meaning he could sleep all day and get up just beforehand. Or he may tell you about how he would emcee college activities and would make routine emceeing, like introducing basketball players and cheerleaders, into something funny. Or he may say that a football coach (he was on the college's team) suggested it to him as a career choice.

Regardless of what led him into professional comedy (it was probably a number of factors), Regan left college during his final semester to pursue a standup career. He later finished up his degree, but he hasn't stopped cracking up audiences since. He started out in comedy clubs in the 1980s and received enough attention to appear on *The Tonight Show* while Johnny Carson was still hosting – an experience he counts as a career highlight – and has kept going for the intervening decades.

"I've played in all kinds of venues," he says. "I once played in front of one single drunk guy late at night at the Comic Strip Comedy Club in Fort Lauderdale, Florida, where I started."

Fortunately, that single-person audience isn't representative of his career these days. Now, he works almost entirely at theaters, and has sold out venues like the 12,500-seat EnergySolutions Arena in Salt Lake City and the famed, 8,600-seat Red Rocks Amphitheater near Denver.

"Theaters are very nice because people are focused and not looking over their shoulders waiting for waitresses to bring them nachos," says Regan.

Since 2005 he's been on a non-stop comedy tour, visiting around 100 cities each year. The life of a standup is something Regan is committed to, and he doesn't foresee an end to his touring anytime soon.

"I'm going to retire Wednesday. Not this coming Wednesday. But some Wednesday off in the future," he quips. "[I'm] not sure when, or if, I'll ever stop doing comedy. I know when I take just two weeks off, I tend to get 'antsy' and want to get back onstage."

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Lighting a Bonfire



By John Hubner

Located a little north of Indianapolis is Carmel. It's a nice enough town to pass through on your way to Indy. There's shops and things and a decent enough school. At one point there was even a Shapiro's Delicatessen, though I think it's closed now. You wouldn't think of this Midwestern hub as being the home of a great singer-songwriter, but you'd be wrong to underestimate the power of a Midwestern upbringing.

Bonfire John is a band run by Owen Yonce, the great singer-songwriter from that previously mentioned Midwestern hub of Carmel. Yonce runs Bonfire John as a folksy musical outfit that sounds like Pavement and John Prine collaborating on a Modern Lovers tribute album. Yonce and Bonfire John recently released the excellent *College*, the follow-up to his 2011 debut under the name Bonfire John and the Majestic Springs Band, a debut Yonce released right after graduating from high school no less. I recently got a chance to talk to Yonce about the album, his music, and whatever else came to mind.

We quickly got on the subject of music. "I would say I started listening to music since I could remember. My mom listened to alternative radio when we were growing up, so I was listening to Nirvana before I knew what music was. The Beatles were the first band I fell in love with. My uncle bought me a Led Zeppelin CD in seventh grade, and my sister bought me a guitar, and that's when it clicked that I should be constantly looking and finding music that was awesome.

There was one influence, however, that made Yonce want to be a serious songwriter. "I read *Heavier Than Heaven*, which is a bio about Kurt Cobain, and I was listening to a ton of Nirvana and some classic rock and the typical middle school stuff, so I think it just made sense to me to make songs. I knew some other people who played music, two of my good friends growing up, and we started jamming songs together like Nirvana, Green Day, Led Zeppelin and some other classic rock stuff, and we started playing songs we had written too."

Every great songwriter has humble beginnings, so I asked Yonce about his first actual band.

"First band we formed was The Contrabands till a friend told us that was the name of an album. It was me, Brian McGowan, Zach Mellencamp and later Andy Painchaud. We played some show at school, and our first

show ever we went by [the name of] Moose because of the Contrabands thing. Then we later called ourselves the Two-Man Bandits. We recorded a few songs in high school and played a pretty decent number of shows, actually."

Soon enough though, Yonce had begun to find his own sound, and Bonfire John was born.

"Bonfire John represented me – the Majestic Springs Band was just the moniker I created because there really wasn't a band. But yeah, it did start out as just a little solo project. Right out of high school I wanted to keep going where we had left off, but the rest of the band had moved for school. A buddy said he'd record some songs if I came down and played them. On the first record I think I played everything except for a guitar lick on "Fit for Desire" and some vocal harmonies on "Silly People." The new record we had two or three tracks with vocal harmonies and some guitar licks that were done by Joe Linnemeier, our guitarist, and Kate Haldrup, our drummer, plays drums on "Wouldn't You Now." But I'm hoping the next record will be a complete album of everyone playing their instrument as opposed to me playing everything. We actually just formed as a full band fairly recently."

There were three years in between Yonce's Bonfire John and the Majestic Springs band debut and the follow-up. I asked Yonce about some of the significant differences between the two albums.

"The first record was super quick. We really didn't have any idea what we were doing. I went out two days before we started recording and bought a drum kit and played it pretty much two days straight so I could start playing tracks on the album. Structurally speaking, all of the songs were acoustic songs, so as we were recording I would listen to the acoustic playing and the vocals and just write the other parts as I would listen on playback. [For] this new album, I started writing other parts before we started recording, but it took all of three or four years – not because the songs weren't written, but because our schedules were getting increasingly crazy.

"This new album went through the Olympics, through me joining the National Guard, through basic training and AIT [the Army's Advanced Individual Training], through the destruction and reconstruction

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Guiding Big Changes

By Michele DeVinney

When Kelly Udpik assumed the role of executive director at Fort Wayne's Historic Embassy Theatre, she began helming one of the most iconic and beloved of the city's venues. But it was also in many ways greatly misunderstood.

To appreciate how she has tackled the joys and challenges of the job, it's necessary to know the diversity of her background and how each of those professional, and even personal, experiences helped prepare her for the unique combination of not-for-profit and building stewardship.

A native of Fort Wayne, Udpik graduated from Northrop High School and earned a degree in communications from Ball State University, focusing herself on journalism and public relations. That background prepared her to work in a remarkably varied professional setting, and she enjoyed many years at Fort Wayne Community Schools and Lincoln Financial before joining the Leona Group, an organization dedicated to the growth of charter schools. That job required a lot of travel, however, and as her children were entering high school and planning beyond for college, she was looking for something which would keep her closer to home. The job at the Embassy filled that bill and also allowed her to put all of her previous years of experience to good use.

"When I applied for the job and met with the search committee, I told them that I thought all of the things that I had learned in my career and personally over the years made me a good fit for this job. I had learned the business side of things working on projects and with teams. And I knew through studying communication and through working with others over the years that good communication is the reason that things go well. And it is also the reason things went wrong if it doesn't go well."

Her background in Fort Wayne also helped her understand the importance of the Embassy Theatre to the history of the city, but she also has come to understand that that history must only be part of the story. It's also important to keep the building vibrant and moving forward. Balancing all of that and making sure everyone knows about the Embassy's history has kept her job fresh for more than eight years.

"The Embassy is iconic in our community and region. I love a challenge, and I just didn't think people knew enough about the Embassy so I wanted that to change. I had to make sure that the board of directors were

on the same page with me, and our board is very diverse and has a broad range of skill sets, so we began working to move the Embassy forward and bring it to more people."

Among those changes has been a growth in educational programs which bring school-age children through the Embassy doors. It has also meant bringing more eclectic programming – from rock concerts to Broad-

way musicals – to the stage, removing some of the stodgy image which long dogged the theater. Udpik says that even those who fought so diligently to save the Embassy from demolition more than 30 years ago have been surprised by the changes.

"There was a group of six people who were really the ringleaders in saving the Embassy, and three of them are still alive. They've told me that they never expected there to be rock shows here or

that children would be taking classes here. I am keenly aware of the stewardship of this building, but it's not a museum. Museums are great – don't get me wrong – but the Embassy isn't a museum. We don't want it to be stodgy, and we have continued to find new ways to make it available to people."

Even as the theater has made small changes, like allowing alcohol in the theatre itself rather than only in lobby, there has been concern about what those changes would mean for the historical structure.

"That was a huge, big deal," says Udpik. "There is a perception about what we should be allowed to do here, and it all comes from people caring so much about the building."

Also key to moving the venue forward are renovations which will continue through 2015 and will ultimately allow the Embassy to share heretofore unseen portions of the building – unseen at least to generations now living. The \$10 million update will include a two-story high ballroom, a rooftop patio and garden, a history center and classrooms to expand the educational component. The opening of the new additions will take place in 2016.

Along with expansions and renovations, Udpik also knows that keeping the technology current and relevant is important, another key area where the structure needs to balance history and state-of-the-art. The only way to maintain the Embassy's history is by assuring its future.

"I'm proud that we've raised the profile of the Embassy, and its more part of the community than ever. The perception was that it was just a small theater, but we've worked hard to change that."



"We traveled across country at least three times. His mind was like a sponge. Everything he saw he absorbed. He was a very quiet person. He didn't even sketch while we were out on the road. He came home and then he would sketch and let the ideas come out. Now that I look back I realize how much he was absorbing."

The designs Tuck developed to decorate his pottery are the result of his witness and interpretation of the cultures that make up our country. While he was attracted to many cultures, his designs were his own creation. Barbara explains of her husband's process, "There is only a flavor of culture, nothing specific."

Along with culture, the Tucks were interested in exploring religion. Both were intrigued by how other cultures interpret a personal belief in God.

"He had a spiritual element to all of his work," says Barbara. "The bedrock of his work was the desire to communicate the spirituality that we all have within us and the human desire to discover our purpose."

Mrs. Tuck takes her new purpose in life seriously, always following the standards and requirements that her husband had for his work. Sometimes the task of carrying out his wishes can be heart-wrenching. After Richard's death, Barbara was faced with a body of work, frozen in all phases of production; the cancer stopped many pieces short of completion. The greenware (unfired, raw clay pieces) was taken to



the woods and gifted back to the earth by gentle rains. The bisque-ware, work that had been fired once and hardened to a permanent state, required Barbara to face the brutal reality of her loss. She was tasked with taking a hammer to each piece, coming down

with destructive force onto each signature, simultaneously smashing it and also protecting the integrity of her husband's work. "When the tears would roll, I'd stop for the day," she says.

What remains is a depleting supply of Tuck's finest work. The demand for his pieces is up, says Barbara.

"Works that hadn't sold in years are now selling because he is gone," she says.

His work is still housed by several area galleries, including the Orchard Gallery, Crestwood Gallery and Castle Gallery. The Haan Mansion Museum of Indiana Art in Lafayette, Indiana recently honored Tuck as one of Indiana's notable potters. It was a turn of events that took Barbara's breath away.

"Everything that God created on the earth was manifested in all of creation. That's what he liked to celebrate in his work," she says. "The colors, the shapes and forms in nature, he hoped it would help people realize that we are all connected in these subtle ways. He was a quiet man who spoke volumes through his work. Blessings are shouting and I am immersed in the joy received by supporting him, even after he has left this earth."

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Smashing Pumpkins

Monuments to an Elegy

Continuing his heavily-revised plan for the *Teargarden* by *Kaleidoscope* project, Billy Corgan refuses to let these alternative-psychedelia compositions die. What once was intended as an epic 11-EP adventure to consist of four tracks each has devolved into two EPs, a couple of homeless tracks, 2012's *Oceania* and now the cryptically christened *Monuments to an Elegy*.

As much as *Monuments* would like to sell you on the notion that it's basically *Oceania* with teeth, replacing drummer Mike Byrne with Mötley Crüe's Tommy Lee still doesn't distinguish *Monuments* much from any other *Teargarden* release. Corgan's use of synthesizers also sounds as misguided as what we heard on *Oceania*, with unflattering synth beams nearly ruining an otherwise decent song like "Anaïse."

At just 33 minutes, *Monuments* is the most concise statement Corgan has ever released. The brevity and consistency of the album's nine songs should be a deal maker for the kind of Smashing Pumpkin fans who prefer the older material, but are curious to know what his recent output entails.

While part of the intention behind the material on *Monuments* may be to get fans of the older material to embrace the psychedelic Corgan, it's chances of attracting new ones are slim. More than just his habitually overcooked production qualities, lyrics like "I don't love you / for what it's worth / so if you're leaving/ can you hurt?" undermine Corgan's reputation as a lyricist and reduce his trademark serrated voice to a toddler-like croon on "Being Beige." The album's musically flattering centerpiece, "Drum + Fife," still showcases Corgan's fetish for pseudo-medieval folklore musings and has him aptly repeating "Because I'll bang this drum to my dying day."

What the lyric covertly expresses is how Corgan insists that the Smashing Pumpkins have always been his band led by his direction, and he is confident enough with his work to be indifferent to how many choose to march with him. At least with *Monuments to an Elegy*, we now have the clearest picture of what purpose *Teargarden* holds in Corgan's catalog. (Colin McCallister)

My Drunken Haze

My Drunken Haze

One listen into Athens, Greece quintet My Drunken Haze's self-titled debut, you can tell they've done their homework. Their sound is colored with hues found on a late-60s psychedelic color wheel. They veer more on the side of pop than rock, but that's not to say a fuzz pedal isn't engaged here and there.

On the subject of fuzz pedals, "Gambling Woman" sounds almost giddy with its blues runs, farfisa organ and singer Martina Sous Peau's reverberated and distorted yelps. That's not to say she can't sound sweet; check out opening track "Carol Wait" and the neo-psycho pop of "Yellow Balloon" for further proof of her sultry, vocal prowess. "Girl Who Looks Like A Boy" is a mixed bag of pure pop confection and drug-haze bliss, with Spir Frelini's songwriting really shining through the dense haze.

"Pleasing Illusions" is the centerpiece track on this debut, as it should be. It's a crawling desert death trip (both literally and existentially) as the tambourine and echoplex work overtime in this dense seven-minute opus. Lots of synth noise and percussion move the song along, and the band does some great harmonizing vocally. "Reflections Of Your Mind" has a more modern sound, with Silversun Pickups coming to mind. "Paper Planes" sounds like a cross between Melody's Echo Chamber and Mazzy Star. The longing is undeniable in this great song. Peau really shines here, as the track shows her strength as the voice of My Drunken Haze. "Endless Fairytale" closes out this strong debut on a cloud of harpsichord, electric piano and Peau's reverberated, distant vocals.

My Drunken Haze dabble in 60s pop, psychedelic haze, dream pop and even shoegaze at times. When they take all of those influences and mix it with their own mojo, they make something quite lovely, dense and easy to get lost in. (John Hubner)



BACKTRACKS

Billy Idol

Billy Idol (1982)

After a stint with hard-punk band Generation X in the late 70s, William Broad (aka Billy Idol) headed to New York City and began a solo career with an EP featuring the radio-friendly "Hot in the City" which broke the Top 25 on Billboard.

Months later, he released *Billy Idol*, which includes "Hot" as well as his breakthrough single, "White Wedding".

With Steve Stevens wailing away on his guitar, this was a new sound that combined punk, Gothic rock and alternative licks that stole FM radio during that great summer of 82. The album opens with "Come On, Come On," a poppy number that could have been something the Clash penned. After "White Wedding" and "Hot," the gritty "Dead on Arrival" comes at you with more rock guitars and the spicy howls from Idol's trademark vocals. Side one closes with "Nobody's Business," a song riddled with crisp background vocals and heavy synthesizers. It also features a great guitar solo.

Side two opens with one of my favorites from the release, "Hole in the Wall." A tale of love lost and separation, it's one of the few songs in his catalog that suggests alternative rock could have been his path. "Shooting Stars" also maintains the alt-rock/new-wave vibe, and sounds like Echo & The Bunnymen or Depeche Mode. The record closes with the prodigious "Dancing with Myself," a track Idol originally recorded with Gen X on their last record, *Kiss Me Deadly*. It's also the name of his recent autobiography that was published last fall.

After seven records in 25 years, he's back with 2014's *Kings & Queens of the Underground*, which he is supporting with a brief North American Tour. My wife and I will see him (reunited with Stevens) on Saturday in Chicago and look forward to an electrifying show by the vibrant 59 year-old. (Dennis Donahue)



OWEN YONCE - From Page 6

of the label [Tree Machine Records] and through a lot of other stuff, Which is why we called it *College*. It really represents that time period for me really well."

I asked Yonce about his songwriting process and his connection with another local songwriting legend, Josh Hall of Thunderhawk.

"It's hard to talk about great music from central Indiana all the way up to Fort Wayne without mentioning Josh. I had the good fortune to play some music with him with Thunderhawk, and I originally went to him to record the first album. In two days staying with him in Muncie, I was able to write the first album in less than a week. I think that's how I learned to really structure a song, so his influence on my process can't really be overstated.

"I think for most people who write and record music, the faucet is always on. I think right now I'm sitting on two full albums, just waiting to record them – not to mention a few different hand-held recorders full of little ideas and other stuff I'll be working on soon."

As far as how songs come to him, Yonce says, "Most of the songs I write are when I just sit down with a guitar to play for fun. Somewhere in messing around I play something that sounds melodic or nice to my ear, and I'll either try to remember it or record bits of something on my phone or a hand-held recorder."

With the new album, Owen Yonce and Bonfire John will be hitting the road to promote the record.

"I'm hoping to get a show together with Thunderhawk in the near future up at the Brass Rail. That has to be one of the best places on Earth to play and hear live music."

So what's next for Bonfire John?

"Well, we've just been playing any live show that comes our way, really. I'm hoping to play a few shows in new places and definitely get up to the Brass Rail when we can. I think you could expect to see at least one vinyl release, a split tape release and maybe a new full LP next year. I'm not sure yet. We may have to take it a bit slower, but we'll see. I'd like to put out a free release at some point too."

Whatever is in store for Bonfire John and Yonce, it'll be big. Keep up with all that is Bonfire John on Facebook and listen to and buy *College* at bonfirejohn.bandcamp.com.

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DAN SMYTH — Variety at Lake George Retreat, Fremont, 7-10 p.m., no cover, 833-2266
DANCE PARTY w/DJ RICH — Variety at Columbia Street West, Fort Wayne, 10 p.m., cover, 422-5055
HUBIE ASHCRAFT — Acoustic at Wet Spot, Decatur, 8:30-11:30 p.m., no cover, 728-9031
J TAYLORS — Variety at Don Hall's Triangle Park, Fort Wayne, 7-9 p.m., no cover, 482-4342
JASON PAUL — Acoustic variety at Checkerz, Fort Wayne, 7:30-9:30 p.m., no cover, 489-0286
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
SECRET SOCIETY (FAYE & PATRICK) — Acoustic at Beamer's, Fort Wayne, 7-10 p.m., no cover, 625-1002

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
EDDIE HASKILL PROJECT — Variety at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966
FINDING FRIDAY — Rock/variety at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264
GREGG BENDER BAND — Rock/variety at Beamer's, Fort Wayne, 9:30 p.m.-1:30 a.m., no cover, 625-1002
HUBIE ASHCRAFT AND THE DRIVE — Country at Piggy's, Angola, 9:30 p.m., \$5, 665-7550
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 (UNCLE LAR) 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

Locke Finds His Way to San Jose

Tis week's column begins with a nod to fellow *whatzup* writer Greg Locke, as his film *Forever into Space* is set to premiere at the 25th Annual Cinequest Film Festival in San Jose, California later this month. Many of you have probably read Locke's feature stories and movie columns in *whatzup* over the years and weren't aware that his talents go above and beyond. His film, shot in black and white, tells the story of an over-educated twenty-something woman trying to make sense of the times while living in New York City. The film has also been submitted to several other upcoming festivals and was recently nominated for seven Maverick Movie Awards, including Best Picture. Locke's debut feature film, *Holler and the Moan* the documentary about Fort Wayne songwriter Lee Miles, also played at film festivals as well as right here in the Fort. As for *Forever into Space*, hopefully we'll get some local love for that as well. Good job, Greg!

The other morning I was having a flavorful breakfast downtown at Cindy's Diner and struck up a conversation with local drummer Mike Rogers who was seated next to me. Rogers plays the skins for the rock-in' blues jam act Dirty Comp'ny, and from the way it sounds you can add them to the list of "bands on a mission in 2015." If you find yourself tired of hearing the same old cover tunes, then Dirty Comp'ny will take care of that with their creation of outstanding originals



Out and About
NICK BRAUN

while honoring such artists as the Allman Brothers, CCR, Dire Straits and the Grateful Dead, among others. Come see for yourself at their next gig on Friday, February 13 at O'Sullivan's. That night they'll be sharing the stage with the guitar-and-acordion duo Beagle and the Rev which features Chris Patalita and Mr. Wailhound, Scott Wasvick. This will be a night you won't want to miss; you might want to make it your Valentine's Day destination.

In case you weren't aware, we have quite the gem here in town in the Memorial Coliseum which was recently named No. 15 in the world for concert ticket sales among venues with seating from 10,001 to 15,000 people. The ranking was published in the January issue of Venues Today and was based on concert grosses from November 16-December 15, 2014. If you recall, during that period the Coliseum played host to shows like Slipknot and Korn and Trans-Siberian Orchestra. Congrats to the Coliseum crew; let's have more shows!

niknit76@yahoo.com

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

Saturday, February 7

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

BIG CADDY DADDY — Rock/variety at Alley Sports Bar, Fort Wayne, 9 p.m.-1 a.m., no cover, 483-4421

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

DAN SMYTH TRIO — Variety at Country Heritage Winery, Laotto, 5-8 p.m., no cover, 637-2980

EARPHORIK w/MOSER WOODS — Progressive rock at Phoenix, Fort Wayne, 9 p.m., \$5, 387-6571

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

FORT WAYNE FUNK ORCHESTRA — Funk at Piggy's, Angola, 9:30 p.m., \$5, 665-7550

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

JAMIE WISE QUARTET — Jazz/swing at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

JASON PAUL — Acoustic variety at O'Reilly's, Fort Wayne, 9 p.m.-12 a.m., no cover, 267-9679

JIM SHOE & THE HIGHTOPS — Classic rock at Beamer's, Fort Wayne, 9:30 p.m.-1:30 a.m., no cover, 625-1002

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

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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

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

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

MEMORIES OF THE KING FEAT. BRENT A. COOPER w/DAVE SCHELLBACH, JAMIE KLEIN — Elvis tribute at North Highlands Church of Christ, Fort Wayne, 7-9 p.m., \$10-\$12, 417-2154

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

ONE-EYED WOOKIE — 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 — Acoustic at Mad Anthony Brewing Company, Fort Wayne, 8-11 p.m., no cover, 426-2537

SINBAD — Comedy at Niswonger, Van Wert, Ohio, 7:30 p.m., \$20-\$35, 419-238-6722

TODD HARROLD BAND — R&B/blues at Dash-In, Fort Wayne, 9 p.m., no cover, 423-3595

Sunday, February 8

CALEB MOSSBURG — Classical violin at Trinity Episcopal Church, Fort Wayne, 4 p.m., free, 423-1693

ELEGANZA BAROQUE ENSEMBLE — Baroque at Trinity Episcopal Church, Fort Wayne, 5 p.m., free, 423-1693

HEYWOOD BANKS — Comedy at Snickerz, Fort Wayne, 7 p.m., \$20-\$21, 486-0216

HUBIE ASHCRAFT — Acoustic at Office Tavern, Fort Wayne, 6-9 p.m., no cover, 478-5827

WEST CENTRAL QUARTET — Jazz at Phoenix, Fort Wayne, 11 a.m.-2 p.m., no cover, 387-6571

YESTERDAY'S HEADTRIP — Variety at Latch String, Fort Wayne, 9 p.m.-1 a.m., no cover, 483-5526

Monday, February 9

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

DAVID WOLFE — Acoustic at Deer Park, Fort Wayne, 6:30-8 p.m., no cover, 432-8966

TRAD SESSION — Irish open jam at JK O'Donnell's, Fort Wayne, 7-10 p.m., no cover, 420-5563

Tuesday, February 10

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

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

Wednesday, February 11

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

DAN SMYTH — Variety at Red Rok, Fort Wayne, 6-9 p.m., no cover, 755-6745

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

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

JOHN SECULOFF — Acoustic at Acme, Fort Wayne, 8-10 p.m., no cover, 480-2264

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

Comedy

Thursday, February 12

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

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

LOST IN A NAME w/FILTH & MAJESTY, MR. DYE — Rock at CS3, Fort Wayne, 8 p.m., \$5, 456-7005

MIKE MOWRY — Rock/variety at Beamer's, Fort Wayne, 7-10 p.m., no cover, 625-1002

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

SHELLY DIXON & JEFF McRAE — Acoustic at Checkerz, Fort Wayne, 7:30-9:30 p.m., no cover, 489-0286

ST. OLAF CHOIR — Choral at First Presbyterian Church, Fort Wayne, 7:30 p.m., \$15-\$30, 426-7421

Friday, February 13

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

BRIAN REGAN — Comedy at Honeywell Center, Wabash, 7:30 p.m., \$28-\$75, 563-1102

BROTHER — Rock at Checkerz, Fort Wayne, 10 p.m.-2 a.m., no cover, 489-0286

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Review • Skeletunes An Old Club Gets a Makeover

Anyone who has lived in the Fort for a decent stretch knows the Main Street bridge and that ever so slight lift you get when you crest its tiny hill just over the river – a feeling in the stomach and in the head, a sense that you're passing over and into a unique portal as it were.

Trust that odd feeling and embrace the wave because you are. What other one-mile span of asphalt offers the kind of variety that you find here? From outlaw biker watering holes to the finest seafood in town; from arguably the grittiest "Irish" bar in town guised as an "Italian Pub" to everything the adventurer in you needs to tackle the wilderness of Indiana, be it in a lightweight kayak or in a pair of rugged hiking boots.

While all of the aforementioned can be found on your right (if you're driving west, the only direction where you experience the particulars I described in my opening lines) there is something on your left just past the bridge that is not to be missed: a stretched out, squatty, off-yellow building that suggests a bunker – a bar called Skeletunes. Yes, *that* bar. Formerly the River, then the Berlin, the building is a legendary watering hole that has been around for decades.

While I had been to the Berlin on many occasions over the past few years, I had not been to the newly overhauled Skeletunes until mid-November, just shortly after it had its grand opening. Owner Lee Shockley and freshly appointed manager Jeremy Wysong got together sometime in late summer and talked shop – specifically the kind of shop related to all things makeover. And while they didn't hire some acerbic jerk with a camera crew to come in and yell at them until they got it right, they did spend considerable time together tossing ideas back and forth on what, exactly, they wanted to see. Wysong, fresh from years at the Brass Rail, had some concrete ideas and pulled no punches in asking Shockley for the keys to all the doors. Shockley agreed and the work began.

While the Berlin had been known for years as primarily, though not exclusively, a "metal" bar Skeletunes is "down for whatever," and I witnessed this in grand fashion on my first visit in October. A bluegrass band from Pennsylvania stopping through town is not unusual. But a bluegrass band that actually sounds like a bluegrass band is. The Jakobs Ferry Stragglers took the stage and dropped more jaws than the Pope at an atheist convention. Trust me. I've seen my share of "string bands" on local stages over the past six or so years. None of them brought the musicianship, harmonies and all-around performance that this outfit did. The 20 or so people there can attest. When the band comes through again to Skeletunes in April, I will be doing my best to get more people out.

There were other jaw-dropping or at least heard-turning things to see on this night – the fruits of labor as it were. Gone were the old cramped booths that once lined the wall across from the bar. In their place were simple, classic, white-topped diner-style tables with no-frills chairs, the kind that let you sit comfortably and talk for hours over a pitcher, but not so cushy



What Dag's About DARREN HUNT

that you will miss an entire show at the back of the bar so you can stay in them. Freshly painted walls, newly hung, large, spotless mirrors behind the bar, a border of vinyl records above the bar, lights – lots and lots of small Christmasy lights, red mostly – and show posters, not just flyers. Actual posters. Everywhere. Many of them dedicated to metal bands and most done in a similar metal style a la Derek Riggs (think Iron Maiden). Metal still lives here at Skeletunes that is for sure.

Just a few short weeks later I was back. Back to take more notes, and on this particular night to catch Nashville's hottest rockabilly band, Hillbilly Casino. The boys tore up a newly expanded stage while breaking in a set of new Mackie speakers as a delighted and packed crowd took it all in. Speaking of, I took in a couple of pints from the modest 6-handle tap row that consistently features a 50/50 offering of IPAs (Two-Hearted seems to be a regular) to standard lagers like PBR, any of which can be enjoyed from a frosty

mug on request. Oh, and there is 1919 root beer on tap as well if you're in the non-alcohol mood.

My most recent visit was in January for Gypsy's "Vagabond Ball," an annual event hosted by one of the bar's regular tenders, Gypsy Lujin. This fun-loving, bear of a man is a local music fan and supporter who throws this party as an excuse to get all of his favorite bands in one room with all of his favorite people. This year's lineup featured Fort Wayne legends The Bel Airs, a band that has been playing off and on since Reagan first took office. Still sporting the requisite rockabilly haircuts, cuffed jeans and leather jackets, these seasoned vets sounded as good to my ears as they did in the late 90s when I first saw them. They tore through an impressive 90-minute set of standards with nary a missed beat or bad note.

Drifting back to the bar after their set and talking "state of public education" with guitarist David Todoran, I decided to try a new Skeletunes feature: pork tacos. The seasoned meat is kept in the same upright cooler as the beer and is served warmed in a small toaster oven and garnished with cilantro and onion only. It took me about four of these at only a \$1.50 to decide that I was in heaven.

So with a hum and ring in my ears, a cold beer in hand, and the exquisite after taste of raw onion and cilantro on my tongue, I took it all in. I gave a high-five to Mr. Wysong and congratulated him on some very fine work. I also noticed one other thing. The famous "banned" list, written in permanent marker on a torn-off piece of cardboard was no longer above the bar. A fresh start indeed.

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NIGHTLIFE

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); downtown, 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
Ana Popovic (\$15-\$30)	Mar. 20	C2G	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
Arlo Guthrie	May 1	Egyptian Room	Indianapolis
Arlo Guthrie	May 2	E.J. Thomas Hall	Akron, OH
Arlo 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 Fall, 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	Harpo's	Detroit
Coal Chamber w/Filter, Combichrist, American Head Charge (\$22.50-\$45)	Mar. 25	Newport Music Hall	Columbus, OH
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 Mason (\$33-\$155)	Feb. 5	20th Century Theatre	Cincinnati
The Dead (\$59.50-\$199.50)	July 3	Soldier Field	Chicago
The Dead (\$59.50-\$199.50)	July 4	Soldier Field	Chicago
The Dead (\$59.50-\$199.50)	July 5	Soldier Field	Chicago
The Decemberists 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
Exocision (\$29.50-\$60)	Mar. 21	Royal Oak Music Theatre	Royal Oak, MI
Exocision (\$30)	Mar. 22	House of Blues	Cleveland
Exocision (\$25-\$30)	Mar. 25	Egyptian Room	Indianapolis
Exocision (\$24.50)	Mar. 26	The Bluestone	Columbus, OH
Foo Fighters	Aug. 27	Klipsch Music Center	Noblesville
Foo Fighters (\$56.50-\$125)	Aug. 29	Wrigley Field	Chicago
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

Carrie & Lowell is the title of **Sufjan Stevens'** newest album, scheduled to be released March 31. Stevens will head out on the road to introduce *Carrie & Lowell* to you, so you might as well be in attendance. Who knows? You might even become friends. There are plenty of chances to check the indie giant out when he visits Cleveland April 16, Columbus, Ohio April 17, Indianapolis April 18, Chicago April 24, Detroit April 27 or Grand Rapids April 28.



Road Notez

CHRIS HUPE

Interpol haven't done much since their bassist left the band in 2010, but they did manage to release a new album late last year. The band did a short tour last year before getting trapped in a snowstorm and cancelling a bunch of dates; they will try their luck again in the spring with shows in Indianapolis May 12, Detroit May 13 and Cincinnati May 15 being the ones our readers would most likely be able to attend.

Chicago's summer calendar is chock full of music festivals, so it doesn't need another one, right? Well, most of the festivals are rock festivals, so organizers of the Windy City LakeShake are betting they have what it takes to fill country music fans desires to see and hear their type of music too. The LakeShake takes place June 19-21 at FirstMerit Bank Pavilion at Northerly Island. **Brad Paisley, Dierks Bentley** and **Florida Georgia Line** will headline the event that also will see **Kip Moore, Cassadee Pope, Easton Corbin, Joe Nichols** and **Randy Houser** perform.

Faster Horses is the country music festival set up at Michigan International Speedway in Brooklyn, Michigan. Entering its second year, the festival organizers are looking to keep the momentum going after a successful inaugural event last year. The 2015 version of the festival features giants Brad Paisley and **Carrie Underwood** along with Florida Georgia Line, **Dustin Lynch, Lonestar** and the incomparable **Dwight Yoakam**. The fun takes place July 17-19 and three-day passes are just \$185.

Last week we told you about the final **Mötley Crüe** tour dates coming up this summer. Now opening act **Alice Cooper** has offered to put a finishing touch on the Crüe by "killing" them on stage during the final show in Los Angeles. Cooper himself has "died" onstage in a variety ways over the years, so "killing" the Crüe seems like a natural act. Cooper told online radio station Triple M it would be easy. "Four guillotines, floomp! Done! Auction off the heads on stakes."

While he's killing things, maybe Cooper could put a final stake into the career of former **Stone Temple Pilots** and **Velvet Revolver** frontman **Scott Weiland**. The singer's career has been spiraling downward for the better part of a decade, and now comes word that Weiland has already quit a new "supergroup" called **Art of Anarchy**, even before the band's debut album has dropped. The group features Weiland along with **Guns N' Roses** guitarist **Bumblefoot** and **Disturbed** bassist **John Moyer**. Weiland insists he is too busy with his solo band **The Wildabouts** to continue fronting Art of Anarchy. In a press release he said Art of Anarchy was "something I did when I wasn't doing anything. I was asked to write some lyrics and sing some melodies on this project, but it's not a band I'm in." Sure Scott, we believe you. Really.

christopherhupe@aol.com

G. Love & Special Sauce w/Matt Costa (\$25)	Mar. 3	St. Andrew's Hall	Detroit
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
Garth Brooks w/Trisha Yearwood	Sept. 4	Allstate Arena	Chicago
Garth Brooks w/Trisha Yearwood	Sept. 5	Allstate Arena	Chicago
Garth Brooks w/Trisha Yearwood	Sept. 6	Allstate Arena	Chicago
Garth Brooks w/Trisha Yearwood	Sept. 11	Allstate Arena	Chicago
Garth Brooks w/Trisha Yearwood	Sept. 12	Allstate Arena	Chicago
Garth Brooks w/Trisha Yearwood	Sept. 13	Allstate Arena	Chicago
Garth Brooks w/Trisha Yearwood	Sept. 14	Allstate Arena	Chicago
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
GuyLenn feat. Chris Rutkowski (\$15-\$20)	Feb. 13	LaSalle Bed & Breakfast	Fort Wayne
GuyLenn feat. Chris Rutkowski (\$15-\$20)	Feb. 14	LaSalle Bed & Breakfast	Fort Wayne
GuyLenn feat. Chris Rutkowski (\$15-\$20)	Feb. 20	LaSalle Bed & Breakfast	Fort Wayne
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
Hozier w/Asgeir (\$27.50)	Feb. 28	Royal Oak Music Theatre	Royal Oak, MI
Hunter Beard (\$10-\$15)	Feb. 18	Piere's	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

Calendar • On the Road

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 (\$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
John Mellencamp w/Carlene Carter	Aug. 4	Bankers Life Fieldhouse	Indianapolis
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 (Uncle Lar) w/Owen Thomas (\$9.50)	Feb. 6	Snickerz	Fort Wayne
Larry Reeb (Uncle Lar) 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
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 (\$57)	Feb. 5	Riviera Theatre	Chicago
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 Rocksinio	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	Memilville
Moonshine Bandits w/Big B, Demun Jones, Redburn (\$15)	Feb. 6	Piere's	Fort Wayne
Mötley Crüe w/Alice Cooper (\$20-\$149.50)	Aug. 8	Allstate Arena	Chicago
Mötley Crüe w/Alice Cooper (\$20-\$125)	Aug. 9	Palace at Auburn Hills	Auburn Hills, MI
Mötley Crüe w/Alice Cooper (\$25-\$190.50)	Aug. 18	Quicken Loans Arena	Cleveland
Mötley Crüe w/Alice Cooper (\$20-\$149.50)	Aug. 19	US Bank Arena	Cincinnati
Mötley Crüe w/Alice Cooper (\$29.50-\$179.50)	Aug. 20	Bankers Life Fieldhouse	Indianapolis
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
New Kids on the Block w/TLC, Nelly	June 17	Quicken Loans Arena	Cleveland
Newsboys (sold out)	Mar. 21	Niswonger	Van Wert, Ohio
Nickelback	Feb. 24	Van Andel Arena	Grand Rapids
Nickelback	Feb. 27	Nationwide Arena	Columbus, OH
One Direction	July 31	Lucas Oil Stadium	Indianapolis
One Direction	Aug. 18	Ohio Stadium	Columbus, OH
One Direction	Aug. 23	Soldier Field	Chicago
One Direction	Aug. 27	First Energy Stadium	Cleveland
One Direction	Aug. 29	Ford Field	Detroit
Pat Boone (\$20-\$40)	Mar. 8	Niswonger	Van Wert, Ohio
Pierce the Veil w/Sleeping with Sirens, Mallory Knox, Pvriz (sold out)	Feb. 6	Aragon Ballroom	Chicago
Pierce the Veil w/Sleeping with Sirens, Mallory Knox, Pvriz	Feb. 7	Egyptian Room	Indianapolis
Pierce the Veil w/Sleeping with Sirens, Mallory Knox, Pvriz (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
Rayland Baxter (\$7)	Feb. 23	B-Side, One Lucky Guitar	Fort Wayne
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
Sebastian Maniscalco	Nov. 28	Chicago Theatre	Chicago
Shpongile (\$32.50-\$60)	Mar. 28	Concord Music Hall	Chicago
Shpongile (\$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, 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, Letlive (\$27.50-\$30)	Mar. 10	House of Blues	Cleveland
Temptations (\$25-\$50)	Apr. 25	Niswonger	Van Wert, Ohio
Texas Tenors	May 17	Lemer 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
The Who (\$39.50-\$139.50)	Oct. 17	Joe Louis Arena	Detroit
Winger (\$22-\$25)	Feb. 21	Piere's	Fort Wayne
Zappa Plays Zappa	Apr. 4	Newport Music Hall	Columbus, OH
Zappa Plays Zappa	Apr. 21	Concord Music Hall	Chicago

Road Tripz

Joe Justice

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

Kill the Rabbit

March 27Cheer's, South Bend

Start Me Up

March 7 . Metropolis PAC, Arlington Heights, IL

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.*



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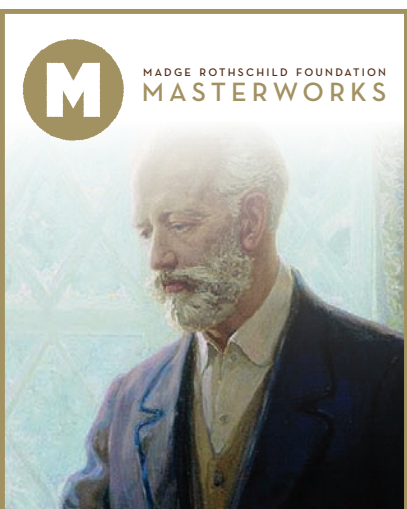
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Chris Kyle's Black and White World

As a young boy, the hero of *American Sniper*, Chris Kyle, is taught how to hunt by his father who notices he has a real gift for shooting. He's the kind of stern dad who wants to make sure his son grows up right.

After shooting a deer the young boy is so eager to see his prize that he drops his gun. Dad sternly reminds him never to abandon his weapon. He never does abandon guns, which eventually leads to his tragic murder.

American Sniper is based on Kyle's autobiography of the same name. Kyle's account of his life is very different than what we see on screen. The weirder episodes of his life, like the Jesse Ventura debacle, are not on screen. Kyle was a Navy SEAL who served four tours in Iraq and is credited with 160 confirmed kills. He is known as the deadliest sniper in American military history.

As the movie begins, we meet Kyle doing his job, perched on a roof in Iraq, trying to make sure that Americans on patrol to clear the neighborhood aren't ambushed. He is in communication with fellow officers, and he has a buddy with him on the roof.

When a woman in full black chador and hijab and her young son come out of a door in to the rubble strewn wreckage that is their neighborhood, they are the only two figures on the street. Kyle watches them and, even after he sees Mom pull a very large grenade from her garment and hand it to the boy, he doesn't immediately shoot them.

He's given the go-ahead to do what he thinks is best. His twitchy comrade warns him that if he makes the wrong call, it will be "your ass in Leavenworth." But when the boy charges towards the oncoming patrol, Kyle drops him. When mom picks up the weapon and moves forward, she goes down



Flix
CATHERINE LEE

too.

Director Clint Eastwood, working from a script by Jason Hall, makes the chaos of war feel real and immediate. Soldiers are forced to make difficult, inhuman decisions often, and usually in a split-second. Eastwood's task is easier than it might be because he is portraying a soldier who never doubted his mission.

Though Kyle becomes a passionate patriot and a devoted military man, he doesn't begin his adult life so devoted to duty. He's a cowboy, a rodeo guy, and he loves that care-free life. Maybe he's protesting that he loves his freedom a bit too much, but he might have frittered around for quite some time.

But then comes September 11, and even though he's a bit old for the gig (30), he doesn't just sign up for the military, he goes into Navy SEAL training. (In life, he signed up earlier.) The SEAL training scenes are both horrifying and impressive.

The training is grueling, the trash talking extreme. However, there is no doubt that anyone who successfully completes this training will be able to do what needs to be done. We know how to make soldiers.

In a bar in SEAL training territory he meets his future wife, Taya. The only thing that keeps these two characters appealing is that the characters are so appealingly played by Bradley Cooper and Sienna Miller. Miller is stuck for the whole movie as the loyal, loving feisty girlfriend-turned-wife and mom. In life, this is a noble role. In the movies, it

is not so fascinating.

Cooper the movie star almost completely disappears into the gruff, closed up Kyle. But when Kyle starts to suffer the strains of combat and really starts to withdraw, my affection for Cooper makes me hope even more that Kyle find his way back to a contented non-combat life.

It is in the heat of battle that *American Sniper* feels immediate and alive. Kyle's tours are compressed to keep things interesting, but the boring tedium of war is as evident as the chaos and brutality.

Kyle never questions the legitimacy of his work or the validity of the war effort. But four tours of duty take a heavy toll. Eastwood gives Kyle his own spin. Kyle's work with returning soldiers with PTSD is presented as therapeutic for Kyle, as well as help to the troops he helps.

As a boy, Kyle's father tells him that there are three types of people in the world: sheep, wolves and sheep dogs. Dad is insistent that Kyle grow up to be a sheep dog, the kind of man who protects the sheep and keeps the wolves at bay.

I think the world is divided in to two kinds of people, those who think the world can be simplistically divided into dopey generalities and those who think life and experience is too complex to be lived guided by such arbitrary, nonsensical distinctions.

American Sniper is a movie that sees the world as black and white. There is good and evil, and the difference is easy to see. Defending the good is an obvious choice, but it takes a toll on the good guys. This formula works better in the myths and movies of the Old West than it does in the world we live in now.

ckdexterhaven@earthlink.net

American Sniper Setting Box Office Records

Tops at the Box: What is it about this *American Sniper* flick that is getting everyone and their mother out to the theater in the dead cold of winter? Because of Bradley Cooper? Because of Clint Eastwood? Because of America? Because of Sniper? The film once again took the No. 1 spot at the U.S. weekend box office, selling another \$32 million, bringing the film's six-week total to \$249 million in the U.S. and \$316 million worldwide. These are big numbers, especially for January when most people are staying home to watch football and do family stuff.

To put into perspective how big this movie is, here are some facts: (1) *Sniper* is already the No. 88 grossing film of all time; (2) I said "of all time"; (3) *Sniper* is the No. 5 all-time grossing R-rated film; (4) *Sniper* is the biggest January film of all time; and (5) *Sniper* had the 11th best per-theater average on an opening weekend of all time. All time, guys. All-time. Mostly, Eastwood's new film is a very stark, gritty, *real* (real?) look at what the war is like from the ground. It's something we need to understand here in



Screen Time
GREG W. LOCKE

the States, away from the war.

Perhaps a Hollywood production isn't the way we should be learning about the realities of the war, but maybe such films and television shows will inspire some people to research the true story.

Also at the Box: Paul King's *Paddington*, the animated film about the cute teddy bear, took the No. 2 spot at the box office over its third weekend, selling another \$8.5 million, upping the film's 17-day total to \$50 million in the U.S. and \$197 million worldwide. Looks not good. Taking the No. 3 spot at last weekend's U.S. box office was *Project Almanac*, Paramount's new Michael Bay-produced, low-budget sci-fi flick about a group of teenagers who build a time machine. SOLD. Can't wait to see this flick, which just sold \$8.5 million in tickets over its first three days of release. Taking the No.

4 spot at last weekend's box office was *Black or White*, a Mike Binder-directed rom-com starring Kevin Costner, Octavia Spencer, Gillian Jacobs and Anthony Mackie. Looks cute or something. Costner and his pals sold \$6.5 million in tickets over the film's first three days of release. Rounding out the Top 5 for last weekend's box office was *The Boy Next Door*, a J-Lo fronted thriller also starring Ryan Guzman, John Corbett and Kristin Chenoweth. Jenny from the Block sold just over \$6 million over her second weekend, upping her flick's 10-day total to \$25 million in sales. Considering the film only cost \$4 million to make, Lopez (one of the film's producers) is making some serious change from this project. Finally, we have *Into the Woods*, a movie I didn't know existed until 14 seconds ago. I knew that Meryl Streep was doing some sort of costume-y period piece with Emily Blunt, but that's all I knew. Now I see that this film has been out for six weeks and has already sold \$124 million in ticket sales? Nice work, Meryl. But your movie looks like doody to me, girlfriend.

gregwlocke@gmail.com

Featured Events

FORT WAYNE DANCE COLLECTIVE — Workshops and classes for movement, dance, yoga and more offered by Fort Wayne Dance Collective, Fort Wayne, fees vary, 424-6574

IPFW COMMUNITY ARTS ACADEMY — Art, dance, music and theatre classes for grades pre-K through 12 offered by IPFW College of Visual and Performing Arts, fees vary, 481-6977, www.ipfw.edu/caa

SWEETWATER ACADEMY OF MUSIC — Private lessons for a variety of instruments available from professional instructors, ongoing weekly lessons, Sweetwater Sound, Fort Wayne, call for pricing, 432-8176 ext. 1961, academy.sweetwater.com

YOGA AND AUTHENTIC MOVEMENT WORKSHOPS — Iyengar Yoga 12-2 p.m. and Authentic Movement 2:30-5:30 p.m. with Lisa Tsetse, **Saturday, Feb. 21** Fort Wayne Dance Collective, Fort Wayne, \$25-\$60, 424-6574

This Week

WMEE BABY FAIR AND FAMILY EXPO — Baby products, Diaper Dash competition, hands on activities and more, **8 a.m.-3 p.m. Saturday, Feb. 7**, Allen County War Memorial Coliseum, Fort Wayne, free, 482-9502

Lectures, Discussions, Authors, Readings & Films

SAINT JOHN XXIII: BELOVED REVOLUTIONARY — Sister Jacinta Kreck discusses the life of Angelo Roncalli, his vision, his character and ways in which his life continues to touch and inspire us today, **1 p.m. Thursday, Feb. 12**, Brookside Ballroom, University of St. Francis, Fort Wayne, free, 399-8066

LEADERSHIP LESSONS OF POPE FRANCIS — USF Servus Ormum lecture presented by Chris Lowney; opening prayer by Most Rev. Kevin C. Rhoades followed by Mardi Gras Breakfast buffet, **7-9 a.m. Tuesday, Feb. 17**, USF Robert Goldstein Performing Arts Center, Fort Wayne, \$10 adv., \$15 day of, 399-8112

CARING WITH COMPASSION — Conference focusing on multicultural end of life issues with a focus on Sri Lankan and Mormon cultures, **7 a.m.-12:30 p.m. Friday, Feb. 27**, North Campus auditorium, University of St. Francis, Fort Wayne, free, 399-8050

GRANT SHIPLEY AND WESTLEY FALCARGO — Residents from Wildwood and Lafayette Place discuss neighborhood preservation, neighborhood rentals, methods of dealing with bank-owned vacancies and how neighbors joined together to rehabilitate a house in Lafayette Place, part of the ARCH lecture series, **11 a.m. Saturday, Feb. 28**, meeting room C, Main Branch, Allen County Public Library, Fort Wayne, free, 426-5177

Storytimes

STORYTIMES, ACTIVITIES AND CRAFTS AT ALLEN COUNTY PUBLIC LIBRARY:
ABOITE BRANCH — Born to Read Storytime, **10:30 a.m. Mondays**, Smart Start Storytime, **10:30 a.m. Tuesdays**, Baby Steps, **10:30 a.m. Wednesdays**, 421-1320
DUPONT BRANCH — Smart Start Storytime for ages 3-5, **1:30 p.m. Tuesdays and 10:30 a.m. Thursdays**, 421-1315

GEORGETOWN BRANCH — Born to Read Storytime, **10:15 a.m. and 11 a.m. Mondays**, Baby Steps, **10:15 a.m. and 11 a.m. Tuesdays**, Smart Start Storytime, **10:15 a.m. and 11 a.m. Thursdays**, 421-1320
GRABILL BRANCH — Born to Read, **10:30 a.m. Tuesdays**, Smart Start Storytime **10:30 a.m. Wednesdays**, 421-1325

HESSEN CASSEL BRANCH — Stories, songs and fingerplays for the whole family, **6:30 p.m. Tuesdays**, 421-1330

LITTLE TURTLE BRANCH — Storytime for preschoolers, **10:30 a.m. Mondays and Tuesdays**, 421-1335

MAIN LIBRARY — Smart Start Story Time, **10:30 a.m. Wednesdays**; Storytime for preschoolers, daycares and other groups, **9:30 a.m. Wednesdays**; 421-1220

NEW HAVEN BRANCH — Babies and books for kids birth to age 2, **10:30 a.m. Thursdays**, 421-1345

PONTIAC BRANCH — Teen cafe **4 p.m. Tuesdays**, Smart Start Storytime for preschoolers, **10:30 a.m. Fridays**, 421-1350

TECUMSEH BRANCH — Smart Start Storytime for kids age 3-6, **10:30 a.m. Tuesdays**, YA Day for teens **3:30 p.m. Wednesdays**, Wonderdolls reading for ages 1-3, **10:30 a.m. Thursdays**, 421-1360

SHAWNEE BRANCH — Born to Read for babies and toddlers, **10:30 a.m. Thursdays**, Smart Start Storytime for preschoolers, **11 a.m. Thursdays**, 421-1355

WAYNEDEALE BRANCH — Smart Start Storytime, **10:30 a.m. Mondays and Tuesdays**, Born to Read Storytime for babies and toddlers, **10:15 a.m. Tuesdays**, 421-1365

WOODBURN BRANCH — Smart Start Storytime, **10:30 a.m. Fridays**, 421-1370

Kid Stuff

LUNCH WITH AN IPFW SCIENTIST — "Cool Chemistry" with Dr. Eric Tippmann **11 a.m.-12:30 p.m. Saturday, Feb. 14**, "Science Central, Fort Wayne, \$2-\$10, ages 8 and up, 424-2400

VALENTINE SWEETS CONTEST — Homemade baked goods competition; categories include, heart shaped treats, chocolate, bar cookies, parent/guardian + teen, drop cookies and miscellaneous; for teens grade 6-12, judging begins at **4:30 p.m. Friday, Feb. 13**, Huntington City-Township Public Library, Huntington, free, must provide four samples per entry, 356-2900

Spectator Sports

BASKETBALL

MAD ANTS — Upcoming home games at Allen County War Memorial Coliseum, Fort Wayne
FRIDAY, FEB. 6 vs. Erie, 7:30 p.m.
TUESDAY, FEB. 17 vs. Maine, 7:30 p.m.
SUNDAY, FEB. 22 vs. Grand Rapids, 5 p.m.

HOCKEY

KOMETS — Upcoming home games at Allen County War Memorial Coliseum, Fort Wayne
SATURDAY, FEB. 7 vs. Kalamazoo, 7:30 p.m.
SUNDAY, FEB. 8 vs. Evansville, 5 p.m.
WEDNESDAY, FEB. 18 vs. Toledo, 7:30 p.m.
FRIDAY, FEB. 20 vs. Gwinnett, 8 p.m.
SATURDAY, FEB. 21 vs. Gwinnett, 7:30 p.m.
WEDNESDAY, FEB. 25 vs. Evansville, 7:30 p.m.
FRIDAY, FEB. 27 vs. Indianapolis, 8 p.m.
SATURDAY, FEB. 28, Indianapolis, 7:30 p.m.

ROLLER DERBY

FORT WAYNE DERBY BRATS — Upcoming home games
SATURDAY, FEB. 21 vs. Hoosier Bruisers, 7 p.m., Memorial Coliseum
SATURDAY, MARCH 21 vs. IJRD, 4 p.m., Memorial Coliseum
SUNDAY, APRIL 19 vs. Lansing, 5 p.m., Canlan Ice Sports

Sports and Recreation

ED ELKINS SWEETHEART BOWL-A-THON — Bowling, lunch and prizes to benefit EWSC, **12-3 p.m. Saturday, Feb. 14**, Pro Bowl West, Fort Wayne, \$20 per person, \$100 per team, 422-6502

TRIVIA KNIGHT — "Support your favorite team" themed trivia night, **7-11 p.m. Friday, Feb. 20**, Bishop Luers, Fort Wayne, \$125 table of 10, 356-1588

Dance

OPEN DANCE PARTY — Open dancing, no partner necessary, **7:30-10 p.m. Friday, Feb. 6**, Dance Tonight, Fort Wayne, \$10, 437-6825

Tours & Trips

CHICAGO AUTO SHOW — Travel by bus to McCormick Place to see new 2015 models and one-of-a-kind concept autos, **7:30 a.m.-9 p.m. Saturday, Feb. 21**, departure from Bob Arnold Park, Fort Wayne, \$75, 427-6000

BROADWAY IN CHICAGO — Bus trip to see *The First Wives Club* and lunch at 'Mity Nice Grill', **7:30 a.m.-10:30 p.m. Saturday, March 14**, departure from Bob Arnold Park, Fort Wayne, \$125, includes lunch, 427-6000

CHICAGO FLOWER & GARDEN SHOW — Trip to Navy Pier Marketplace, buffet luncheon and floral arrangement upon 'Spirit of Chicago' ship, and Chicago Flower and Garden Show, **8 a.m.-10:30 p.m. Saturday, March 21**, departure from Bob Arnold Park, Fort Wayne, \$105, 427-6000

LONDON-PARIS-MADRID — University of Saint Francis global tour presented by the School of Creative Arts; trip includes bus travel to Chicago, flight, hotels, breakfast, five evening meals, museum fees, tour guides and bus fare, **May 4-15**, departs from University of Saint Francis, call for quote, 399-7700 ext. 8001

FORT WAYNE CIVIC THEATRE GUILD INDIANAPOLIS BUS TRIP — Bus trip to see *Dirty Dancing the Musical*, **2 p.m. departure Sunday, June 14**, departs from a Northeast Fort Wayne location, \$110 includes transportation, show and refreshments, 437-7497

February

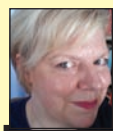
FORT WAYNE BOAT SHOW — Water sports equipment, over 60 exhibitors, DNR water safety class, **3-9 p.m. Thursday-Friday, Feb. 12-13; 11 a.m.-9 p.m. Saturday, Feb. 14 and 11 a.m.-4 p.m. Sunday, Feb. 15**, Allen County War Memorial Coliseum, Fort Wayne, 10, under 12 free, 482-9502

MYSTERY AT THE MUSEUM, MY COLD HEARTED VALENTINE — Adult only murder mystery; learn techniques used by scientists to investigate murder cases; food and drink available, **7-10 p.m. Friday, Feb. 13**, Science Central, Fort Wayne, \$20-\$40, ages 21 and up, 424-2400

VINTAGE MEMORIES MARKET — Fundraiser to benefit a Walk to End Alzheimer's featuring vintage and antique items, preview event **6-8 p.m. Friday, Feb. 20** (\$20), **8 a.m.-4 p.m. Saturday, Feb. 21** Pine Valley Country Club, Fort Wayne, free, 420-5547

Dancing Off Pointe

In the spirit of full disclosure, for a couple of years I worked part-time at Fort Wayne Ballet. It was an eye-opening experience in a lot of ways and has helped me appreciate the arts community in Fort Wayne even more than I had before as a writer. An inside glimpse into what it



Fare Warning
Michele DeVinney

LOVE DANCES
FORT WAYNE BALLET
7:30 p.m. Saturday, February 12
ArtsLab, Auer Center
300 E. Main St., Fort Wayne
Tix: \$29-\$49, 260-484-9646

takes to put together a production, even a well-oiled machine like *The Nutcracker* provides keen insight into how many different talents and mind sets are required to create even a few hours of entertainment, and I particularly loved how working with one organization inevitably leads to working with others like the Fort Wayne Philharmonic, the Fort Wayne Children's Choir and Heartland Chamber Choral.

Since my departure two years ago, I once again am happy to write about Fort Wayne Ballet, and it's a pleasure to maintain those connections. It's also a pleasure to write about some of the more creative and outside-the-box performances that FWB has been able to host in the last couple of years thanks to the black box theater, the ArtsLab at the Auer Center, just downstairs from FWB's own studios. Before ArtsLab opened last year, ballet performances were somewhat limited to the main stage productions at their home in the Arts United Center and their annual move to an unpredictable home for their Fort Wayne Ballet, Too performances. But ArtsLab has enabled the ballet to host three additional performances each year in a much more intimate setting.

The next of these performances, dubbed Ballet @ ArtsLab: Off Pointe, is *Love Dances*, a selection of dances perfectly coinciding with the performance date, February 14 (which, in case you don't immediately recognize it, is Valentine's Day). Beginning at 7:30 p.m., *Love Dances* will provide the same kind of exquisite satisfaction of a pas de deux, which is typically the highlight of any classical ballet (well, for some of us it is anyway). The choreography, however, is far less constrained, allowing for the artistic vision of FWB personnel like the always creative David Ingram to go in directions that might not be possible in more traditional performances. It also provides the ballet's growing company of professionals new ways to shine and express themselves through dance.

Tickets to the performances are \$20, but since it's Valentine's Day, a special package is also available. For \$49 per person, a romantic table for two can be reserved, which includes chocolate, champagne and roses. It's a perfect date night for the holiday, which happens to fall on Saturday this year. (And if you make a reservation pronto, you may even be able to fit in dinner before or after at one of the growing number of restaurants cropping up in the downtown area.) Tickets can be purchased by calling ArtsTix at 422-4226 or through the Fort Wayne Ballet website, fortwayneballet.org
michele.whatzap@gmail.com

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Now Playing

THE KID FROM KOKOMO — The Ryan White Story, a Fort Wayne Youththeatre 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

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, Feb. 6-7**, Arena Dinner Theatre, Fort Wayne, \$35, includes dinner and show, 424-5622

Asides

AUDITIONS

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

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, \$10, 399-7700

THE MUSIC LESSON — all for One productions' tale of two musicians who escaped the Bosnian war to 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 5 & 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

FLASHDANCE- THE MUSICAL — 80s film transformed into a Broadway musical, part of the Broadway at the Embassy series, **7:30 p.m. Wednesday, Feb. 25** Embassy Theatre, Fort Wayne, \$25-\$55 thru Ticketmaster and Embassy box office, 424-5665

MILLION DOLLAR QUARTET — Musical based upon the December 1956 gathering of Elvis Presley, Jerry Lee Lewis, Carl Perkins and Johnny Cash, **7:30 p.m. Thursday, Feb. 26**, Honeywell Center, Wabash, \$24-\$54, 563-1102

ALMOST, MAINE — As the northern lights hover above Almost, Maine, residents find themselves falling in and out of love in unexpected and sometimes hilarious ways, **7 p.m. Thursday-Friday, Feb. 26-27**, Carroll High School, Fort Wayne, \$5, 637-3161

Notes from Rehearsal

Fort Wayne Youththeatre is an Indiana treasure. I have been fortunate to serve as acting instructor and guest director for the 80-years-strong organization. The feeling of privilege of being able to work with the burgeoning young talents that make up Youththeatre is always with me, but nothing has been gratifying than the process of researching, writing and directing *The Kid from Kokomo: The Ryan White Story*.

I brought the idea of creating a production about Ryan White, the middle school student who fought for the right to an education despite his status as an AIDS patient, to Executive Director Leslie Hormann a year ago. Within 24 hours of my proposal, Leslie and the Youththeatre board of directors gave me the green light to begin. Ever since, I have felt a simple and strong sense of responsibility to tell an honest, straightforward story of not only young Ryan White's story, but all of those in our home state that were affected by the events of 1985-1990.

Below are some entries from my directing journal over the past month.

Monday, Jan. 12: First read-through with full cast. I am in awe of the focus and attention that the kids displayed during our first meeting. I gave a long-winded speech about the importance of the subject matter we are dealing with. It was a waste of precious time. On their own, they get it. Evidenced by their faces and voices. They are already making decisions about their individual characters, without my prompting. So very cool to observe. Sharon Nelson (playing Ryan's mother) barely got through the reading. Heartbreaking stuff. Going to be quite a process.

Wednesday, Jan. 21: We added the live music element, today. Paul Stephens singing "Don't Dream It's Over" by Crowded House. He's pretty much perfect, and the song adds so much, peppered through-out the show. Thematically it works, but also invokes time period. So amazing when the kids join him on the last chorus. Trying my best not to be a weepy mess in front of the cast.

Sunday, Jan. 25: I worked one on one with our lead actor Anthony Hayes. We could not have found a better artist to portray Ryan. Not once have I caught him trying to make the audience feel sorry for him. He's funny, honest, to-the-point, very much like the real Ryan. As an audience member, he is taking us by the hand and guiding us through the events of White's final years.

Tuesday, Jan. 27: Staged the end of the show. Truly one of the saddest moments I have had as a director. I'm glad I'm not one of the five incredible adult actors in the production. Their final moments with the character of Ryan are beyond touching. I am always reminded: this really happened. Beautiful as it is becoming, this play is tough on the soul.

Friday, January 30: We open in a week. A lot still to do. But, man oh man, is this job amazing. The kids, the adult cast, the production staff. All of us moving toward our goal. Charging toward it, really. Telling young Ryan's story, with honor, respect and gratitude.



Director's Notes

GREGORY STIEBER

THE KID FROM KOKOMO
FORT WAYNE YOUTHEATRE
7 p.m. Friday, Feb. 6
11 a.m. & 2 p.m. Saturday, Feb. 7
2 p.m. Sunday, Feb. 8
Black Box Theatre, Auer Center
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www.fortwayneyouththeatre.org

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to March 1

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Current Exhibits

ART FROM THE HEART — Valentine's inspired mixed media pieces, keepsake boxes, jewelry and more from over a dozen artists, **Monday-Saturday thru Feb. 28**, Orchard Gallery of Fine Art, Fort Wayne, 436-0927

BETTY FISHMAN AND SUE MCCULLOUGH — Paintings, drawings, prints, fiber arts and weavings from personal collection, **Tuesday-Saturday, Feb. 7-March 7** (opening reception, 3-6 p.m. **Saturday, Feb. 7**), Crestwoods Frame Shop & Gallery, Roanoke, 672-2080

CELEBRATING 20 YEARS, 1995-2015 — Featuring national and regional artists; Forrest Formsma, Fred Doloresco, Robert Eberle, Pamela Newell, Diane Lyon, Jody Hemphill Smith, Katy McMurray, Maureen O'Hara Pesta, Michael Poorman, Mike Kelly, Carolyn Fehsenfeld, Doug Runyan, CW Mundy, Susan Suraci, Terri Buchholz, Andrea Bojrab, Bill Inman and Terry Armstrong, **Tuesday-Saturday and by appointment thru Feb. 7**, Castle Gallery Fine Art, Fort Wayne, 426-6568

CHANGING TIDES — Upcycled seascape by Sayaka Ganz, **Tuesday-Sunday thru April 5**, Foellinger-Freimann Botanical Conservatory, Fort Wayne, \$3-\$5 (2 and under, free), 427-6440

DANCE THEATRE OF HARLEM: 40 YEARS OF FIRSTS — Costumes, accessories, set pieces, documentary excerpts, historical photos and tour posters from the Dance Theatre of Harlem's first 40 years, **Tuesday-Sunday thru March 15**, Fort Wayne Museum of Art, \$5-\$7 (members, free), 422-6467

DICK GERARD — Wood art, **Monday-Saturday thru Feb. 28**, Orchard Gallery of Fine Art, Fort Wayne, 436-0927

EXPEDITION EARTH — Traveling exhibit featuring grassland, forest and tundra biomes, **Wednesday-Sunday thru May 17**, Science Central, Fort Wayne, \$6-\$8 (2 and under, free), 424-2400 ext. 423

FORGERIES — Local and regional artists' interpretations of favorite and famous works of art, **Tuesday-Sunday, thru March 8**, Artworks Galleria of Fine Art, Fort Wayne, 387-6943

HUNT SLONEM: MAGNIFICENT MENAGERIE — Nature inspired paintings, **Tuesday-Sunday thru March 8**, Fort Wayne Museum of Art, \$5-\$7 (members, free), 422-6467

IMPRESSIONS/EXPRESSIONS — Themed exchange portfolios in contemporary printmaking, **daily thru March 1**, Visual Arts Gallery, IPFW, Fort Wayne, 481-6705

JASON DUES — Metal arts, **Monday-Friday thru Feb. 12**, Arts Place, Portland, 726-4809

JULIE WALL TOLES, GREG & BECKY JORDAN AND DAN SWARTZ — Mixed media, **Sunday-Friday thru Feb. 22** at First Presbyterian Art Gallery, First Presbyterian Church, Fort Wayne, 426-7421

MARY KLOPPER: NEW WORKS — Sculptures, **daily thru March 27**, Lupke Gallery, University of St. Francis, Fort Wayne, 399-7999

MIDWEST DRAWING INVITATIONAL — Drawings from Steven Carrelli, Brett Eberhardt, Charles Kanwischer, James Linkous and Matthew Woodward, **daily thru Feb. 25**, Weatherhead Gallery, University of St. Francis, Fort Wayne, 399-7999

MINDY MCARDLE PENNYCOFF — Abstract paintings, **daily thru March 1**, Pranayoga, Fort Wayne, 255-5980

ROCK PAPER SCISSORS — Mixed media pieces focused on games and annual postcard sale and fundraiser, **Tuesday-Sunday thru March 4**, Artlink Contemporary Art Gallery, Fort Wayne, 424-7195

SCHOLASTIC ART AND WRITING AWARDS — Student artwork and writing from the region, **Tuesday-Sunday, Feb. 7-April 12**, Fort Wayne Museum of Art, \$5-\$7 (members, free), 422-6467

SEASONS OF THE SOUL — Mixed media works with an emphasis in clay by Teresa Koenig, **Monday-Friday thru Feb. 13**, Arts Place, Portland, 726-4809

Artifacts

SPECIAL EVENTS

CURATOR'S TOUR: DANCE THEATRE OF HARLEM — Monthly tour led by Charles Shepard, **12:15 p.m., Thursday, Feb. 5**, Fort Wayne Museum of Art, \$5-\$7 (members, free), 422-6467

2ND THURSDAY IN THE PARADIGM GALLERY — Date Night; Tamurai Tea tastings, cash bar, edibles and live music, **5-7:30 p.m. Thursday, Feb. 12**, Paradigm Gallery, Fort Wayne Museum of Art, free, 422-6467

PAINT YOUR DATE — Couples paint each other's portraits; a head shot of each individual must be submitted to Artlink the week prior to Valentine's Day, **6-9 p.m. Saturday, Feb. 14**, Artlink Contemporary Art Gallery, Fort Wayne, \$70, \$60 members, 424-7195

Upcoming Exhibits

FEBRUARY

VALENTINE'S INVITATIONAL — Valentine's inspired works from national and regional artists, **Tuesday-Saturday and by appointment Feb. 10-28** (artist's reception **6-10 p.m. Saturday, Feb. 14**), Castle Gallery Fine Art, Fort Wayne, 426-6568

An Old-Fashioned Tale

We Are Not Ourselves
by Matthew Thomas,
Simon and Schuster,
2014



On Books
EVAN GILLESPIE

As 2014 drew to a close, I realized that I hadn't read or reviewed a single book on the New York Times list of the year's 100 most notable books. To fix that sad situation, I chose *We Are Not Ourselves*, Matthew Thomas's debut novel about an Irish-American family in New York City. The novel is not flashy or innovative — in fact, it's one of the most traditional novels I've read in years — but Thomas's ambitious construction of a multi-generational family drama results in the kind of novel that is timelessly satisfying, even to critics who might otherwise proclaim that the traditional novel is dead.

We Are Not Ourselves is literary comfort food, an extremely easy thing to like precisely because it's so familiar.

The novel's saga balances on Eileen Tumulty, a woman who comes of age in 1950s Queens. As the novel opens in 1951, Eileen is 11, and she is the de facto caretaker of her alcoholic parents. Her father, the nonsense "Big Mike" Tumulty, is the unofficial leader of their Irish-immigrant neighborhood; he holds court at the local pub, dispensing advice and imposing penance for the transgressions of the local men. Big Mike is, however, much less nurturing of his own family; as Eileen's mother struggles with her alcoholism and depression, Big Mike refuses to directly address the situation, instead simply assuming that Eileen will take up the slack and keep the household afloat.

Eileen survives, though, and she holds on to her dream of starting her own family and moving to another neighborhood. She marries Ed Leary, a scientist and academic, and she thinks that she might have found the path to a new life at last. But Ed isn't very ambitious, and even Eileen's persistent encouragement isn't enough to make Ed strive for career advancement. Eventually though, after the birth of her son Connell, Eileen gets the house and the life

she's always wanted.

The heart of the novel is the way that Eileen and her family deal with the circumstances that threaten her long-sought dream life. Ed slowly and tragically descends into the grip of Alzheimer's, and Eileen and Connell must come to terms with the reality of supporting a loved one whose once-sharp mind is devastated by dementia.

We Are Not Ourselves is overflowing with well-established literary tropes. It is, first of all, a tale of a family not

so very far removed from the immigrant experience, and its Irish-in-New-York flavor is positively quaint compared to the 21-century immigrant fiction that is in vogue elsewhere on the Times list. And the book's Irishness is traditional to the extreme, too; the Irishmen and women are gruff, demonstrative hard drinkers, and when the book opens, Eileen is on her way to the pub after having attended, of all things, step dancing class. In its generation-spanning story, the book fits comfortably into a long tradition of epic family dramas, and its reliance on the drama of illness, alcoholism, poverty and affliction draws on the usual stuff of American drama.

None of this is criticism of the book. Thomas's painstaking creation of character and narrative works exceedingly well, and it is refreshingly free of contrivance and gimmickry. It is genuine, sincere, basic storytelling, and even as it asks questions about the reality of the American dream, it stays clear of cynicism and is unafraid to express hope and sentiment. More broadly, the widespread praise of the book is a rebuke to the argument that there's no room in the world of serious literature for old-fashioned stories.

For that reason alone, *We Are Not Ourselves* deserves to be on the list of the best books of the last year.

evan.whatzup@gmail.com



IPFW Announces New Chair

The IPFW Department of Theatre has named a new theatre chair, Dr. Beverly Redman. She received her Ph.D. from the University of California, San Diego, after completion of her dissertation on the history of the San Francisco Mime Troupe. She holds an MFA in directing from UC Irvine and an M.A. in composition and rhetoric from Georgetown University.

Redman will be directing the IPFW production of *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean*, which runs February 20-28.

Civic Announces Playwright Winners

The Fort Wayne Civic Theatre has named two winners of the 6th annual Northeast Indiana Playwright Festival. Two one-act plays — *Is This Seat Taken?* by Bob Ahlersmeyer and *Touch & Go* by Rebecca Cameron — share first place and will be fully produced under the direction of the Civic's executive director, Phillip Colglazier, during the festival May 29-31 at the Auer Center's ArtsLab Theatre.

Aaron Willoughby will direct a staged reading of the second-place selection, *T.B.D. — To Be Determined* by Paul Elliott. A staged reading of the third-place winner, *Between the Sheets* by Anthony Hall Seed, will be directed by Dianne B. Shaw. All performances will feature post-show discussions with the audience.

Regional director and playwright Dr. Tom Evans, who taught Woody Harrelson at Hanover College, will speak at a workshop on Saturday, May 30 at 5:30 p.m. at the ArtsLab Theatre, followed by the annual festival reception.

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The Green Room

JEN POIRY-PROUGH

and to those in a 90-mile radius of Fort Wayne, scripts were submitted by 24 playwrights from throughout Indiana and from as far away as California and Florida. These scripts were adjudicated by a committee of local and national theatre professionals who determined the winners.

Festival tickets are available at the ArtsTix box office at 424-5220. Auditions for all festival plays will be held at Arts United Center, 303 E. Main St., on Sunday, March 22, at 6 p.m. for the staged productions and at 7 p.m. for the readings.

Preschool Ballet Classes Offered

The New American Youth Ballet is accepting students for girls' preschool ballet classes. Level 1 is for three- and four-year-olds, with classes Mondays, Wednesdays, Thursdays and Saturdays. Level 2 is for four- and five-year-olds, with classes Mondays, Thursdays and Saturdays.

For Level 2, four-year-olds must have completed at least two sessions of Level 1 Preschool Ballet. Children must be toilet-trained and comfortable attending class without their parent present. Any ballet outfit can be worn for Preschool Ballet, including tutus and princess dresses. Ballet slippers are required. The cost for these six-week sessions is \$20. Classes begin the week of February 16. Observation by family and friends is permitted during the last class of the session. For more information, call 260-471-7848.

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