

FEBRUARY  
19-25, 2015

# whatzup

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Free

## DANCE TO THE FEELING

FLASHDANCE

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& DIME, JIMMY DEAN  
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Cover Story • Flashdance

# Dance to the Feeling

By Michele DeVinney

On the surface, the story of a welder who dreams of a career in dance might not sound like a sure-fire hit. But when *Flashdance* hit movie screens in 1983, it was to become one of the most enduring and iconic films of the decade. Along with similar blockbusters *Footloose* and *Dirty Dancing*, the film's memorable soundtrack – complete with eternally familiar hit songs – and energetic dance sequences redefined movie musicals for a while.

Not surprisingly for a show which features so much music and dance, *Flashdance* has now been reimagined for the stage, becoming a popular piece of musical theater as well as cinema. Of course, there are some key differences between the two. Aside from the addition of new songs beyond the instantly recognizable (like “What a Feeling” and “Maniac”), the cast is required to do far more. In the film, star Jennifer Beals did not do her own dancing and was only required to act the part of Alex Owens, the woman who dreams of attending ballet school and moving beyond her welder/flashdancing existence in Pittsburgh. For the musical, a triple-threat performer is required, and for the production visiting the Embassy next week, an Australian has been tapped to bring the role to life.

“We don’t have multiple body doubles to take over during the show,” says Karli Dinardo, “so we have to do all of it ourselves. This is absolutely one of the biggest shows you can do in terms of dancing, singing and acting. There aren’t a lot of lead roles that have a high demand for all of those things. Every day is a challenge to give yourself to it and have enough energy to do it all. You do build up stamina after months and months of doing the show, but having said that, after every show I’m exhausted and my legs are tired.”

It’s the challenge to all aspects of her training that Dinardo finds most gratifying. Although she grew up in Australia, her college training came in New York City where she continues to live and audition for roles. Her audition for *Flashdance* came in July, with rehearsals starting in September and the tour commencing in October. Expected to run through April, Dinardo has settled into the role of Alex and, shortly before the rehearsals began, discovered a surprise about the actor cast to play her romantic interest, Nick.

“His name is Adam Rennie, and actually he’s Australian too,” says Dinardo. “It was a huge coincidence that he should be Australian, but it’s worked out very well. Obviously we share a lot of things culturally, and our cast mates think it’s funny when we speak with

heavy accents.”

Of course, with the story taking place in Pittsburgh, those accents aren’t apparent on stage.

“What’s funny is that people will recognize Nick after seeing the show, but the wig that I wear is much different from my own hair, so no one recognizes me until I speak because they’ve read in the program that I’m Australian.”

Although she’s too young to remember its original release and lived far away from its American setting, Dinardo was certainly familiar with *Flashdance* growing up, along with the other iconic dance-oriented films of the era. She grew up wanting to be a performer, starting with dancing and acting and al-

ways planned to make it a part of her life. But moving to New York to study exposed her to the city’s “coin of realm,” musical theater and the Broadway stage. She has since been in a variety of shows, including *42nd Street*, which is also very dance-oriented but in a different way than *Flashdance*.

“I played Phyllis in *42nd Street* which had a heavy dance emphasis, but it was mostly tap dancing, and there’s a different stamina required to do maybe 12 tap numbers versus what I’m doing in *Flashdance*. I think what I love most about dancing in *Flashdance* is the fusion of so many styles. Yes, there’s a focus on the 80s jazz style, but there are also many forms that are modern and relate to current audiences.”

While Dinardo loves the emphasis on 80s style

music (the 16 additional songs are written in a style consistent with the film’s original soundtrack) and 80s costumes and fashion, she thinks the continued popularity of the story is based in its universal appeal.

“I think everybody loves an underdog, and they can really relate to Alex’s story.”

Dinardo says she loves many numbers in the show, but perhaps not surprisingly she does single out the “What a Feeling” number as perhaps her favorite, noting not only the music and choreography, but the emotional achievement at the heart of the moment. Still young with a long career ahead of her, she is unsure what awaits her after the show’s run ends this spring, but she feels she’s already accomplished a career highlight with *Flashdance*.

“I love a lot of the roles I’ve studied at school, and there are a lot of shows that I’d love to do now or maybe in 10 years time if they come back around. But I really think the role of Alex is already a dream role. I can’t say I really even knew the musical existed before I was going to audition, but once I saw what all the role entailed, I knew it was going to be one of the highest of dream roles I’ll ever have.”



## FLASHDANCE

7:30 p.m. Wednesday, Feb. 25

Embassy Theatre

125 W. Jefferson Blvd., Fort Wayne

Tix: \$25-\$55 thru Ticketmaster,

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**B**elieve it or not, today – February 19 – is the day that Philadelphia Phillies pitchers and catchers report to camp for their first workout. That's right, as you read this, spring training is officially underway and opening day for Major League Baseball is just a few short weeks away. We bring this fact to your attention in order to provide you with reassurance that, unlike Westeros, winter in Indiana does in fact come to an end. And that end comes relatively soon.

No matter what the weather brings over the next few weeks, this issue of whatzup clearly demonstrates that there's plenty of fun stuff you're going to want to see and do between now and the official start of spring. The only question is how warmly you'll need to dress.

For proof, just start flipping pages, reading our feature stories, perusing the ads and studying our rather extensive calendars. You're sure to find something that will lure you out of the house.

So read on, and then get out and have some fun. Dress appropriately, plant a smile on your face and tell one and all that it was whatzup that sent you.

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Cover design by Greg Locke

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# Head First into a New Role

By Michele DeVinney

When Beverly Redman arrived at IPFW to assume her new role as chair at the university's Department of Theatre, she had to hit the ground running. Arriving at the midpoint of the academic year, she not only assumed leadership of a growing program, but also was responsible for directing its winter production, *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean*. Fortunately, she was well familiar with the play long before she had to tackle its staging here.

"I had read the play in my teen years and saw the film with Cher," says Redman. "I actually have a personal story connected to it. I went to a high school for the performing arts in Baltimore, and there's a lot of diversity in the city and a very open community. Teenagers were facing a lot of the same issues as in the play, dealing with being gay, for example. My best friend was dealing with these issues, and he loved the play and he loved Cher. I was a voice major not a theater major, but this was an important piece of literature to him, and he really wanted me to like it."

"Now I approach the play as a woman in my late 40s. I've lost my friend – who died in his late 30s – so this play is about nostalgia and about how we can't complete parts of ourselves until we attend to these issues. It also makes you think about why we go to reunions or why we reconnect with people from our past on Facebook. We're getting fixed and then coming back together and facing the losses that haunt us. It's something that doesn't become dated because we all have pasts that need to be revisited. I don't think I could really appreciate all of that back then. I didn't have enough life years to really understand it."

*Jimmy Dean, Jimmy Dean* was chosen to be part of IPFW's 50th anniversary celebration, which looks back at some of the highlights from its long and storied history. Producing five plays instead of the usual four, the department chose a play from each decade, with *Jimmy Dean, Jimmy Dean* representing the 1980s. Although she officially arrived in Fort Wayne in January, she's been part of the process for choosing this commemoration.

"I was actually hired late last spring, but I couldn't make the move at that time because I had committed to teaching in Europe last summer, so our dean, John O'Connell, very generously allowed me to come here mid-year. But I made three trips to Fort

Wayne leading up to my move, coming in last August for the meetings at the beginning of the year. And I was asked last spring if I could direct *Jimmy Dean*, and I said yes."

Redman arrives in Fort Wayne from the Philadelphia area where she was chair of the Theatre and Dance Department at Ursinus College. Her own academic history is extensive, with an M.A. in English from

to direct *Arsenic and Old Lace* at an alternative school in the Washington, D.C. area. It was then, she admits, that she "caught the bug." Her passion for theatre will now be passed along to the students at IPFW, where she hopes she can help build an even stronger program.

"All of us here want to continue to grow the program," says Redman. "I'm looking

forward to working with admission and developing strategies to make sure the community knows all we have to offer. I think my colleagues have done a lot to get the word out, and I want to do even more."

"We have a nationally-accredited theater program, and I've seen a lot of departments with huge graduate programs where hundreds of undergraduates never got on a stage because all the attention went to the graduate students. We have a great midsize program with majors in musical theater and design tech, and we're small enough that the students get a chance to do what they want to do. I've been around huge programs and programs that are small, but not resourced. The IPFW program is just the right size and well-resourced so we

can provide for our students."

Redman is already looking ahead to the department's 2015-16 season which will include *Anything Goes*, *God's Ear*, *Road* (which Redman will direct) and *A Midsummer Night's Dream*. She is already enjoying one key difference between her job here and the one she left behind in Pennsylvania.

"It's great to have a full design team on faculty with me," she says. "At Ursinus, which was a small private liberal arts college, we had to bring in professionals from New York, which was a great experience, but it's nice to have a team in-house so we don't have to find times to schedule meetings when people could travel in but can just talk about in throughout the day."

Redman is also settling into Fort Wayne, which she admits she wouldn't have expected years ago when a summer of traveling through Indiana, Ohio and Illinois didn't exactly sell her on the area.

"I was telling John O'Connell that after that I said, 'I will never live in the Midwest.' But it's changed a lot; it's grown up a lot, and the people are so kind here. They're willing to stop and talk, tell you where things are, asking how they can help. And here at IPFW it's been hectic, but people are more than willing to be patient and help. I'm really having a great time."

(L-R): Paige Matteson, Becky Niccum and Brooke O'Mara; Inset: Beverly Redman



**COME BACK TO THE FIVE & DIME,  
JIMMY DEAN, JIMMY DEAN**  
8 p.m. Friday-Saturday, Feb. 20-21  
& Thursday-Sunday, Feb. 26-28  
2 p.m. Sunday, Feb. 22  
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Tix: \$5-\$15 thru box office,  
260-481-6555

Georgetown, an M.F.A. from University of California at Irvine and a Ph.D. in Theatre History, Dramatic Literature and Performance Studies from University of California at Irvine and San Diego. Although she began as a classical singer, a series of decisions – both artistic and practical – led to her move into theater arts.

"I had started at Ithaca studying nothing but music, but decided to transfer to St. Mary's College in Maryland to study English and music. At that point I wasn't sure what I wanted to do, so I got my M.A. in English. I had a few false starts along the way. For awhile I was really interested in ethnomusicology, specifically in gospel music, and was hoping to research how music can be looked at as a language. But I got tired of being a poor graduate student and thought maybe I was done with the arts and would just be an English teacher."

All of that changed when she was asked

## whatzup

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-----Feature • Big Bad Voodoo Daddy-----

# The Sultans of Swing

By Steve Penhollow

At 43, Glen Marhevka is still known as “the kid.”

It all goes back to a meal he enjoyed with his bandmates shortly after the trumpeter joined Big Bad Voodoo Daddy.

He was 23.

“We went on a road trip on the West Coast,” he recalled. “At a nice restaurant in San Luis Obispo, I think I ordered a hot dog and fries. And the guys were ordering sophisticated food.”

“I had no experience with that at that point,” Marhevka said, “and Scotty [Morris], our singer, said, ‘You’re the kid, man.’”

It stuck.

Of course, being called “the kid” at 43 is possibly a little more flattering than it might be at 23.

I asked Marhevka if he’d eaten nothing but hot dogs for 20 years to keep up appearances.

He said he had.

“It’s surprisingly effective,” he said. “I still look 23.”

I would never dispute it.

Everything about the swing revivalist band called Big Bad Voodoo Daddy, which performs February 21 at Van Wert’s Niswonger Performing Arts Center, is improbable.

The band came to prominence in the early 90s, performing a style of music that had died 30 years before when a Chubby Checker hit made the world safe for dancing more or less in place without a partner.

Marhevka said he grew up loving and performing swing and big band music, but in the late 80s that sort of thing was seen as more of a quirk than a mark of distinction.

While out with his friends, he’d listen to punk.

But after he got home, he’d listen to jazz.

This situation of getting no respect, no respect at all, persisted for many years.

After college, Marhevka performed in big bands.

“We were sitting down and reading charts and playing really cool music but nobody was paying attention,” he said. “I mean, the musicians were and some people were, but my peers – I had to drag them to hear me play.”

Then something utterly unlikely occurred, as utterly unlikely things are wont to do.

Marhevka joined a band that became hugely popular on Southern California’s Nardcore scene, a scene that was otherwise occupied by hardcore punk artists.

Big Bad Voodoo Daddy played swing and made it cool once more.

“We presented it in a different way than any



**BIG BAD VOODOO DADDY**  
7:30 p.m. Saturday, Feb. 21  
Niswonger Performing Arts Center  
10700 S.R. 118 S., Van Wert, OH  
Tix.: \$ 20-\$ 45 thru box office,  
419-238-6722

of these other groups I’d played with had done before,” Marhevka recalled. “We were younger guys. We were dressing cool. We were wearing clothes we’d find in thrift shops.”

“It was fun and cool and

different,” he said.

What’s more, the music of Big Bad Voodoo Daddy seemed to undo the damage wrought by Checker, that unwitting scourge of social dancing.

“Guys were actually touching girls and dancing,” he said. “You could actually have physical contact. In an appropriate way, of course.”

Of course.

Marhevka’s old friends acted like he’d invented the next new thing.

“All my high school friends were like, ‘This is the coolest thing ever! Finally, you’re in something that we like!’”

It behooved Marhevka to point out, “I’ve been playing the same stuff for the last decade. Where were you guys?”

The answer is that they were apparently waiting for a Nardcore miracle.

The happening that catapulted the band to national prominence was the release of the movie *Swingers*.

“It was a real depiction of our Wednesday night,” Marhevka said. “That’s what we did. The guys in the movie were the guys that were hanging out there.”

Suddenly, the band was performing on shows like *The Tonight Show*, *Late Night with Conan O’Brien* and *Live with Regis and Kelly*.

They were part of a Super Bowl halftime show in 1999 that also included Chaka Khan, Gloria Estefan and Stevie Wonder (it was widely considered to be

Continued on page 11

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# Community Theater's Triple Threat

By Jen Poiry Prough

Over the past 30-odd years, Gary Lanier has proven himself to be a triple-threat powerhouse and has become a pillar of the Fort Wayne theater community.

Lanier grew up in Seymour, hometown of John Mellen-camp and former Miss America Katie Stamm. Although he says he was a shy child, he was an active one. "I loved climbing things," he says. "That's probably why I was in the ER so often."

He lived in a neighborhood with plenty of other kids, so there were lots of group activities to keep him busy. When he entered high school, he connected with the "theatercrowd" and found himself cast as one of the king's children in *The King and I*.

"I was a freshman," he says, "but I looked like I was around 12 years old."

After roles in *The Sound of Music* and *Fiddler on the Roof* in high school, he earned his "first actual role with a character name" when he was cast as Stuart Dalrymple in *Brigadoon*.

While earning his bachelor's degree in business administration at Indiana University, he auditioned for the prestigious vocal group Singing Hoosiers and was accepted as a tenor.

"I was thrilled," he says, "because I wasn't a music major and I was part of a performing choral group in one of the nation's renowned schools of music."

Although he didn't major in music, Lanier did take ballet classes and voice lessons through the School of Music. "My voice teacher was a graduate student of [Metropolitan Opera star] Margaret Harshaw's," he says. "That's what I love about that school. You are working with the best."

He also studied jazz, modern dance and tap through the IU African American Arts Institute, and he danced with the Windfall Dancers, IU Dance Theatre, and IU African American Dance Company.

Lanier moved to Fort Wayne in 1984 and soon began doing community theater. His first production was a Fort Wayne Civic Theatre Guild Show called *Woman* and directed by the late Larry L. Life.

"I was in the chorus," he says. "Nobody really knew me at the time."

He was later hired as the box office manager at the Embassy Theatre. It was then he decided the arts should be a part of his career.

His current full-time job is administrative assistant in the dean's office of the College of Visual and Performing Arts at IPFW. On the side, he choreographs musicals at the Civic Theatre and other local venues.

He estimates he has performed in around 80 shows over the years and is proud of the influence he has had, not only on community theatre performers, but on members of his own family.

"I have a niece who was into musical theater in high school, and now her older daughter is," he says. "I think I've influenced family members to appreciate theater."

Lanier not only has the singing and the dance chops, but he takes acting seriously as well. He spends time doing his homework on every characters he plays.

"I try to come up with some sort of biography on the character before I delve into anything else," he says. "If the character is in the midst of something in an historical context

or of social significance, I do some research. Then I think of that person's relationship with other characters in the piece. The rest just seems to fall into place during the rehearsal process, sometimes sooner than others."

He has created a back story for his current character, Herr Schultz in the Civic Theatre's current production, *Cabaret*.

"He grew up as an only child in a close Jewish family in Berlin," Lanier says. "I believe his wife died at a fairly early age. They had no children. He has been running his fruit shop since he took it over from his family's business.



Gary Lanier with Scott Ramage and Maggie Kole Hunter in Fort Wayne Civic Theatre's production of *Cabaret*.

As a single elderly gentleman, he found it easier to live in the boarding house that he currently resides in."

Several of the characters he has played have an accent or particular way of speaking. Herr Schultz speaks with "a sort of a combination of German and Yiddish," he says. "The rest seems to come with experimentation through rehearsal and leadership from the artistic team."

*Cabaret* is a show Lanier has revisited several times in his performing career. He was in the chorus of the IPFW production in 1985. He played the Emcee at Arena Dinner Theatre in the 1990s. He cites the Emcee as being his all-time favorite role.

"There were times when I actually lost myself in the character," he says. "It was wonderful and scary at the same time. I had never experienced that before. My character in that production rarely left the stage. He was always this ominous observer."

He doesn't compare the two productions of *Cabaret*, but he does acknowledge that the Civic's cast is "about as solid as they come. You will be very impressed by the quality performance of some amazing young talent in this production."

The production is a newer version of the 1966 musical by Kander and Ebb. It was revised in 1998 and starred Alan Cumming who is currently reviving the role in the Broadway production, which also stars Emma Stone.

"This version is a lot more 'in your face,'" says Lanier. "The sexual overtones are a lot more blatant, and the social stigmas involved with what was going on politically in Germany at the time are more pronounced. This version also has

included some of the movie version's music and removed a couple of the original songs."

Lanier compliments the Civic Theatre for their choice of theatrical offerings, which appeal to a wide variety of audiences.

"They do a nice job of adapting to society and how it evolves," he says. "Their season choices are a little more diverse. There is the lighter fare and the more risky, such as *Rent*, which mainly pulled in the younger crowd."

Lanier has also worked at Arena Dinner Theatre, First Presbyterian Theater and the IPFW Department of Theatre, but he doesn't play favorites. He does admit, however, to a favorite performance space: Studio Theatre in Kettler Hall at IPFW. Under the direction of Larry Life and originally



known as PIT (Purdue-Indiana Theatre), the space was home to some of the most cutting-edge and important theatrical pieces this city has seen. Lanier is proud to have been part of several of them, including *The Normal Heart* and *Corpus Christi*.

"Larry Life was a big influence on me as he was with a few generations of actors," Lanier says.

He takes every role seriously, but he also appreciates the importance of keeping a sense of humor.

"Once when we were in dress rehearsal for one of Larry Life's guild shows," he says, "there was a moment during a Disney segment that one of the actors dressed as a forest creature [and] who had no peripheral vision in the costume tripped over the young lady dressed as Snow White and literally fell on top of her and flattened her. It happened to be a moment when Larry was having one of his infamous tirades, but in spite of that the whole cast broke into instantaneous laughter."

As experienced and accomplished as he is, Lanier acknowledges that he shares something with a majority of performers: a fear of auditions.

"I think that most actors feel like the audition is like being led to guillotine," he says. "It never gets easier."

Lanier's next project will be less nerve-wracking – at least for him. He will choreograph *The 25th Annual Putnam County Spelling Bee* at the Fort Wayne Civic Theatre.

He approaches choreography similarly to his acting roles: through repetition and visualization.

"The first thing I do is read the script several times," he says. "I listen to the cast recording over and over. Then I start visualizing, [taking] notes and putting the movement to the score in my own little language."

He also considers the abilities of the performers, which he discovers during the audition process, and tailors his choreography to what they can – and cannot – do.

"I think that I can choreograph to a median level to different levels of dance ability in the actors, and still manage to make it interesting," he says. "I love the challenge. It keeps me on my toes. Pardon the pun."



## Alicia Pyle Quartet

### Ground Level

We all know that the word "serendipity" (which happens to be the title of the first track of the new album from the Alicia Pyle Quartet) refers to a pleasant surprise, a fortunate turn of events that comes about by chance. While it's true that the album is pleasant and, thanks to its unusual instrumentation, a surprise, its appeal comes about not through chance or coincidence, but via some fine musicianship.

First, the basics: the quartet plays energetic jazz with a Latin slant; they keep the tempo sprightly and run through rhythms that include sambas and tangos and other exotic gaits. The innovations begin with the lineup; the quartet includes Pyle on piano, Derek Reeves on violin, Brad Kuhns on bass and Jose Morales on drums, and they get help from guests on other strings and percussion. The twists begin with Reeves' violin, but it's the interplay between Reeves and Pyle that really keeps things clicking.

Pyle's classical piano provides surprises, too, as she leads us down paths we might not have expected to take. She handles Beethoven and Rachmaninoff with confidence, but she calls on Reeves and the rest of the quartet to help her take the composers' pieces somewhere new. "Fur Elise," for example, begins by the book, but it takes a turn when she hands the melody off to Reeves. The result somehow manages to seamlessly fuse the classical staple with spice from Latin America and, through the moan of the violin, Eastern Europe.

The album's bonus track, a cover of Guns N' Roses' "Sweet Child O' Mine," is something of an anticlimax. After the virtuosity of the rest of the album, the song's simplicity seems unworthy. Fortunately, though, there's more than enough fire on the rest of the album to make up for it. (Evan Gillespie)



## The Snarks

### Night at Crystal Beach

The Snarks' *Night at Crystal Beach* is a firm reminder to my ears why I loved bands like Richard Hell and the Voidoids, Television and Talking Heads so much. Much like their post-punk forefathers, The Snarks make aggressive, angry music that feels just as thought out and tailored as a Genesis album from 1974. There's nothing tossed off about their songs. *Night at Crystal Beach* is post-punk jangle for those who remember the beginnings of post-punk – and those who are just now learning of it. It's a reminder that great rock n' roll is still being made.

The four songs contained on The Snarks EP are in and out quicker than you can say Hilary Kristal, but that's the point. No song wears out its welcome here. "Circles" comes barreling out of the speakers like a caffeinated Dead Boys. Johnson's vocals rip through the guitars like a razor through tissue paper. There's a messy guitar solo that puts one in mind of classic Robert Quine. "Fever Shakes" is less about speed and more about attitude, with the band channeling Bikini Kill. "Suntanning Bitches" is equal parts menace and sly humor and should be playing on college radio stations across the Midwest (assuming college radio still exists). "Human Sacrifice" starts out like a Mudhoney B-side before the band punches up the speed into something like The Germs and early Blondie. Four songs. In and out. There's nothing left to do but hit play and do it all over again.

There's a new sound brewing in the Fort. It's tough and precise. It's volatile and well-contained. It's brash and subtle. The Snarks are, on the surface, a punk band with at times regal tendencies. They wear the spirit of punk proudly on their sleeves, but Kendra Johnson, Bart Helms, Zach Kerschner, Dan Kinnaly, Dan Amos and former drummer Ben Hoepfner are doing more than just punk rehash. They're forgetting that the 90s and pop punk ever occurred. The Snarks are going back to where punk and post-punk collided.

Their new 7" EP *Night at Crystal Beach* is a love letter or sorts to those forefathers who emerged from the grit and grime of lower Manhattan in the mid-to late 70s. Richard Hell and the Voidoids, Television, Talking Heads, Devo, as well as UK post-punk mavericks Wire play a big role in shaping the jangle and jagged riffs The Snarks create. If this four-song EP is any indication, we may have a



# BACKTRACKS

## PJ Harvey

### Rid of Me (1993)

Polly Jean Harvey was just 22 when she recorded this album, and her career blossomed shortly thereafter. Blending a darker Patti Smith vocal-type with polished guitars; Harvey wrote her own music and lyrics, and I believe her to be one of the most underrated artists of the last 25 years.

Opening with the title track, you get the brooding whir that crashes down eventually with Harvey's post-punk, almost grungy guitars. "Missed" also brings the darkness, but has an almost acid-jazz feel. "Legs" has a Goth vibe, and the arrangement is punctuated by some groovy percussion and altered guitars. "Rub 'til It Bleeds" could have been stolen from Patti Smith, but doesn't have the raw angst that Smith captured in the mid-70s. It definitely has a harder sound, but doesn't disappoint. "Hook" follows and is reminiscent of early Hole. It's got a certain madness to it and is definitely one of the most punk/grunge things she ever recorded.

Harvey masterfully covers Dylan's "Highway 61," and "50ft Queenie" was received well by college radio and MTV when they still played music videos. "Man-Size" is one of the better songs on the release, and Harvey wails away on her Telecaster, then brings it down a notch in the blues/rock tune "Dry." I really love the funk that is sprinkled all over "Me-Jane"; it sounds a little like the Black Keys (a great band if you've never heard them). In "Snake", the sexuality is obvious, but it doesn't overpower the heavy sound. Her vocals are just another instrument. Clocking in at just under 100 seconds, the song really oozes 90s alternative rock.

Harvey has released eight studio records and has six Grammy nominations.

Fun Fact: Harvey is a master sculptor. She will have an album out later this year. (Dennis Donahue)



post-punk Renaissance on our hands. (John Hubner)

## Soen

### Tellurian

The debut album by Soen sounded more like Tool than Tool sounded like Tool on their last few albums. Since Tool's music doesn't wind my gears, neither did Soen's debut album. Their second album, *Tellurian*, is a different story. Sure, the Tool influence is there but it's mixed with mid-90s Opeth. I'm a finicky lad, so to my ears Opeth's first few albums were too raw and their albums after *Ghost Reveries* seemed to be lacking oomph, so I'm left with a small handful to enjoy. Imagine my surprise when I found out that the drummer for the Opeth albums that I like (and not the drummer for the albums I didn't like) is Martin Lopez, also the drummer for Soen. I never would have imagined that a drummer could exert so much influence over the style and sound of a band, but perhaps I'm just ignorant.

What does such a Tool/Opeth love-child sound like? At times it's light and airy, and at other times it gets downright heavy, progressive (but never overly complicated like some King Crimson), often melancholy and atmospheric, but not downright dark. And vocalist Joel Eklöf, to his credit, never goes Cookie Monster on us, even though there are times when I feel that a little vocal gravel would have been appropriate. So while at times the music will burst into a frenzy of distortion and tumbling rhythms, the vocalist remains as tranquil and smooth as his cue-ball head.

Some songs, like "The Words," hypnotize you with soothing melodies, only occasionally bringing in the distortion as a kind of background noise, while other songs, like the angular "Ennui," kick off with a bang and only let up long enough to make sure the next punch lands in the right spot. None of the songs are going to rip your head off, though there are quite a few times when your pulse should



Continued on page 11

# Wooden Nickel CD of the Week



## ADRENALINE MOB

### Dearly Departed

There are supergroups and there are supergroups and then there's Adrenaline Mob, a four-some comprised of Russell Allen of Symphony X, Mike Orlando and Mike Portnoy of Dream Theater and Erik Leonhardt of Tantric. The dudes from the Mob are basically the Yankees of heavy metal, and now they're back with a home run of an EP in *Dearly Departed*, their follow-up to last year's full-length, *Men of Honor*. Get your copy for \$9.99 at any Wooden Nickel Music Store.

## TOP SELLERS @

### WOODEN NICKEL

(Week ending 2/15/15)

TW	LW	ARTIST/Album
1	-	IMAGINE DRAGONS Smoke & Mirrors
2	2	ED SHEERAN X
3	7	GOV'T MULE Sco-Mule
4	1	BOB DYLAN Shadows in the Night
5	5	THE DECEMBERISTS What a Terrible World ...
6	9	ADRENALINE MOB Dearly Departed
7	3	HOZIER Hozier
8	-	STEVE EARL & THE DUKES Terraplane
9	-	THE MAVERICKS Mono
10	4	SAM SMITH In the Lonely Hour

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#### ALLEY SPORTS BAR

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

#### BEAMER'S SPORTS GRILL

**Sports/Music/Variety • W. County Line Rd. & Highway 30 • 260-625-1002**  
**EXPECT:** Big Ten, Nascar, NFL Sunday Ticket, pool tournaments, live music Thursdays, Fridays & Saturdays. No cover. New owners & management. **EATS:** Complete menu featuring homemade pizza, burgers, steaks, sandwiches and salads. Serving fresh Didier meats. **GETTING THERE:** A quick 10 minutes west of Coliseum on U.S. 30. **HOURS:** Open daily at 11 a.m., noon on Sunday. **PMT:** MC, Visa, Amex, Disc

#### C2G MUSIC HALL

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

#### CALHOUN STREET SOUPS, SALADS & SPIRITS "CS3"

**Music/Variety • 1915 S. Calhoun St., Fort Wayne • 260-456-7005**  
**EXPECT:** Great atmosphere, DJ Friday night, live shows, weekly drink specials, private outdoor patio seating. **EATS:** Daily specials, full menu of sandwiches, soups, salads, weekend dinner specials and appetizers. **GETTING THERE:** Corner of South Calhoun Street and Masterson; ample parking on street and lot behind building. **HOURS:** 11 a.m.-11 p.m. Monday-Thursday; 11 a.m.-midnight or later Friday-Saturday; closed Sunday. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc, Amex

#### CHAMPIONS SPORTS BAR

**Sports Bar • 1150 S. Harrison St., Fort Wayne • 260-467-1638**  
**EXPECT:** High-action sports watching experience featuring 30 HD TVs, state-of-the-art sound systems and booths with private flat screen TVs. Karaoke Thursday nights. UFC Fight Nights. Great drink specials. **EATS:** Varied menu to suit any palate. **GETTING THERE:** Corner of Jefferson Blvd. and S. Harrison St., inside Courtyard by Marriott. **HOURS:** 11 a.m.-11 p.m. Sun.-Thurs., 11 a.m.-12 a.m. Fri.-Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Amex, Disc, ATM

#### CHECKERZ BAR & GRILL

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

#### COLUMBIA STREET WEST

**Rock • 135 W. Columbia St., Fort Wayne • 260-422-5055**  
**EXPECT:** The Fort's No. 1 rock club. Live bands every Saturday. DJ Night every Friday w/ladies in free. Also visit Bourbon Street Hideaway, our New Orleans-style restaurant, in the lower level of C-Street; open at 5 p.m. Thursday-Saturday (260-422-7500). **EATS:** Wide variety featuring salads, sandwiches, pizzas, grinders, Southwestern and daily specials. **GETTING THERE:** Downtown on The Landing. **HOURS:** Open 4 p.m.-3 a.m. Mon.-Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc, Amex

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

### Thursday, February 19

**ADAM STRACK** — Acoustic at Checkerz, Fort Wayne, 7:30-9:30 p.m., no cover, 489-0286  
**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 AJ's, Fort Wayne, 7-10 p.m., no cover, 434-1980  
**CRAIG GUY JR. & NATE SHULTZ** — Dueling guitars at Red Rok, Fort Wayne, 7-10 p.m., no cover, 755-6745  
**DANCE PARTY w/DJ RICH** — Variety at Columbia Street West, Fort Wayne, 10 p.m., cover, 422-5055  
**HUBIE ASHCRAFT** — Acoustic at Main Street Bistro, Fort Wayne, 8-11 p.m., no cover, 420-8633  
**JASON BENCI w/STEVE IOTT** — Comedy at Dupont Bar & Grill, Fort Wayne, 9:30 p.m., no cover, 483-1311

**JASON PAUL** — Acoustic variety at Beamer's, Fort Wayne, 7-10 p.m., no cover, 625-1002  
**JEFF McDONALD** — Variety at Don Hall's Guesthouse, Fort Wayne, 7-10 p.m., no cover, 489-2524  
**OPEN MIC NIGHT** — Hosted by Mike Conley at Mad Anthony Brewing Company, Fort Wayne, 8:30-11 p.m., no cover, 426-2537  
**OPEN STAGE JAM** — Hosted by Pop 'n' Fresh at Office Tavern, Fort Wayne, 8:30 p.m.-12:30 a.m., no cover, 478-5827

### Friday, February 20

**ADAM STRACK** — Acoustic at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264  
**BIG DICK AND THE PENETRATORS** — Classic rock at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311  
**CHRIS WORTH** — Variety at Club Paradise, Angola, 9 p.m.-12 a.m., no cover, 833-7082

**COMEDY OPEN MIC** — Comedy at Green Frog, Fort Wayne, 9-11 p.m., no cover, 426-1088  
**DANCE PARTY w/DJ RICH** — Variety at Columbia Street West, Fort Wayne, 10:30 p.m., cover, 422-5055  
**GUYLENN FEAT. CHRIS RUTKOWSKI** — Jazz at LaSalle Bed & Breakfast, Fort Wayne, 8 p.m., \$15-\$20, 422-0851  
**HE SAID SHE SAID** — Variety at The Post, Piercetown, 9:30 p.m.-1:30 a.m., cover, 574-549-3010  
**HEARTLAND JAZZ QUINTET** — Jazz at Artworks Galleria, Fort Wayne, 7 p.m., \$20, 387-6943  
**HUBIE ASHCRAFT** — Acoustic at Columbia Street West, Fort Wayne, 5-7 p.m., no cover, 422-5055  
**HUBIE ASHCRAFT** — Acoustic at Brevin's, Churubusco, 8-11 p.m., no cover, 693-9340  
**JASON PAUL** — Acoustic variety at Friendly Fox, Fort Wayne, 6:30-8:30 p.m., no cover, 745-3369  
**JOE STABELLI** — Jazz at Don Hall's Gas House, Fort Wayne, 5:45-9 p.m., no cover, 426-3411

# WBYR The Bear Picks Up Mr. Trunk

Rock fans will want to raise a fist in the air or even throw up the devil horns to the news that Eddie Trunk can now be heard on the Fort Wayne airwaves. Those of you who follow all the latest and greatest in the rock/heavy metal world surely know who Mr. Trunk is.

The music historian, radio personality, author and talk show host is well known in the rock community and probably the main go-to guy for music info. If you've ever watched That Metal Show on VH1 Classic, which he hosts along with Jim Florentine and Don Jamieson, you're aware of his knowledge and talent. That's why I find it pretty cool that 98.9 The Bear has picked up his syndicated radio show for your listening pleasure. Trunk actually does his radio show in New York City, but it can be heard all over the world. You can tune into The Bear every Saturday from 9 p.m. to midnight to hear what Trunk has to say about the latest in the biz as well as interviews with some of rock's greatest legends. Rock on!

Having attended WWE events at the Coliseum, it's pretty clear to me that we have some diehard wrestling fans in town. Whether you're holding up a poster board with a clever saying or booing and cussing at the bad guys, there's indeed a deep love for the sport. I watched it religiously when I was growing up, but my love for it slowly faded when I got into high school and discovered females. Years later, my kids are starting to tune in, and I'm finding myself indulging in the



## Out and About NICK BRAUN

wrestling soap opera once again. If you consider yourself a fan, then you'll be stoked that the Mad Ants will be celebrating Pro Wrestling Night on Sunday, February 22 as they host the Grand Rapids Drive beginning at 5 p.m. Fans are encouraged to dress up in their best wrestling getup, as there will be a costume contest on top of other on-court promotions. To top it off, from 4-5 p.m. there will be a special pre-game meet-and-greet with legendary wrestling manager Jim Cornette. Hulkamania will be running wild that evening, so grab the family, throw on an outfit, spike the hair and have a good time.

Lock the doors and hide the children. The ghouls will be out in full force on Saturday, March 28 for Fear the Fort. Skeletunes Lounge hosts this event that will feature some of the area's top horror punk and rock acts belting out the beautiful sounds of hardcore punk rock along with Goth, rockabilly, shock rock, psychobilly and you name it. Grave Robber, Creep, The B Movie Monsters and Fiend will all be performing. Now that's my kind of evening!

nikni76@yahoo.com



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

**JOHN CURRAN & RENEGADE** — Country at Rusty Spur, Fort Wayne, 10 p.m.-2 a.m., cover, 755-3465

**THE KICKBACKS** — Variety at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896

**KIMMY DEAN** — Variety at Venice, Fort Wayne, 6:30-9:30 p.m., \$1, 482-1618

**NEW MILLENIUM JAZZ ORCHESTRA** — Jazz at Phoenix, Fort Wayne, 8-11 p.m., \$10, all ages, 387-6571

**PRIMETIME** — Variety at Don Hall's Guesthouse, Fort Wayne, 9 p.m.-12 a.m., no cover, 489-2524

**RECKLESS ROMEOs** — Variety at 4D's, Fort Wayne, 9:30 p.m., no cover, 490-6488

**RECKON** — Country at Beamer's, Fort Wayne, 9:30 p.m.-1:30 a.m., no cover, 625-1002

**SECRET MEZZANINE** — Variety at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966

**SHAUN JONES w/JONATHAN PFENDLER** — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

**SHELLY DIXON & JEFF McRAE** — Acoustic at Piere's, Fort Wayne, 10 p.m., \$5, 486-1979

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

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

**Saturday, February 21**

**ACTUAL SIZE** — Rock at Taps Pub, Avilla, 10 p.m.-2 a.m., no cover, 897-3331

**ADAM STRACK** — Acoustic at Country Heritage Winery, Laotto, 5-8 p.m., no cover, 637-2980

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

**BIG BAD VODOO DADDY** — Swing at Niswonger, Van Wert, Ohio, 7:30 p.m., \$20-\$45, 419-238-6722

**BIG DICK AND THE PENETRATORS** — Classic rock at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311

**CADILLAC RANCH** — Classic rock at 4D's, Fort Wayne, 10 p.m.-2 a.m., no cover, 490-6488

**CHRIS WORTH & COMPANY** — R&B/variety at Rack and Helen's, New Haven, 10 p.m.-2 a.m., no cover, 749-5396

**DAN SMYTH** — Acoustic at Phoenix, Fort Wayne, 8 p.m., \$2, all ages, 387-6571

**DAVE LATCHAW TRIO** — Jazz/fusion at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

**DIBOSE w/HENNY GANG, P DOT, STU HUS, FEDDY DA SNEEK, CHEY DOLLA, JACK TUNNY, DON BINO, TY DA KID, KISS SINTRA, SAINT 300** — Hip-hop/rap at River City Complex, Fort Wayne, 10 p.m.-3 a.m., \$10, 422-7665

**GOOD NIGHT GRACIE** — Variety at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966

**HE SAID SHE SAID** — Variety at The Post, Piercetown, 9:30 p.m.-1:30 a.m., cover, 574-549-3010

**HUBIE ASHCRAFT TRIO** — Rock n Roll at American Legion Post 215, Lagrange, 7-11 p.m., \$35, 463-2443

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

**JUKE JOINT JIVE** — Classic rock/funk at Alley Sports Bar, Fort Wayne, 9 p.m.-1 a.m., no cover, 483-4421

**JULIE HADAWAY** — Acoustic at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264

**MARK GARR** — Acoustic variety at Green Frog, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-1088

**NIGHT TO REMEMBER** — Variety at Columbia Street West, Fort Wayne, 10 p.m., \$5, 422-5055

**POP N' FRESH** — Blues/rock at Mad Anthony Brewing Company, Fort Wayne, 8-11 p.m., no cover, 426-2537

**PRIMETIME** — Variety at Don Hall's Guesthouse, Fort Wayne, 9 p.m.-12 a.m., no cover, 489-2524

**RECKON** — Country at Beamer's, Fort Wayne, 9:30 p.m.-1:30 a.m., no cover, 625-1002

**SHAUN JONES w/JONATHAN PFENDLER** — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

**TODD HARROLD BAND** — R&B/blues at American Legion Post 148, Fort Wayne, 7:30-10:30 p.m., no cover, 423-4751

**TRICHOTOMOUS HIPPOPOTAMUS** — Rock at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896

**WHAT ABOUT JOE** — Classic rock at VFW Post 2689, Huntington, 8-11 p.m., no cover, 356-9303

**WINGER** — Rock at Piere's, Fort Wayne, 8 p.m., \$22-\$300, 486-1979

**Sunday, February 22**

**CHRIS WORTH & COMPANY** — R&B/variety at Phoenix, Fort Wayne, 11 a.m.-2 p.m., no cover, 387-6571

**JASON SIMON** — Piano at Rhinehart Recital Hall, IPFW, Fort Wayne, 2:30 p.m., \$4-\$7, 481-6555

**JORDAN-MORGAN LANSDOWNE w/SETH ROBINSON** — Americana at Wooden Nickel Music, North Anthony, Fort Wayne, 2 p.m., no cover, 484-2451

**MARSHALL LAW w/BIG CADDY DADDY, PHIL'S FAMILY LIZARD, BROTHER** — Gary "Meatball" McMeekin fundraiser at 4D's, Fort Wayne, 3-10 p.m., donation, 490-6488

**WEDNESDAYS**  
**\$2 DRAFTS & KARAOKE w/JOSH**

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**HUBIE ASHCRAFT**  
**FRIDAY DANCE PARTY • 10:30PM**  
**DJ RICH**

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## NIGHTLIFE

### CURLY'S VILLAGE INN

**Pub/Tavern • 4205 Bluffton Rd., Fort Wayne • 260-747-9964**

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

### DEER PARK PUB

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

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

### DICKY'S 21 TAPS

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

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

### DUPONT BAR & GRILL

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

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

### FIREFLY COFFEE HOUSE

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

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

### GREEN FROG INN

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

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

### LATCH STRING BAR & GRILL

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

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

### MAD ANTHONY BREWING COMPANY

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

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

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

### Monday, February 23

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

**HANS DE JONG** — Saxophone at Rhinehart Recital Hall, IPFW, Fort Wayne, 7:30 p.m., \$4-\$7, 481-6555

**IPFW COMMUNITY ORCHESTRA** — Orchestra at Auer Performance Hall, Rhinehart Music Center, IPFW, Fort Wayne, 7:30 p.m., \$4-\$7, 481-6555

**RAYLAND BAXTER** — Folk at B-Side, One Lucky Guitar, Fort Wayne, 8-10 p.m., \$7, all ages, 969-6672

**SCRATCH N SNIFF w/1/4 KIT KURT** — Variety at Deer Park, Fort Wayne, 6:30-8 p.m., no cover, 432-8966

### Tuesday, February 24

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

### Wednesday, February 25

**ADAM STRACK** — Acoustic at Acme, Fort Wayne, 8-10 p.m., no cover, 480-2264

**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

**HELLYEAH w/DEVOUR THE DAY, LIKE A STORM** — Rock at Piere's, Fort Wayne, 8 p.m., \$16-\$18, 486-1979

**HUBIE ASHCRAFT** — Acoustic at Tap's Pub, Avilla, 6-9 p.m., no cover, 897-3331

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

**JASON PAUL** — Acoustic variety at 469 Sports & Spirits, New Haven, 7-11 p.m., no cover, 749-7864

**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

**WHO DAT? (PAUL NEW STEWART & KIMMY DEAN)** — at 4D's, Fort Wayne, 7-10:30 p.m., no cover, 490-6488

### Thursday, February 26

**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

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

**FORT WAYNE MAGIC CLUB** — Magic at Byron Health Center, Fort Wayne, 7 p.m., free, all ages, 637-3166

**HUBIE ASHCRAFT** — Acoustic at Checkerz, Fort Wayne, 7:30-9:30 p.m., no cover, 489-0286

**JASON PAUL** — Acoustic variety at Beamer's, Fort Wayne, 7-10 p.m., no cover, 625-1002

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

**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

**WBOI'S MEET THE MUSIC** — Featuring Rum Jones, CatBox, David Todoran & the Mobile Homewreckers at C2G, Fort Wayne, 8 p.m., no cover, all ages, 426-6434

### Friday, February 27

**BIG CADDY DADDY** — Rock/variety at Checkerz, Fort Wayne, 10 p.m.-2 a.m., no cover, 489-0286

**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 Arena, Fort Wayne, 9 p.m.-1 a.m., no cover, 557-1563

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

**COMMON GROUND** — Southern Gospel at Cupbearer Café, Auburn, 7-9 p.m., free, all ages, 920-8734

**DAN DICKERSON'S HARP CONDITION** — Progressive rock at Summit City Brewwerks, Fort Wayne, 7-10 p.m., no cover, 420-0222

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

**DOUG HARTLE** — Frank Sinatra/Michael Buble tribute at Venice, Fort Wayne, 6:30-9:30 p.m., \$1, 482-1618

**DOWN THE LINE 9** — Feat. Wayward Son, Grateful Groove, James & the Drifters, Surface, Staci Stork at Embassy Theatre, Fort Wayne, 7 p.m., \$15-\$25, 424-5665

**EC TRIO** — Jazz/funk at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

**G-MONEY & FABULOUS RHYTHM** — Blues at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311

**HUBIE ASHCRAFT & TRAVIS GOW** — Country at Fatboyz, Ligonier, 9 p.m.-12 a.m., no cover, 894-4640

**IPFW MUSIC THERAPY CLUB RECITAL** — Variety at Rhinehart Recital Hall, IPFW, Fort Wayne, 7:30 p.m., free, 481-6555

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

**JFX** — Rock at Piere's, Fort Wayne, 10 p.m., \$5, 486-1979

**JOE BRONZI w/CURT FLETCHER** — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

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

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Dueling Keyboard Boys (Paul New Stewart) 260-440-9918

Elephants in Mud ..... 260-413-4581

Night to Remember ..... 260-797-2980

Who Dat (Paul New Stewart) ..... 260-440-9918

*For more information on these performers, or to sign your band up for this directory, click the Musicians Finder link at [www.whatzup.com](http://www.whatzup.com)*



# BIG BAD VODOO DADDY - From Page 5

one of the best halftime shows to date).

The swing revival has cooled down considerably since, but then Marhevka still enjoys something that remains a pipe dream for many: a career in the arts.

"I was fortunate," he said. "We all worked really hard and believed in what we did and we still do. We're lucky to do it."

Big Bad Voodoo Daddy may not be as insanely popular as it once was but the band is better than it has ever been, Marhevka said.

"We have always taken what we do very seriously," he said, "and that means always trying to get better and better. We're a great live band to see."

One way the band expanded its prospects and its skill set about a decade ago was to start collaborating with orchestras.

Since then, Marhevka said, "we've probably performed with most symphonies in North America."

"That's super fun," he said, in a manner befitting his nickname. "That's a whole 'nother world. You get on stage with the best classical musicians in the world, and you get to perform with those people. I always have to kind of pinch myself when I get on stage."

"When you get on stage in Washington D.C. at the Kennedy Center with the National Symphony Orchestra for two nights," he said, "it just doesn't get any better than that."

The band's successful move from smoky club to

swanky symphony hall is a huge source of pride for Marhevka.

"We still play clubs," he said. "That can be your whole life, and there's nothing wrong with that. But we wanted to expand."

During their dues-paying years, Big Bad Voodoo Daddy performed 300 dates annually.

These days it's more like 100 dates, Marhevka said.

"We're trying to find that happy medium where everybody is happy and we're all eager to do what we're doing," he said.

Given the band's longevity and staying power, Big Bad Voodoo Daddy have experienced all the vast changes in the music business in an intimate way.

"When we recorded our first albums, we were still recording on tape," Marhevka recalled. "There was no real internet presence at all. Getting the word out meant physically sending out postcards."

"Where we're at currently," he said, "is that everything is being recorded into a computer and every move you make is charted on social media. It's changed completely."

Current conventional wisdom has it that a band has to play live to thrive financially, which is just fine with Big Bad Voodoo Daddy.

"That's really what it should be about," he said. "Fortunately, that's always been our forte."

## SPINS - From Page 7

quicken. Rather, the music is almost artful and, dare I say, delicate, but in a masculine kind of way (he says, scratching himself in a manly manner). Going back to Opeth, the album is mostly sedate, like *Damnation*, never coming even close to the frenzy found in parts of *Blackwater Park*, and yet there are times when the songs pulse with the energy that only distorted guitars can provide.

Now about that cover. Look at that, will ya? It's an anthropomorphic rhino eating little humans. Unusual, yet artfully presented. *Tellurian* is a bit like that: a little bit artsy, a little bit monstrous, and a little bit human. (Jason Hoffman)

## Dr. Dog

*Live at the Flamingo Hotel*

I've never really been much into live albums. For some reason they just don't do much for me. They never seem to truly capture the magic of that moment. You know the moment I'm referring to: that moment when you're in a sweaty room or overcrowded theater with sweat dripping down your back and legs that feel like they're going to buckle, and you hear the opening notes of a song and things just click. The dude to the right of you feels it, and that chick standing in front of you feels it too. The guy behind you is screaming his head off, so you know he's feeling it. It's that moment when the band on stage hits the opening notes of the battle cry, the tune that takes a room full of sweaty strangers and turns them into one beautiful creature that sings along to every word. Sometimes in tune, sometimes not. It doesn't matter. A "thing" occurred in the lives of both those in attendance and those strumming the chords and beating the beats. A song turns bystanders into a rock n' roll Voltron.

It's a beautiful feeling, man.

It's happened to me a few times at shows. One that

sticks out is Indianapolis back in the summer of 2008. Dr. Dog were playing at Radio Radio, and my wife and I headed down with one of our best friends to see them. The show was stellar, the room small and intimate, and by the time we'd gotten half way through Dr. Dog's set, the room was boiling like a Turkish bathhouse. I could see steam coming off my friend. My shirt was wet, as if I'd jumped into a pool. As the sweat rolled down the side of my face, the band went into "The Bat, The Rabbit, & The Reindeer," and everyone roared. The song built and built, and the crowd buzzed and frenzied. Dr. Dog jumped in unison on Radio Radio's small stage, and it looked as if they might fall through the floor. Amps, keyboards, drums and PAs jerked inward with every manic jump the band made, yet nothing crashed. The song built and built, and we jumped along with every downbeat. It was a beautiful feeling. It was magic that sprayed off ourselves along with sweat (and in one case vomit).

Those are the moments at a show where the band locks in with the crowd. With the fans. It's a communal experience. You can't get that experience sitting on your couch drinking a beer and listening to a live album. Try as you might, that magic isn't canned. It's not pressed on the vinyl. There may be other magic in those grooves, but strangers' blood, sweat and tears, sadly, are not. The magic of a live show is in that room with the band, fellow fans, and the tingle you get at the base of your spine when those opening notes are hit and your wife squeals like a banshee in your ear and begins to jump wildly. That's the magic of live music.

Still, having said all that there are a few exceptions to my live album shunning. *Cheap Trick at Budokan*, Rush's *All the World's a Stage*, Television's *Live at the Old Waldorf*, and Wilco's *Kicking Television: Live In Chicago*, maybe even Tame Impala's *Live Versions*, do a nice job of bottling some of that live mojo magic. Dr. Dog's *Live at Flamingo Hotel* can be added to that list. The 19-song set is a great cross section of the band's decade of music making and a testament to the band's stage prowess and skill at holding a crowd in complete awe.

Is it as good as actually seeing them live? No. But it's the next best thing. And when "The Bat, The Rabbit, & The Reindeer" came on, it was all I could do to not jump around like a sweaty idiot. (John Hubner)



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## NIGHTLIFE

### SNICKERZ COMEDY BAR

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

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

### STATE GRILL

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

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

## KOSCIUSKO COUNTY

### MAD ANTHONY LAKE CITY TAP HOUSE

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

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

## DEKALB COUNTY

### MAD ANTHONY TAP ROOM

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

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

## STEBEN COUNTY

### MAD ANTHONY'S LAKEVIEW ALE HOUSE

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

**EXPECT:** Twelve handcrafted beers on tap; also featuring 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:** Located 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



# Calendar • On the Road

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
Barenaked Ladies w/Violent Femmes, Colin Hay	June 6	Jacobs Pavilion	Cleveland
Barry Manilow	Feb. 26	Wolstein Center	Cleveland
Barry Manilow	Mar. 1	Nationwide Arena	Columbus, OH
Dayside w/Senses Fail, Man Overboard (\$17.50-\$21)	Mar. 28	House of Blues	Cleveland
Bela Fleck & Abigail Washburn	Mar. 1	The Ark	Ann Arbor
Beth Hart (\$30)	Feb. 21	Park West	Chicago
Beth Hart (\$30)	Feb. 22	Kent Stage	Kent, OH
Big Bad Voodoo Daddy (\$20-\$45)	Feb. 21	Niswonger	Van Wert, Ohio
Bill Maher (\$39-\$79)	Sept. 20	Embassy Theatre	Fort Wayne
Black Label Society (\$27.50-\$33)	Apr. 10	Piere's	Fort Wayne
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
Brit Floyd (\$22-\$37)	Mar. 10	Embassy Theatre	Fort Wayne
Calexico	May 30	Lincoln Hall	Chicago
Calexico	May 31	Lincoln Hall	Chicago
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. 19	Bluebird	Bloomington
Cherub	Feb. 20	The Intersection	Grand Rapids
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
Dave Matthews Band	June 5	Riverbend Music Center	Cincinnati
Dave Matthews Band	July 7	DTE Energy Clarkston, MI	
Dave Matthews Band	July 8	Blossom Music Center	Cuyahoga Falls, OH
Dave Matthews Band	July 17-18	Klipsch Music Center	Noblesville
The Dead (\$59.50-\$199.50)	July 3-5	Soldier Field	Chicago
The Decemberists w/Always (\$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
Ed Kowalczyk (\$25-\$27)	Feb. 24	House of Blues	Cleveland
Eric Church (\$27-\$61.50)	Mar. 18	Memorial Coliseum	Fort Wayne
Europe (\$25)	Apr. 25	House of Blues	Cleveland
Europe (\$22-\$27.50)	Apr. 26	Vogue	Indianapolis
Europe w/Black Star Riders (\$25)	Apr. 28	House of Blues	Chicago
Excision (\$29.50-\$60)	Mar. 21	Royal Oak Music Theatre	Royal Oak, MI
Excision (\$30)	Mar. 22	House of Blues	Cleveland
Excision (\$25-\$30)	Mar. 25	Egyptian Room	Indianapolis
Excision (\$24.50)	Mar. 26	The Bluesstone	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	Virginia 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 (\$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/Northcoale (\$32)	Mar. 11	House of Blues	Cleveland
Gaslight Anthem w/Northcoale (\$23.50)	Mar. 27	Egyptian Room	Indianapolis
Gaslight Anthem w/Northcoale (\$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

Big summer and early fall tour announcements are rolling in now that we are in a deep freeze, giving us all hope that it will warm up someday soon. At the top of the list is the **AC/DC** tour commencing in late August. There are only 13 dates scheduled for North America, so if you are interested in catching the Rock or Bust Tour, you will probably have to travel to Detroit's Ford Field on September 8 or Wrigley Field in Chicago on September 15. Guitarist **Malcolm Young** will be replaced by nephew **Stevie Young** due to health concerns while drummer **Phil Rudd**, who is occupied with the Australian legal system at the moment, has been replaced by **Chris Slade** who also performed with the band from 1989-1994. Tickets are on sale.



## Road Notez

### CHRIS HUPE

The first big package tour of the rock world was announced when **Def Leppard**, **Tesla** and **Styx** let people know they would be traveling around together this summer. Def Leppard are putting the finishing touches on a new album which was scheduled to be released this spring but has now been delayed due to "overwhelming interest in releasing the album" from many different labels, according to singer **Joe Elliott**. The tour runs late June through October and will hit most of the summer sheds, including DTE Energy Music Theatre near Detroit July 17, Riverbend Music Center in Cincinnati August 17, Klipsch Music Center near Indianapolis August 30 and First MidWest Bank Amphitheatre near Chicago September 5.

**Ann** and **Nancy Wilson** of **Heart** are touring, well, because they are Ann and Nancy Wilson of Heart and that's how they make money. The sisters have a lot of plans for the spring, including shows with **Joan Jett & The Blackhearts** March 27 in Auburn Hills and March 28 in Grand Rapids. The pair will be back in the area in June, sans Jett or any Blackhearts, when they play The Murat in Indianapolis June 11 and Frazee Pavilion near Dayton June 16.

**Rob Zombie** is one of the better live rock performers touring today, so if you are a fan of that kind of thing, June would be a good month to try to check him out, as he makes stops at Centennial Terrace near Toledo June 12 and White River State Park in Indianapolis June 14. Zombie is getting ready to release a new album soon along with an unrelated movie titled *31*.

**Grave Robber** are trying to get to the top of the volcano in Tlaxcala, Mexico the first week of April. The Exodo Fest takes place there April 2-5 and the local punk legends would like to play but need help with the airfare. They have launched a Booster campaign and are offering a limited edition "Mexican Grave Robber Skull T-Shirt" in exchange for your donation. All proceeds go to covering the cost of the airline tickets they need to get there and back.

*christopherhupe@aol.com*

Gregg Allman (\$29.50-\$65)	Mar. 13	Hard Rock Rocksino	Northfield Park, OH
Gregg Allman (\$33.50-\$52)	Mar. 14	Stranahan Theater	Toledo
Gregg Allman (\$39.50-\$59.50)	Mar. 17	Kalamazoo State Theatre	Kalamazoo
Gregg Allman (\$42.50)	Mar. 19	House of Blues	Chicago
Gregg Allman (\$42.50)	Mar. 20	House of Blues	Chicago
Gregg Allman (\$45)	Mar. 21	Belterra Casino	Florence, IN
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. 20	LaSalle Bed & Breakfast	Fort Wayne
Heart (\$29.50-\$95)	June 11	Murat Theatre	Indianapolis
Heart w/Joan Jett & the Blackhaws (\$20-\$115)	Mar. 27	Palace of Auburn Hills	Auburn Hills, MI
Heart w/Joan Jett & the Blackhaws (\$20-\$75)	Mar. 28	Van Andel Arena	Grand Rapids
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
Hinder (\$9.89-\$13)	Mar. 20	Piere's	Fort Wayne
Hozier w/Asgeir (\$27.50)	Feb. 28	Royal Oak Music Theatre	Royal Oak, MI
Imagine Dragons	June 15	Allstate Arena	Rosemont, IL
Imagine Dragons	June 18	Nationwide Arena	Columbus, OH
Imagine Dragons	June 22	Quicken Loans Arena	Cleveland
Imagine Dragons	June 23	Palace of Auburn Hills	Auburn Hills, MI
In Flames w/All That Remains, Periphery (\$29.50)	May 20	YOLO	Fort Wayne
Incantation w/Legion, Lurking Corpses, Plahl (\$16-\$20)	Mar. 15	Piere's	Fort Wayne
Infected Mushroom	Mar. 12	The Vogue	Indianapolis
Infected Mushroom w/AU5	Mar. 13	Royal Oak Music Theatre	Royal Oak, MI
Infected Mushroom w/AU5	Mar. 14	Concord Music Hall	Chicago
Interpol	May 12	Egyptian Room	Indianapolis
Interpol	May 13	Fillmore	Detroit
Interpol	May 15	Bogart's	Cincinnati
Iration w/Stick Figure, Hours Eastly (\$18-\$20)	Apr. 18	House of Blues	Cleveland
IU's Another Round (\$20-\$40)	Apr. 11	C2G	Fort Wayne
Jason Aldean w/Cole Swindell, Tyler Farr (\$30.25-\$60.25)	May 9	Memorial Coliseum	Fort Wayne
Jason Benci w/Steve Iott (no cover)	Feb. 19	Dupont Bar & Grill	Fort Wayne
Jay Leno (\$39-\$99)	Apr. 16	Morris Performing Arts Center	South Bend
Jim Brickman (\$24.50-\$44.50)	Mar. 13	Taft Theatre	Cincinnati
Joe Bronzi w/Curt Fletcher (\$9.50)	Feb. 27-28	Snickerz	Fort Wayne
John Brannan (\$100)	Mar. 19	International Ballroom, IPFW	Fort Wayne
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



Jordan-Morgan Lansdowne w/Seth Robinson (no cover)	Feb. 22	Wooden Nickel Music, North Anthony	Fort Wayne
Joshua Radin (\$20)	Feb. 20	Thalia Hall	Chicago
Kim Belew (\$15)	Mar. 21	Unity of Fort Wayne	Fort Wayne
Lana Del Rey	May 28	Klipsch Music Center	Noblesville
Lana Del Rey	May 30	Midwest Bank Amphitheatre	Tinley Park, IL
Last Call w/DJ L Boog (\$10)	Mar. 6	YOLO	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
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
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 Rocksin	Northfield Park, OH
Mike + The Mechanics (\$42-\$52)	Mar. 17	Taft Theatre	Cincinnati
Mike + The Mechanics (\$50-\$75)	Mar. 20	Park West	Chicago
Mike + The Mechanics (\$50-\$75)	Mar. 21	Park West	Chicago
Milky Chance	Apr. 24	Vic Theatre	Chicago
Milky Chance	Apr. 26	Deluxe at Old National Center	Indianapolis
Milky Chance	Apr. 28	Royal Oak Music Theatre	Royal Oak, MI
Milky Chance	Apr. 29	Newport Music Hall	Columbus, OH
moe. (\$27.50-\$88)	Mar. 19	Bottom Lounge	Chicago
moe. (\$27.50-\$88)	Mar. 20	Concord Music Hall	Chicago
moe. (\$27.50-\$88)	Mar. 21	Concord Music Hall	Chicago
Moody Blues (\$45-\$75)	Apr. 7	E.J. Thomas Hall	Akron, OH
Moody Blues (\$42.50-\$75)	Apr. 8	Palace Theatre	Columbus, OH
Moody Blues (\$50-\$80)	Apr. 9	Star Plaza Theatre	Merrillville
Mustang Sally w/Staci Stork (\$8)	Feb. 28	YOLO	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
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

Rob Zombie	June 9	Riverbend	Cincinnati
Rob Zombie	June 14	Lawn at White River	Indianapolis
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
Shaun Jones w/Jonathan Pfoedler (\$9.50)	Feb. 20-21	Snickerz	Fort Wayne
Shpongole (\$32.50-\$60)	Mar. 28	Concord Music Hall	Chicago
Shpongole (\$45-\$60)	Mar. 29	St. Andrews Hall	Detroit
Silverstein w/Bearhooth, Hands Like Houses, My Iron Lung, Major League (\$18-\$22)	Feb. 25	House of Blues	Cleveland
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
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	Cloves Memorial Hall	Indianapolis
Taking Back Sunday w/The Menzingers, Letlive (\$27.50-\$30)	Mar. 10	House of Blues	Cleveland
Tech N9ne w/Chris Webby, Krizz Kaliko, Murs, King 810, Zuse (\$30-\$35)	May 14	Piere's	Fort Wayne
Temperance Movement w/Leon Virgil Bowers (no cover)	Mar. 15	YOLO	Fort Wayne
Temptations (\$25-\$50)	Apr. 25	Niswonger	Van Wert, Ohio
Texas Tenors	May 17	Lerner Theatre	Elkhart
Trippin Billies (\$10-\$12)	Feb. 20	House of Blues	Cleveland
US Army Jazz Ambassadors (free)	Mar. 3	Niswonger	Van Wert, Ohio
Volbeat	May 18	Dow Event Center	Saginaw, MI
Volbeat	May 19	Ford Center	Evansville
Volbeat	May 20	Aragon Ballroom	Chicago
Wailers w/Rusted Root, Adam Ezra (\$25)	Mar. 7	Piere's	Fort Wayne
Walk the Moon w/The Griswolds (\$25-\$27)	Apr. 3	House of Blues	Cleveland
Weird Al Yankovich	May 28	Murat Theatre	Indianapolis
Weird Al Yankovich	May 29	Soaring Eagle Casino	Mount Pleasant, MI
Weird Al Yankovich	May 30	Jacobs Pavilion	Cleveland
The Who (\$49.50-\$154.50)	May 13	Allstate Arena	Rosemont, IL
The Who (\$39.50-\$139.50)	May 15	Nationwide Arena	Columbus, OH
The Who (\$39.50-\$139.50)	Oct. 17	Joe Louis Arena	Detroit
Winger (\$22-\$300)	Feb. 21	Piere's	Fort Wayne
Zakir Hussain's Pulse of the World: Celtic Connections (\$10)	Mar. 14	Rhinehart Music Center, IPFW	Fort Wayne
Zanna-Doo! (\$5)	Nov. 25	DuPont Bar & Grill	Fort Wayne
Zappa Plays Zappa	Apr. 4	Newport Music Hall	Columbus, OH
Zappa Plays Zappa	Apr. 21	Concord Music Hall	Chicago

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## Road Tripz

Dan Smyth

Feb. 26 ..... Father John's, Bryan, OH  
**Hubie Ashcraft and the Drive**

March 6 ..... Hollywood Casino, Joliet, IL  
March 7 ..... Firewater Saloon, Chicago

**He Said She Said**

Feb. 28 ..... Knuckleheads, Michigan City, IN  
**Joe Justice**

Feb. 21 ..... Leisure Time Winery, Napoleon, OH  
**Kill the Rabbit**

March 27 ..... Cheer'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 [whatzup@gmail.com](mailto:whatzup@gmail.com) or mail  
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# Those Were the Days

*You're Not Lost If You Can Still See the Truck* by Bill Heavey, Field & Stream Books, 2014

When our everyday info-space is filled with bloggers who expect us to know them instantly, who aim to solve the world's problems with every 600-word essay, it's a bit of a jolt to encounter a collection of essays that was built slowly and gradually over a long time, most of it during an era when essayists didn't feel the need to showcase their insightfulness to stand out from the crowd.

It's hard to imagine a space farther removed from the teeming ecosystem of today's internet than the space in which Bill Heavey's essays were conceived. Most of them were published in Field & Stream, a publication that was the epitome of conservatism, both in its tone and in its physical form, and this collection, printed on physical paper with ink and bound together into the form of a book, is startlingly old-fashioned. And in its old-fashionedness lies its value.

In the book's first section, comprised of essays written between 1988 and 1999, Heavey doesn't dig too deeply into any of the topics he touches on. Many of the essays are simply affectionate accounts of fishing or hunting trips, directed toward outdoor enthusiasts who already get it. He skates around a more thoughtful examination of outdoorsmen and outdoorsmanship, but he resists really diving in. He gives us examples of normally taciturn hunters and fishermen who sometimes incongruously express a complex thought or feeling, hoping to prove, purely because of the contrast, that there's something lurking beneath the surface.

He briefly considers why he loves hunting and fishing so much, but he ultimately stops at the simple conclusion that he just does. And when he addresses subjects beyond hunting and fishing, his conclusions are similarly simple: spending the day at a touristy beach is fun, but clothes shopping with his girlfriend is not. Not until the fi-



## On Books EVAN GILLESPIE

nal essay in the section, in which Heavey considers his relationship with his father, is there a hint of heavy-duty introspection.

In the second section, made up of essays written between 2000 and 2004, the ice begins to break. In the first essay of the section, Heavey recounts a time when he mortally wounded – but failed to kill – a deer; although he addresses the weight of the gruesome suffering that he needlessly caused largely by implication instead of saying it outright, it's a big change from the way he talked about killing in his earlier essays. The centerpiece of the section – of the entire book, really – is the lengthy essay Heavey wrote about the death of his infant daughter from SIDS; it reads as a cathartic trip through his grief, a steady account driven by a need to get all the details down on paper. It's as open as Heavey ever gets in the collection, but it colors everything that comes after it.

What comes after is a much more affectionate recounting of hunting and fishing trips. There are a few more forays into the author's personal life, including brief mentions of his divorce and subsequent dating, but there's much more talk of guns and bows and fishing rods and game. Still, by this time, Heavey has revealed himself enough that even his obsession with hunting and fishing is endearing.

That's not to say that these essays won't appeal primarily to readers who are themselves interested in hunting and fishing. These are not the kinds of essays that transcend their subject matter and achieve universal irresistibility. But when taken as a whole – and when you consider that they're the evidence of a writer's journey through a quarter century of real living – they're warm and endearing enough to have a broad appeal.

[evan.whatzup@gmail.com](mailto:evan.whatzup@gmail.com)

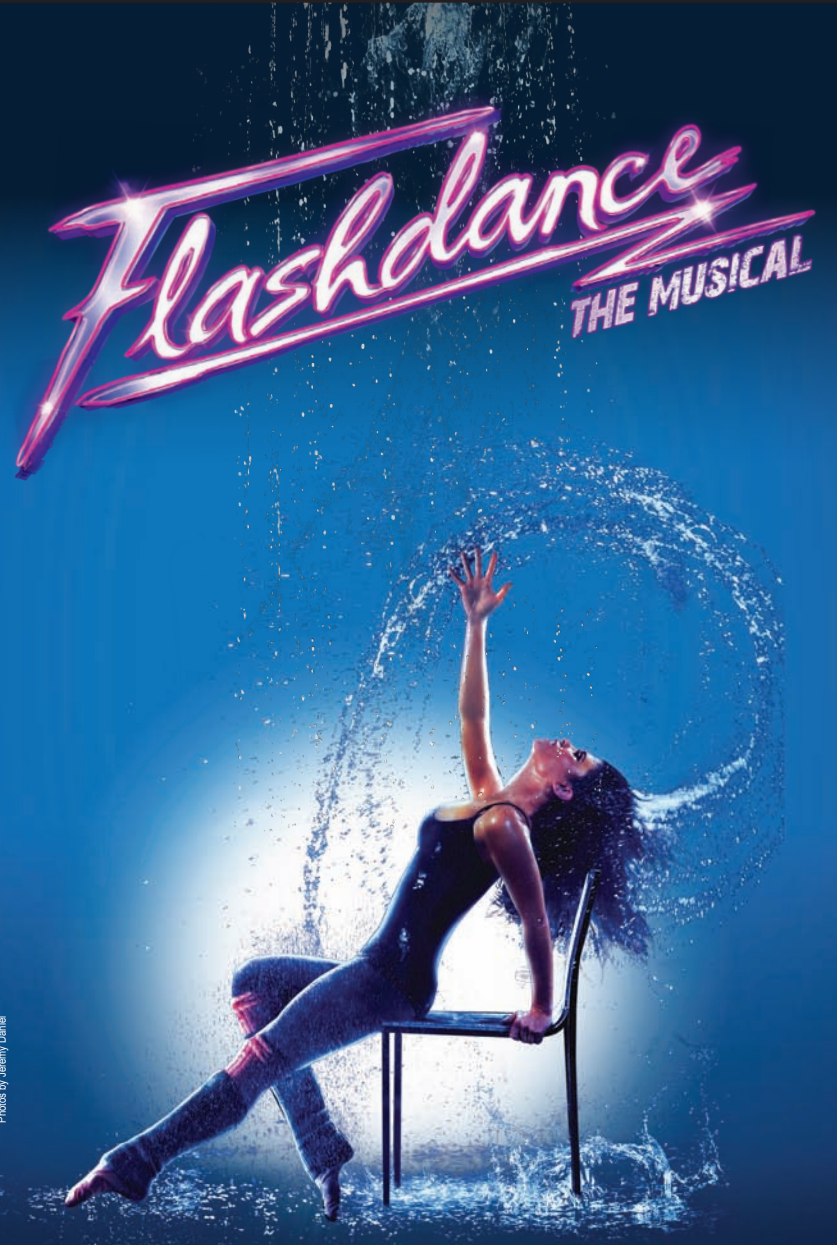
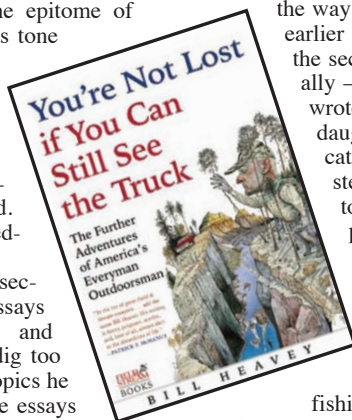


Photo by Jeremy Daniel

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# Paddington's World Full of Charm

"Please look after this bear. Thank you."

These are the words on the tag Paddington wears around his neck, put there in the hopes that this message will encourage the residents of London to be kind to him. Writer and director Paul King has taken this charge to heart and has made sure that the star bear of Michael Bond's hugely popular books is lovingly cared for in this screen incarnation of a beloved character. This is only King's second film, but it is produced by David Heyman, a *Harry Potter* producer, who I'm sure could see the director's vision.

*Paddington* begins with a faux black and white newsreel that chronicles the adventures of a clueless British explorer in darkest Peru. The newsreel slyly mocks the pomposity of the British. The explorer claims to be bringing only the essentials, including "a modest timepiece," and we see native folk struggling through the jungle with an enormous grandfather clock.

The explorer sees a bear and prepares to shoot it as an excellent specimen for the museum, but another bear stops him. Bears and the explorer become friends, which leads to a cultural exchange that includes the explorer teaching the bears how to make marmalade.

Soon it is time for the explorer to return to his wife and daughter, and while he acknowledges that the bears have taught him a lot, he wonders what he has taught them.

Fast forward 40 years to meet a young rascally bear (voiced by Ben Whishaw) being raised by his delightful Uncle Pastuzo and Aunt Lucy (voiced by Michael Gambon and Imelda Staunton). The bears live an inventive, idyllic life and have spent many years making marmalade and a lovely nest of a home where they have listened over and over to records left by the explorer. They



## Flix

CATHERINE LEE

dream of taking a trip to London, a place that they have been promised will be very welcoming.

One day an earthquake wrecks this paradise. Uncle Pastuzo does not make it into the family shelter and is killed. Until this moment, the idea of darkest Peru has been one of the jokes on how inaccurately the British understand things. Paddington's world has been lush, colorful and idyllic. But the death of Uncle Pastuzo turns the world dark. Aunt Lucy says they must head to London, which they do. Aunt Lucy slips her nephew into the lifeboat of a freighter bound for London, but says she is too old to travel and so will go to the bear retirement home.

She slips the little sign on her nephew telling him the story of the terrible war that beset the explorer's homeland. Things were so terrible that parents sent their children away with similar notes hung around their necks. Many children found happy homes. Aunt Lucy is certain that Londoners cannot have forgotten that experience.

Author Bond, now nearly 90, left school when he was 14 to help his country which was getting hit hard in World War II. His affection for the generosity and courage of his nation during the horrors of war shines throughout his books and this movie. Bond is in *Paddington* briefly to offer a toast to his little bear, as Paddington passes him in a restaurant.

Our bear buddy is in for a tremendous shock when he arrives in London. The contrast is jarring for us as well, but London

is where the real whimsy and magic begins. The action gets crazy slapstick. The family-friendly qualities also come center stage. The villain appears. Somehow, all these very disparate qualities keep us laughing and crying. In London, we get the hustle and bustle of modern life through a sensibility that reminded me of Wes Anderson.

In Paddington Station where he is sad, wet and dejected, our bear friend meets the Brown family. Dad (Hugh Bonneville) wants to ignore the bear, sure he is selling something. Daughter Judy (Madeline Harris) ignores everything (she's a teenager). Mom (Sally Hawkins) is a mom and can't leave a scared creature alone. Son Jonathan is starved for adventure and so is intrigued.

Mom names the bear Paddington and coerces her hubby to let him come home for one night. And so begins Paddington's transformation of the Brown family. They need transforming.

As Paddington struggles to understand the new world and find a home, the believability and vulnerability of Whishaw's voicing of Paddington is a huge winning quality. Our bear is also beautifully realized. He's cute but plenty bear like. His stern stare is scary.

While grown-ups will see around every curve (I did gasp once), the many kids in the audience when I saw the film laughed often. Just before the end, the screen goes white. A little girl behind me said "Mommy. Mommy! What's going to happen? What's going to happen?"

I'm not sure who enjoyed the film more, the kids or me. *Paddington* is full of tears and laughter. See this in a theater if at all possible. See it with family. And buy the DVD for someone young or young at heart.

ckdexterhaven@earthlink.net

# Fifty Shades of Cold Can't Stop the Ladies

**Tops at the Box:** It was cold. It was very cold. And so the people went to the movies. Lots of them. Many of them went to see *Fifty Shades of Grey*, the week's big new sexy release. The film sold about \$82 million in tickets in the U.S. over its first three days. Boing! Add to that a whopping \$158 million abroad and somehow Dakota Johnson (currently ranked No. 1 on IMDB's starter) is a major movie star around the world. Never ever ever ever ever saw that one coming. Sure, the reviews aren't great and the IMDB score is a whopping 4/10, but the film looks good. Good? Maybe not good. It looks fine. Just fine, ladies.

**Also at the Box:** Matthew Vaughn's new ensemble action flick, *Kingsman: The Secret Service*, had a nice opening weekend, selling \$35 million in the U.S. and \$79 million worldwide over its first three days of release. The film stars Colin Firth (continuing the old guy action star trend), Samuel L. Jackson, Michael Caine, Mark Hamill and ScreenTime favorite Mark Strong. Looks fun, and Vaughn is a great director, so I'm



## Screen Time

GREG W. LOCKE

sure the filmmaking is impressive. Taking the No. 3 spot was *The SpongeBob Movie: Sponge Out of Water*, starring my good friend SpongeBob SquarePants. The flick sold \$30 million over its second weekend of release, upping its 10-day total to a reasonable \$93 million in the U.S. The flick has also sold \$46 million abroad, making it very profitable. If you've not yet seen the poster for this new classic, I suggest looking it up. It's amazing. No. 4 at the box was Clint Eastwood's *American Sniper* with another \$16 million, upping the blockbuster's eight-week total to a stellar \$304 million in the U.S. and \$389 million worldwide. Americans love this movie, clearly. In fact, with a huge box office, six Oscar nominations, a big name star, a legendary director, good reviews and a whole lot of fan love, I think

it might even be safe to call *Sniper* a New American Classic. Not a *SpongeBob* classic; an actual classic. Or something.

**New This Week:** Some sort of PG-13 teen comedy called *The DUFF* (yep, all caps, no periods) opens on 2,500 screens. I'm sure Lionsgate knows who their audience is if they're sending their flick to 2,500 screens, but dang, I see no appeal. None. The film stars Mae Whitman as a popular teenager. Okay! Also out everywhere is *Hot Tub Time Machine 2* which has seen a healthy amount of advertising. John Cusack is gone from the cast, replaced by Adam Scott. Don't make me laugh, Hollywood. There are a lot of funny people involved, sure, but this one looks like a total cash-in project to me. Last and probably least we have a heartwarming Disney sports drama called *McFarland, USA*, starring a bunch of fit, handsome young men, Maria Bello and Kevin Costner. The film is directed by Niki Caro (*North Country*, *Whale Rider*), so it has at least some chance of being worthwhile.

gregwlocke@gmail.com



## 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 thru March 7**, Crestwoods Frame Shop & Gallery, Roanoke, 672-2080

**C'EST MAGNIFIQUE** — Paintings inspired by artists' trip to Paris, **Tuesday-Sunday thru April 5**, Artworks Galleria of Fine Art, Fort Wayne, 387-6943

**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

**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 thru 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 Valentine's INVITATIONAL — Valentine's inspired works from national and regional artists, **Tuesday-Saturday and by appointment thru Feb. 28**, Castle Gallery Fine Art, Fort Wayne, 426-6568

## Artifacts

## SPECIAL EVENTS

**ARTRAGEOUS GALA & AUCTION** — Live and silent auctions featuring art, jewelry, travel and luxury packages; dinner and desserts by Catablu; Live music by Dr. Dwane Bruick and the Alicia Pyle Quartet; a FWMoA fundraiser, **6 p.m. Friday, March 6**, Fort Wayne Museum of Art, \$150-\$200, 422-6467

**THE ART OF HAIR** — Day of natural hair, beauty, body and spirit; includes admission to gallery exhibit Dance Theatre of Harlem: 40 Years of Firsts, **12-5 p.m. Saturday, March 14**, Fort Wayne Museum of Art, \$15, 422-6467

## Upcoming Exhibits

## MARCH

**SKY ABOVE-EARTH BELOW** — Earth and sky inspired art from artist members and invited regional artists, **Monday-Saturday, March 4-31** (artist reception, **12-5 p.m. Saturday, March 7**), Orchard Gallery of Fine Art, Fort Wayne, 436-0927

**CONTEMPORARY AMERICAN FAMILY** — Two and three dimensional mixed media pieces from fifteen area artists, **Tuesday-Sunday, March 13-April 15** (opening reception **6-9 p.m. Friday, March 13**), Mirro Family Foundation and Sauerteig Family Galleries, Artlink Contemporary Art Gallery, Fort Wayne, 424-7195

**FAME'S FUSION OF CONCERT COLORS** — FAME artwork from Northern Indiana elementary school children, **Tuesday-Sunday, March 13-April 15** (reception **2 p.m. Saturday, April**), Freistrotter Gallery, Artlink Contemporary Art Gallery, Fort Wayne, 424-7195

## The Lessons of War and Music

It is no surprise that someone who has taught piano for nearly 30 years would be drawn to a play about a piano teacher. Tammy Ryan's *The Music Lesson* has been on my short list of plays for all for One to produce for several years now. I've hesitated only because there are multiple tricky issues involved for any company that stages this play.

First, half the cast are supposed to be Bosnian. Ivan and Irena Batonovic (played by Tim Johnson and Teresa Bower) are a married couple, both musicians, who have fled their war-torn country and settled in Pittsburgh. Maja (Shannon Livengood) is one of Irena's young piano students in Sarajevo, and appears in a number of memory sequences. All three actors have worked diligently with published accent aids. We were also blessed to find a Fort Wayne resident who is a native of Bosnia. She graciously audio recorded all the foreign phrases in the script so that the actors could practice speaking authentically.

Then there is the sheer amount of music which must be chosen and recorded — 10 distinct pieces, some used multiple times. Plus, five of the six cast members need to appear to be playing an instrument, with varying degrees of skill and emotional intensity.

All the music functions in several ways simultaneously: it tells us something about the musician's skill level, reflects his or her mood and fits the emotional pitch of that dramatic moment. Each piece needs to be

Director's Notes  
LAUREN NICHOLS

long enough to make its point, but short enough not to try the patience of an audience who came to see a play, not a concert.

Although the script suggests a unit set featuring the apartment, where all action takes place, all for One's design team chose a more surreal set without walls, but with separate areas for the apartment in

Pittsburgh and the flashbacks in Bosnia. A central raised platform holds the piano, straddling the gap between reality and memory. A suggestion of war-torn Sarajevo will surround the entire playing area.

None of us involved in this project had a clear understanding of the events surrounding the civil war in Bosnia in the 1990s, and so research was a necessary part of our preparation. But let me reassure you that this powerful drama is neither specifically a war play nor a play about music. The theme of civil war, and its effects on children, is certainly central. All the characters are searching for purpose in the face of catastrophic events. We experience the importance of friendship, empathy, beauty and connection. We laugh and cry along the way, and leave hopeful.

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# Thresholds Crossed

## Director's Notes

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The playwright Ed Graczyk, lived in Texas in the late 60s and early 70s, developing *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean*, after discovering the town of Marfa. He became interested in both the closing of five and dime stores there as well as the occupants' lingering fascination with the deceased actor, James Dean, briefly a resident when he, Elizabeth Taylor and Rock Hudson filmed *Giant*.

Graczyk has said about his play: "Jimmy Dean can only be described as the result of my own observations and frustrations with progress that ignores a past; the lack of personalization and pride and the recurring need of people to build facades to conceal the truths of their lives. It is the facade that makes abnormal people seem normal and the sad people seem happy. A personal observation which I feel makes the people I write about, colorful, theatrical, but most of all, honest."

When I first encountered Graczyk's play in my teens, I was attending the High School for the Arts in Baltimore, a place where many of my fellow students reveled in the fact that it was safe to be gay or lesbian, unlike the schools they had attended previously. My best friend at the time gave me a copy of the play, and we followed reading it by going to Robert Altman's film version, starring Cher, Sandy Dennis, Karen Black and Kathy Bates. He was in the process of coming out, and the play's treatment of transgender identity and subsequent production in a mainstream film gave him a sense of security, a feeling that the world was changing and that a time was coming when difference needn't be hidden under those facades that Graczyk refers to in his quote above.

Returning to Graczyk's work now in my late 40s, it is the play's treatment of nostalgia that affects me, triggering my own sense of what I've lost to time, including my dear friend that first introduced me to the play. I am also keenly aware that my memories are fortunately very different than these characters because, unlike them, I grew up in gay-friendly Baltimore at a time when gender and sexual diversity need not be covered over with a false front.

By juxtaposing a reunion with a series of memories, at first one particular character's memories and gradually memories of the collective group, a sense of nostalgia for the innocence with which these characters once viewed who they were pervades the play's world. However, the memories also haunt; Mona, for example, repeatedly confronts the shadows of a botched attempt to cross the threshold from innocence to experience, a journey that occurred sans the benefit of responsible adults with backgrounds that would make them sympathetic to her particular set of vulnerabilities. Throughout the rehearsal process, I have frequently compared the teen friendships between the characters to that of the character Frankie in Carson McCullers's *Member of the Wedding*. Prior to crossing the threshold into experience, Frankie is intent on living with her brother and his new wife and existing with them as one polymorphous perverse unit of love forever and ever. Similarly, in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* the younger version of Mona carries an analogous fantasy into her late teen years. Developmentally, she lags behind the others; arguably, her long and painful crossing into the adult world continues into the play's present.

Of course, to tell you any more about her or the other characters would be spoiling the play. Suffice to say that, like all reunions we attend by choice and not obligation, the characters strive to retrieve things they've lost and present images that do not match their interior. No matter how any of us feels about identity, the most straightjacketed versions of the status quo or the queerest of queer versions (and in using this word I am not merely referencing sexuality but rather the endlessly diverse range of what it means to be human) we can, I hope, all sympathize with the specters that arise before us, when we remember our pasts and long for return, not only to the others that shared our space for a time but for the self that once was.

## Now Playing

**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. 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

**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

**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. 26-28 and 2:30 p.m. Sunday, Mar. 1, Allen County Public Library Auditorium, Fort Wayne, \$10-\$18, 622-4610

## Asides

### AUDITIONS

**THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE (MAY 1-10)** — A Fort Wayne Civic Theatre production; auditions for men and women ages 18 and up who can sing, dance and act, 7 p.m. Monday, March 2, Arts United Center, Fort Wayne, 422-8641

### Upcoming Productions

#### FEBRUARY

**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

**SHAKESPEARE'S MERCHANT OF VENICE** — Complex and controversial play about a merchant who secures a loan from a Jewish money lender who will receive a pound of flesh if the loan defaults, 7:30 p.m. Thursday-Saturday, Feb. 26-28; 7:30 p.m. Friday-Saturday, March 6-7; 2:30 p.m. Sunday, March 8 and 7:30 p.m. Friday-Saturday, March 13-14, First Presbyterian Theater, Fort Wayne, \$10-\$20, 422-6329

**DIARY OF ANNE FRANK** — Stage adaptation of *The Diary of a Young Girl* by Anne Frank, 8 p.m. Friday-Saturday, Feb. 27-28; 8 p.m. Thursday-Saturday, March 5-7 and 8 p.m. Thursday-Saturday, March 12-14, Pulse Opera House, Warren, \$5-\$14, 357-7017

**SCHOOL HOUSE ROCK** — Musical based upon the children's television series, 10 a.m. and 12 p.m. Wednesday, March 4, Honeywell Center, Wabash, \$6, 563-1102

**REVEALED** — Mikautadze Dance Theatre presentation featuring choreography, collaboration and demonstration, 7:30 p.m. Friday, March 6, ArtsLab, AuerCenter for Arts and Culture, Fort Wayne, \$15, 422-4226

**PINKALICIOUS THE MUSICAL** — Musical based upon the popular children's book series by Victoria and Elizabeth Kann, 2 and 6 p.m. Saturday, March 7, Honeywell Center, Wabash, \$9-14, 563-1102

**RIGHT AS RAIN** — Music, dance, visual art and puppetry performance by The University of Saint Francis Jesters, 6 p.m. Saturday, March 7 and 3 p.m. Sunday, March 8, North Campus Auditorium, University of Saint Francis, Fort Wayne, \$10, 399-7700 ext. 8001

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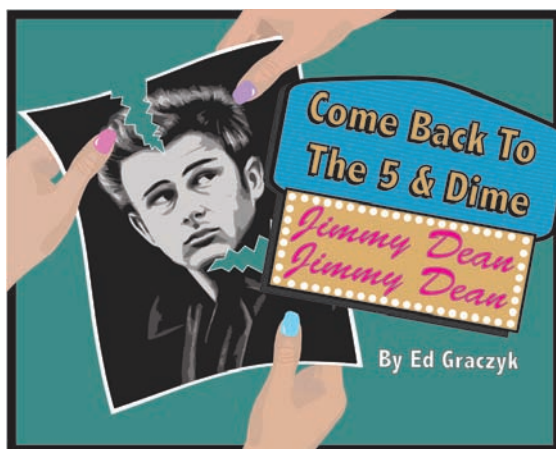
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Sign Language Interpreted - Feb. 21

Williams Theatre

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Directed by Bev Redman

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Children under 18

All Others \$15 and under

DEPARTMENT OF THEATRE

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# A Civic Wake-Up Call

Fort Wayne Civic Theatre's long-anticipated production of *Cabaret* is a show that slaps you across the face — not to hurt you, but more to wake you up. Or maybe it is a bucket of cold water for your conscience, splashed by the cupful, in between seductions?

This *Cabaret* revival, following the lead of the current version playing in New York, is true to the spirit of shock that made the original 1966 version and 1972 film such a sensation. Set in Berlin in the depths of the Great Depression, the musical's iconic songs, raunchy dancing, lost souls and rising Nazis are all here. It is exactly as Director Phillip Colglazier has described his intention for it: an entertaining drama that leaves us thinking about those times — and these.

At center stage, with more than an inch of anger and preferring black to any shades of grey, is our host, the Emcee. Evan Hart reigns supreme in this version, stalking the minimalist set like a feral tiger or a Clockwork lad, ready to rip apart any pretense while cooing a line of patter about beauty and charm. This time, we are far beyond even noticing his suggestion about "if you don't believe me, ask Helga!"

Also here is the young couple, Sally and Cliff, mutedly played by Bridget Pearson and Michael Coale. It is clear from the start that both are failing at being who they pretend to be. Cliff is gay and closeted, playing at being a writer and straightlaced American fellow; Sally is a lost lamb playing at being a tramp. Meanwhile, another pretender and a real tramp are at work. As Ernst Ludwig and Fraulein Kost, Scott Rummage and Megan Meyer give us two practical people, patriots working in the shadows, drifting into evil as they head for a future when they can take revenge.

The couple that win our hearts is the elderly couple, the landlady and fruit seller. Maggie Kole Hunter as Fraulein Schneider and Gary Lanier as Herr Schultz are luminous in their love among the ruins. It is their romance across an invisible "race" line that moves the story toward the coming horrors. Small people in the face of a growing storm, these two survivors grapple one more time with the choice of safety or love, stay or go. And as the audience, we can't help but ask, "What would we do?" In the 60s, *Cabaret* put a spotlight on the "my country, love it or leave it" vibe. So who is in the cross-hairs of hatreds today? Jews? Latinos? Gays? Are we, too, dancing while asleep, distracted by beheaders and blustering buffoons while freedom and goodness are crushed like crystalline hopes? Oh dear. Better to "tsk, tsk" at flashing panties and waving ankles and saucy shirtless boys!

Musically, Civic's *Cabaret* is splendid. There is not a single song that is not sung well by the actors and played well by the pit orchestra under Music Director Eunice Wadewitz. Special kudos to the woodwinds; it was fun watching some fast switches between instruments.

Emcee Hart, Bridget's Sally and Megan's Kost all give us beautiful renditions of the many Kander and Ebb classics, including "Wilkommen," "Mein Herr," "Two Ladies," "Money," "Married" and "Tomorrow Belongs to Me." Maggie's Schneider gets into the action splendidly, too, with "So What" and "What Would You Do." While musically fine, the one disappointment was Sally's big last number, "Cabaret," which Bridget sings very well, but without a defining emotion, as if performing a song in a concert. While Liza set the standard for the passionate version, there are other options available — for example resignation, or "what the hell" are just two attitudes that come to mind.

As has been the case all year at Civic, the chorus performers are very, very good. The intensive rehearsals of Leslie Beauchamp's choreography produce some very complex Fosse-style numbers. The Kit Kat Girls are Jessica Butler, Stephanie Vanderwall, Ashley Benninghoff, Clare Ramel (who brought emotion to a gorilla suit) and Maggie Leavell. The Kit Kat Boys are Isaac Becker, Nick Chaney, Adam King and Nathan Ferrise.

On the technical side of the curtain, Robert Shoquist's set and Miriam Morgan's lighting design are just right. And Schellie Engelhart's costumes catch every detail, including below-the-waist suspenders and a shirtless vest for the drummer and other orchestra members.

susanburns.whatzap@gmail.com



## Curtain Call SUSAN BURNS

**CABARET**  
FORT WAYNE CIVIC THEATRE  
8 p.m. Friday-Saturday,  
Feb. 20-21 & 27-28  
2 p.m. Sunday, Feb. 22  
& March 1  
Arts United Center  
303 E. Main St., Fort Wayne  
Tix: \$ 17-\$ 29 thru box office,  
260-424-5220

## 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

- 18TH CENTURY GARRISON WEEKEND** — American Revolution reenactment depicting the daily lives and duties of officers, enlisted men and their families, 10 a.m.-4 p.m. Saturday, Feb. 21, Historic Old Fort, Fort Wayne, donation, 437-2836
- FORT WAYNE WOMEN'S EXPO** — Beauty, fashion and health and wellness exhibitors, demonstrations, seminars and workshops, 10 a.m.-5 p.m. Saturday, Feb. 21 and 11 a.m.-4 p.m. Sunday, Feb. 22, Allen County War Memorial Coliseum, Fort Wayne, \$7, 12 and under free, 482-9502
- OSCAR PARTY** — Adult prom themed party featuring live DJ, Oscar trivia, hors d'oeuvres, champagne, silent auction and a screening of *Boyhood*, 6-11:15 p.m. Friday, Feb. 20, Cinema Center, \$15-\$30, 426-3456
- TASTE OF THE SISTER CITIES GALA** — Fort Wayne Sister Cities fundraiser featuring cuisine from Germany, Poland, Japan and China, entertainment from artist Theoplis Smith, silent auction and cash bar, 6 p.m. Saturday, Feb. 21, Parkview's Mirro Center for Research and Innovation, Fort Wayne, \$100, 202-347-8630
- 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
- YLN! MASQUERADE BALL** — Around the world themed ball featuring local cuisine, dancing and more, 7-11 p.m. Saturday, Feb. 21, Freemason's Hall, Masonic Temple, Fort Wayne, \$55, 426-4728

## Lectures, Discussions, Authors, Readings & Films

- RESTORATIVE JUSTICE** — Misty Wallace, Regional Coordinator of the Bridges to Life program, tells her story of transformation and helping others after overcoming being the victim of a violent crime, 7 p.m. Wednesday, Feb. 25, North Campus auditorium, University of St. Francis, Fort Wayne, free, 399-8050

## Calendar • Things To Do

- 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 FALCARO** — 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

## Spectator Sports

- BASKETBALL**
- MAD ANTS** — Upcoming home games at Allen County War Memorial Coliseum, Fort Wayne
- SUNDAY, FEB. 22 vs. Grand Rapids, 5 p.m.
- HOCKEY**
- KOMETES** — Upcoming home games at Allen County War Memorial Coliseum, Fort Wayne
- 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.
- MONSTER TRUCKS**
- MONSTER X TOUR** — Monster truck and Moto X freestyle riders competition and show 7:30 p.m. Friday-Saturday, March 13-14, Allen County War Memorial Coliseum, Fort Wayne, \$17-\$42, 483-1111
- ROLLER DERBY**
- FORT WAYNE DERBY GIRLS** — Upcoming home games
- SATURDAY, FEB. 21 vs. Bleeding Heartland, 6 p.m., Memorial Coliseum

## Sports and Recreation

- 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. 20, Dance Tonight, Fort Wayne, \$10, 437-6825
- DANCES OF UNIVERSAL PEACE** — Dances of meditation, joy, community and creating a peaceful world; no partner necessary, fragrance free, 6:30-8:30 p.m. Saturday, Feb. 28 Fort Wayne Dance Collective, Fort Wayne, \$5-\$10 suggested donation, 424-6574

## Tours & Trips

- BOB SEGER AND THE SILVER BULLET BAND** — Bus trip to see Bob Seger with special guest Whitey Morgan, 3:30 p.m. Sunday, March 22, departure from Wooden Nickel, North Anthony, Fort Wayne, \$199, 484-3635
- 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

## February

- FORT WAYNE HOME AND GARDEN SHOW** — Over 650 exhibitors displaying landscape designs, homes, gardens and more; special guest Dr. Lori Antiques Appraiser from the Discovery Channel, 11 a.m.-9 p.m. Thursday-Friday, Feb. 26-27; 10 a.m.-9 p.m. Saturday, Feb. 28 and 11 a.m.-5 p.m. Sunday, March 1, Allen County War Memorial Coliseum, Fort Wayne, \$6-\$12, under 15 free, 432-1705
- CELEBRATION OF THE ARTS** — Arts related celebration including guest speakers, a gallery reception featuring Japanese food and music, the opening of *The Merchant of Venice* and more, 5:30-7 p.m. Friday, Feb. 27; 10:30 a.m. Saturday, Feb. 28 and 11 a.m. Sunday, March 1, First Presbyterian Church, Fort Wayne, free, \$20 theatre, 426-7421
- SPCA PAWJECT RUNWAY** — Red carpet event to showcase the creative talents of local groomers and raise money for the Allen County SPCA; features a cash bar, hors d'oeuvres and a silent auction, 6 p.m. Saturday, Feb. 28, Ceruti's Banquet and Event Center, Fort Wayne, \$40-\$75, 744-0454





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