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APRIL 2-8,
2015

PIONEER OF BRITISH BLUES

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whatzup THIS WEEK

Volume 19, Number 33

Whether it feels like it or not, spring is officially here, and with it comes warmer temps, maybe some rain, probably a lot of mud and some things that more than a few of us really and truly love: baseball for one (the TinCaps' season is almost upon us); Record Store Day for another (see Nick Braun's Out & About column); and, finally, plenty of opportunities to see some good, live music (Sol Fest, Rock the Plaza and other Fort Wayne traditions are just around the corner).

Among the things to look forward to are the subjects of this week's features: British blues from the legendary Kim Simmonds and Savoy Brown (see page 4) and non-stop jams from one of Indy's favorite party bands, Toy Factory (see page 5).

There are other gems inside this issue. Jen Poiry-Prough profiles Stuart Hepler, the lead in the Civic Theatre's production of 33 Variations (page 6), and Mark Everetts, recording studio manager for the Music Technology Department at the University of Saint Francis, analyzes the impact of the recent infringement case involving the song "Blurred Lines." It's a must-read for any songwriter out there.

In other words, there's much to read before you go see and do, and we're here to help you do it all smartly. So enjoy this week's whatzup, plan to have yourself some warm weather fun and be sure to tell everyone you meet and greet along the way that whatzup sent you.

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WILD KRATTS LIVE

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Pioneer of British Blues

By Mark Hunter

He's played it all. But when it comes down to it, blues guitarist Kim Simmonds has just one true love.

"The music that really captures my heart is that 1950s-style Chicago blues," Simmonds said. "That's what inspired me to want to play. So even now, if I hear something that I haven't heard for a long time, if I hear a track or artist that I haven't heard for ages, my heart skips a beat and I'm a young teenager again. I know that's the music I love."

Simmonds' pursuit of his hearthrob began in 1965 when he formed the pioneering British blues band Savoy Brown. But that's not to say there haven't been dalliances with other styles, flirtations that required a revolving-door lineup of band members and, until recently, a heavy touring schedule.

Kim Simmonds and Savoy Brown return to the C2G Music Hall stage in Fort Wayne on Friday, April 10 as part of their 50th Anniversary Tour, Still Live After 50 Years.

The band called Savoy Brown these days is a lean three-piece, with Simmonds handling vocals and guitar, Pat DeSalvo on bass and Garnet Grimm on drums. Their 2014 release, *Goin' to the Delta*, marks a return to the 50s style blues that won Simmonds' heart half a century ago. But the record is not just an homage to the greats of that era. Simmonds and company created a group of songs that fit in well with the classic Chicago catalog. For Simmonds, *Goin' to the Delta* feels like home. But it's been a long haul.

"It's difficult," Simmonds said. "Over the years you let the muse take you where it wants to take you. I've been down some dead ends musically. You take other roads. I think you need to experiment and so forth. But it's good to be back to where I started. *Goin' to the Delta* is an attempt to stay true to the genre that I grew up with."

Simmonds was born in Wales in 1947 and moved with his family to London in the late 50s. Thanks to his older brother, Harry, Simmonds had access to lots of records, everything from the Beatles to James Brown and Otis Rush. He started teaching himself guitar in secret, and after two years of private practice he let his family hear what he'd been up to. Impressed, Harry urged Simmonds to form a band with some of the other budding blues musicians in their neighborhood. It took a couple of years, and soon-to-be-familiar lineup changes, but Savoy

Brown eventually started getting gigs around London and as an opening act for American bluesmen such as John Lee Hooker.

A recording contract with Decca came in 1967 and the subsequent album, *Shake Down*, arrived later that year. After that, Savoy Brown were off and running. But by the end of the 1960s, the British blues movement had given rise to more of a blues-rock lean-

its most stable from 1978 to 1985. Ironically perhaps, it was also a dry period in the recording studio, with only concert recordings from the 70s hitting the stores. As soon as new members were brought in, new material came out. Savoy Brown went from a six-piece during the period from 1978 to 1985, dropped to a trio for a year, then spent the next two decades swelling and contracting as

needed to fit Simmonds' vision and requirements.

Grimm, DeSalvo and saxophonist and lead vocalist Joe Whiting joined in 2009, with Whiting leaving in 2012 after recording *Voodoo Moon*. The remaining trio, with Simmonds back on lead vocals, suits the guitarist just fine.

"The chemistry is fantastic," Simmonds said. "It's like anything in life. The more people, the more difficult it is to keep a chemistry going because there's more opinions to go around the table. I



KIM SIMMONDS & SAVOY BROWN

8 p.m. Friday, April 10

C2G Music Hall

323 W. Baker St., Fort Wayne

Tix: \$ 20-\$ 40, thru Neat Neat Neat

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ing, and Savoy Brown found themselves headed to America where they were more popular. Albums such as *Blue Matter* (1969), *Raw Sienna* (1970) and *Hellbound Train* (1972) started charting in the States. By then the band had undergone a shift in style, playing more of a jazz, psychedelic blues-rock thing.

Lineup shifts continued (three members – Dave Peverett, Roger Earl and Tony Stevens – left to form Foghat) as did the musical style. For Simmonds, both were always undertaken in service of the music. In the process, he learned a lot about himself and his playing.

"A lot of the time I would take myself out of the picture," he said. "My question was always, how do you get the best out of the lineup you had? How could you tailor the music or how could you engineer the direction of the band? Mostly, it's to put the singer in a good light. I always had singers most of the years, especially the big years. I think at that point it was important that the music supported the vocalist. That was always my focus: to get the music right. Sometimes I didn't pay enough attention to myself. My band leader approach was to bring someone, give them a platform to be as good as they possibly can be. To be great in fact. So that was done sometimes at my own expense."

Savoy Brown records stopped charting in the States in the early 80s, but Simmonds kept right on going. The band lineup was at

think what's enjoyable about the three-piece as a band leader is its easier to get everybody on the same page. You're not distracted so much. There's all sorts of elements to a band. There's the social element, the economical element, the emotional. Those things all come into play. More than anything I just have a great chemistry with Pat and Garnet. We get on well together, play well together. It's just a pleasure."

Musically, Simmonds is back where he wants to be. A follow-up to *Goin' to the Delta* will be recorded in the next few months, with an expected release in September. Simmonds said the next record will be along the same lines as *Goin' to the Delta*, but as always, it's got to be a bit different from every previous Savoy release.

"It's a bit problematic because you don't want to just repeat what you've done," Simmonds said. "But it's definitely going to be along the same lines – just going to say it a little differently. You never take it for granted. I think that's what kept the band going. And that's what makes it interesting now if people are just discovering our band. There's a heck of a lot of music, there's a heck of a lot of different directions. I think it makes it interesting."

whatzup

Published weekly and distributed on Wednesdays and Thursdays by AD Media, Incorporated.

2305 E. Esterline Rd., Columbia City, IN 46725

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Feature • Toy Factory

Churning Out the Jams

By Ryan Smith

To hear Toy Factory guitarist and keyboardist Daren Owens tell it, the name of his band has no special significance to it. At least, it didn't at first.

"I was just looking for something that kind of made you go, 'what the hell?' so I just kept searching for stuff," he says. "There's no story behind it other than the fact that it evolved to mean [that] when you come to see us, it's all about the show, all about the party, all about the audience."

If you think about it, a toy is basically something that's fun. And a factory is something that churns out massive quantities of whatever it produces. So the name is actually pretty apt for Toy Factory, as the Indianapolis-based octet crank out jam after tasty jam, one after the next, barely pausing to take a breath until the show is over.

Unlike many other party bands who may be expected to stay on stage for long periods of time, the members of Toy Factory do not take breaks once they start playing, even though they're known to play three-hour sets.

Part of the reason for the dearth of downtime is that the band doesn't want to halt the momentum of energy that the band starts up once it takes the stage.

"Once we start, we don't believe in taking it easy and getting it there. We start there, and then we continue to take it higher," says Owens. "We try to raise it up so that there's never any pause from opening song, back to back back to back, all the way across the board."

The end result is a crowd-pleasing cavalcade of hits. One glance at their song list reveals a surprising depth and breadth. They can play songs from artists as different as Van Halen and Tupac. They have classic songs in their repertoire by folks like Marvin Gaye and Parliament alongside contemporary artists like Adele and Pharrell Williams.

Usually the songs that get a really good reaction are whatever's current on the radio," says Owens. "If you do something that connects to somebody, and they're like, 'Oh man, they're playing my jam!' — that's the reaction we're going for."

As diverse as their aggregate songlist is, Toy Factory do tend to favor the soul and R&B side of the spectrum. But, accomplished musicians that they are, they don't just play covers; they also throw originals into the mix.

They're also working on a studio recording in their native Indianapolis. The final product will contain a mix of covers and originals. A release date hasn't been set, but it's expected to be finished somewhere within a year from now.

Toy Factory's energy and musicianship on stage have won them not just fans, but also media attention and slots opening for national acts. The Indianapolis weekly paper Nuvo named them one of Indy's best wedding bands, and they've opened for players like Charlie Wilson from the Gap Band and Bootsy Collins of James Brown and Parliament fame.

Whoever it is they're playing for, whether they are headlining or opening up for someone else, Toy Factory put the emphasis on the hits. Their goal is to keep the crowd into what's happening onstage by playing hit after hit and maintaining a high level of energy between the audience and the band.

Another interesting fact about Toy Factory is that, while they have a list of songs they are capable of playing, they don't go into a show with a prearranged setlist. They make decisions about what they're going to play on the fly. Choosing their numbers in that way enables them to feel out a crowd and play songs that fit the mood and will be received enthusiastically by the audience. And if the band ever goes in a direction that the audience isn't responding to, they can

just shift directions and try something else.

Their musicianship and their can-do attitude have won over audiences and enabled Toy Factory to travel and play some interesting gigs. For the last two years, they've been the headlining act at the Indianapolis Zoo's biggest annual fundraiser. They've played casinos in Iowa, and this won't be their first trip to Fort Wayne. It will, however, be their first public performance here, as the prior engagements have been private events.

Of course, as with any band, they've witnessed their fair share of interesting people and events. Among the more memorable experiences was having one of their cabinets catch fire during a set. Luckily, the damage was minor and they were able to fix it fairly easily. The fire may not have been funny at the time, but Owens can laugh about it now. It was also one of the few times in its seven-year career that the band has taken a pause on stage.

"We were playing at a club in town and the audience kept pointing to the speakers and backing up, and we thought we were jamming," he says. "And I happened to look over and the cabinet was on fire!"

These days, the band is more metaphorically on fire than actually on fire. But they've been together for seven years already, and there's no indication that they're going to be stopping anytime soon. The band members knew each other from playing together in other bands before forming Toy Factory, so there is a lot of shared history there. And for the foreseeable future, Toy Factory's history will continue to be written.

TOY FACTORY
9:30 p.m. Friday, April 10
Dupont Bar & Grill
10336 Leo Rd., Fort Wayne
\$5, 260-426-5556

Blurring the Lines on Rights to Music

By Mark Everetts

The case brought by the family of Marvin Gaye against Pharrell Williams, Robin Thicke and T.I. for the song "Blurred Lines" has been in the news quite a bit lately. According to the verdict reached by the jury on March 10, Williams and Thicke infringed on the composition of Marvin Gaye's "Got To Give It Up." What does that actually mean and what implications might it have?

There are a variety of opinions on this all over the media. However, the factors at play are much more complex than many people realize and can be difficult to grasp without a basic understanding of music copyright laws. Additionally, if this verdict stands and isn't overturned on appeal, it would set a legal precedent that could be equally harmful to music creators and music lovers alike.

The music business is able to exist because of copyright laws. We value creative ideas as a society and protect them with intellectual property law. The music industry is built fundamentally on two different types of copyrights, each with their own rights and protections: © and ®. These two concepts can be difficult to keep straight, so stay with me. © protects the composition and is primarily focused on the lyrics and melody. © is typically owned by the songwriter and publisher. ® protects a specific sound recording and is typically owned by the recording artist and record label.

Here is a quick example to help understand some of these concepts: Miley Cyrus was the recording artist for "Party in the USA," and the rights to that recording (®) is owned by her record label, Hollywood Records. The song (or composition) was written by Dr. Luke, Jessie J. and Claude Kelly, and the copyright (©) for the composition is owned by their publisher, Warner-Tamberlane Publishing. Each of these right holders gets paid for specific actions related to the unique rights they control and are granted under copyright law.

You could make your own recording of "Party in the USA" and release it if you were so inclined. All you would have to do is pay Warner-Tamberlane Publishing (owners of the composition ©) a .091¢ Mechanical Royalty for every copy you sell, and it would be perfectly legit. As difficult as it is to believe, it would even be okay for you to make your recording sound nearly identical to Cyrus' because of how the laws regarding sound recordings differ from the laws regarding compositions. It is legal to mimic a recording (sounds, instrumentation, etc.) as long as you don't do any direct sampling (take actual parts of the previous recording by digitally copying). In short, plagiarism of a composition © equals infringement; plagiarism of a sound recording ® is not infringement. Confused yet?

Now that you have a five-second overview of music copyrights, what's the big deal about the "Blurred Lines" trial? Copyright cases very rarely go to trial, but if they do, they often set a precedent that has a long-term impact on guiding future cases and the types of cases that can be brought to trial. Most cases involving music copyright infringement settle out of court with nondisclosure agreements, and thus, do not contribute to the common law framework that shapes our system. An example of this was the Sam Smith "Stay with Me" / Tom Petty "I Won't Back Down" incident that sprang up just a few weeks ago before the Grammys and was settled quietly without a trial. The "Blurred Lines" trial verdict sets two precedents that are dangerous for the future of the music industry: first, it muddles up the distinction and unique rights associated with © versus ®, and second, it sets a new extremely low, unrealistic standard for what qualifies as infringement of a composition ©.

Anyone who has listened to both "Blurred Lines" and "Got To Give It Up" would be able to pick up on the very similar feel and percussive grooves between the two songs. This is why an average listener not familiar with the true legal issues at hand might say, "Sure, there are strong identifiable similarities to 'Got To Give It Up,' so there must be infringement. Right?"

However, it is important to note that you cannot © copyright a groove, beat, feel, genre or even a chord progression. (If that were possible each musical genre would only have about three songs in it

Continued on page 6

From Tommy to Beethoven

By Jen Poiry-Prough

before we would use up most of the viable options.) Second, the Marvin Gaye family members that brought the case are only owners of the rights to the composition ©, not the actual sound recording ©. (Motown Records owns the sound recording of "Got To Give It Up" and was not involved with the lawsuit.) Therefore, the Gayes only have the right to sue on infringement of melody and lyrics, not other components of the recording and production associated with ©. Finally, as we addressed earlier, mimicking a recording is actually not prohibited by copyright law. Mimicking a composition is infringement; mimicking a recording is not infringement. Whether or not "Blurred Lines" infringed on the sound recording © was in fact not even called into question in this case. The recordings are what are similar, but it is not illegal to mimic a sound recording.

So the only issue at hand for this trial is if there are significant similarities between the compositions. Strictly in terms of words and melodic content, the similarity between these two compositions is no more than most randomly selected songs you could pick from contemporary radio. The plaintiffs brought in a musicologist as an expert witness who pointed out similarities between the songs; however, they were elements that can be found in nearly all songs of popular genres. Based on that, it appears the precedent set by this case would allow the family of Marvin Gaye to sue nearly all other songwriters who had a hit for the last 50 years as well.

This is where the problem lies for the music industry if the verdict in this case is allowed to stand on appeal. It opens the door for countless other trials that could ultimately restrict the creative similarities that popular genres of music inherently share. Also, the variety of music that makes its way to the public would then be greatly diminished. I'm betting that won't happen based on the immense outcry from the music community since the verdict, and we will see a larger scale involvement by many record label and publisher organizations during the appeals process. Either way, hopefully, you can see the issues surrounding this case are much more significant and complicated than they may appear at first glance.

Mark Everetts is an instructor and the recording studio manager for the Music Technology Department at the University of Saint Francis. mark@funkyloft.com

For some performers, theater is in their blood. This statement could not be truer of Stuart Hepler, who stars as Beethoven in the current Fort Wayne Civic Theatre production of *33 Variations*.

"I grew up in an artistic home," Hepler says. "My older siblings (Sigurd, Sam and Hannalies) were involved in theater and music. My father was a music teacher and composer. Art was a significant part of our lives."

Theater wasn't so much a choice for the youngest Hepler as it was a natural extension of his being.

"I was a shy kid, but I fell into the role of entertainer trying to make my family laugh," he says. "The more laughs I got, the harder I tried to be zany."

Despite his desire to entertain his family, he admits, "I've never been an outgoing person. I feel a little out of place with the typical theater people, who are outgoing and funny. I'm more reserved."

Hepler grew up in Leo but attended Blackhawk Christian School in Fort Wayne.

"My older siblings blazed the trail for me in theater," he says. "With the Hepler name, it was expected of me to be involved, even in middle school. I started out backstage and worked my way toward performing."

In the 8th grade he had his first significant role as radio announcer Bert Healy in Blackhawk's production of *Annie*. "I did most of the musicals and most of the plays during high school," he says. "I was involved in fall sports, but I was in most of the musicals."

Although he never made the conscious choice to make theater a part of his life, he did have a breakthrough experience as an audience member.

"When I was a sophomore in high school, I went on my first trip to New York City and I saw the musical *Tommy*," he says. "It blew my socks off. I'd never seen anything like it. That moment, sitting in the back row of the St. James Theatre in New York, was a significant moment for me."

The following year he auditioned for his first community theater production, *The Secret Garden*, at the Civic Theatre. "I only had a bit part," he says, "but it was a good introduction to that world."

Hepler also studied theater at Interlochen Arts Camp in Michigan during junior high and high school. "That was a great learning experience," he says. "I worked with professional directors and with kids from all over the world."

He went on to Moody Bible College in Chicago and studied history and theology. "I didn't know what I wanted to do with that education," he says. "I performed there a little bit. I took voice lessons and acting lessons and did some

acting workshops with professional directors."

Now a behavior therapist, Hepler works with autistic children. He uses a more clinical approach in his job than an artistic one, but he reserves time in his life for theater.

Hepler was most recently a part of two



high-profile productions, both directed by Gregory Stieber. He played Inspector Javert in *Les Misérables* at the Civic Theatre and Ryan White's attorney in *The Kid from Kokomo: The Ryan White Story* with Fort Wayne Youtheatre.

Now he stars as Beethoven in another Stieber-directed Civic production, *33 Variations*. The Moisés Kaufman play from 2009 shifts back and forth in time as a music scholar (played by Julie Donnell) attempts to discover why Beethoven composed not one, but 33 variations on a simple waltz written by a music publisher as part of a collection. Her obsession with this mystery parallels Beethoven's apparent obsession with the variations. Taking the parallel one step further, they are both racing against debilitating illnesses and impending death: she has ALS; Beethoven suffers from alcoholism and its accompanying liver, kidney and pancreatic ailments in addition to his growing deafness.

Despite all his stage experience, Hepler was surprised to land the lead role.

"I thought I was way too young to play Beethoven," he says. "Part of me wanted to say no. I was a bit taken off guard."

He doesn't regret his choice to take on the challenge.

"It's been one of the hardest things I've ever had to do," he says, "not just to learn the German accent, but to portray a broken, aging man, near death, who has experienced such physical and emotional trauma in his life."

Hepler has taken a "method acting" ap-

proach to this difficult role, at least during rehearsals. To dampen his ability to hear his cast mates onstage, he listens to music on his iPhone via earbuds during his scenes. As Beethoven's deafness intensifies throughout the play, Hepler increases the volume.

"It's a challenge to interact with other people and not really be able to fully hear them," he says. "I have found that I have to look at their mouths to understand them, which Beethoven would have had to do. It's mentally tricky."

Also tricky are the technical logistics of the play. Set both in the 18th century and the present day, *33 Variations* features innovative set pieces and lighting design that convey the overlapping time periods, sometimes simultaneously.

Hepler has full faith in director Stieber's ability to help his cast pull it off.

"Greg is one of Fort Wayne's best talents," he says.

Hepler also appreciates Stieber's collaborative directing style.

"It's exciting to work together to dive down into the character," he says. "Greg's greatest strength as a director is that he desires authenticity. Also, the actors can bring our unique vision about the character, and he's open to our interpretations. He creates the space and freedom to tweak or experiment based on his suggestions, and this can bring out a lot of unique aspects to the characters."

Through the creative rehearsal process and his own research, Hepler has gained a new respect for Beethoven as a man and as a composer.

"He had an abusive alcoholic for a father, his mother died, his romantic relationships all left him hanging with a broken heart," he says. "And then there were his physical ailments and his deafness. It's the most unique role I've ever played."

Hepler compares Beethoven to a modern day, high-powered CEO who favors professional success over personal relationships.

"He's a genius who created new musical forms and the greatest symphonic music ever composed," says Hepler. "He was consumed, immersed, and passionate about his work, but he had fractured relationships. He ran over people. It's his strength, but it's also his weakness. He bulldozes people's feelings, then wonders why everyone is upset."

Hepler says he has had a lot of rewarding roles over the years, but this role is particularly special to him. "To play someone like Beethoven and act with such talented actors in such a beautiful and well-written play is exciting," he says. "It's been the greatest highlight of my acting experience."

End Times Spasm Band

Baudelaire

One of the things that's fun about the End Times Spasm Band – aside from their simple tendency to have fun, of course – is the band's ability to find so many divergent flavors within a single song. There's a temptation upon first hearing *Baudelaire*, the band's new EP, to mark it down as cheeky roots jazz revivalism and leave it at that, but it's when you try to pin down exactly what the music is referring to that things get tricky. Like a French philosopher trying to grapple with linguistic meaning, you'll find each allusion slipping through your fingers just as you think you've got a hold on it, only to be replaced by another. In the end, you're going to have to admit that this stuff just might be something new.

Part of the problem – it's not really a problem – lies in Lyndsey Rae's vocals. Through one phrase, she'll flirt with Billie Holiday, but she'll follow that up with a twangy inflection, like a farm girl from the 20s who's overjoyed that she's singing in a dance hall in the city. That juxtaposition is one thing, but when you toss in a couple of songs sung in growly French, as in the EP's title track and a cover of Edith Piaf's "La Vie en Rose," the band suddenly, again, refuses to fit into the pigeonhole in which you thought you could place them.

It's best, then, to just go with the music's current and not worry about where it's taking you. Maybe you're fresh off the bus in New York, having stumbled into a smoky back-alley club, or maybe you're in a bawdy Paris dance hall, rubbing elbows with poets and painters, or maybe you're on an Indiana farm somewhere, swinging through the coolest barn dance ever.

Regardless, you're in for a good time. (Evan Gillespie)

Moon Duo

Shadows of the Sun

A lot can be said for a good boogie. Take that boogie, mix in some psychedelics and some robotic rhythms and you have some something kinda fun and menacing. Moon Duo's Eric "Ripley" Johnson likes music you feel in your bones and in the chattering of your teeth. Along with bandmate and keyboardist Sanae Yamada, Johnson makes hypnotic tomes that aren't as much about storytelling as they are about creating some great grooves and beats to soundtrack the story.

They've been making music as Moon Duo since 2009, and with each release they seem to expand their musical ideas a little more. They've begun to sound less like a Johnson's other band Wooden Shjips and more like a beefed-up, psychedelic B-52s. Last year's *Live at Ravenna* showed that live Moon Duo was a force to be reckoned with, displaying a power with a live drummer backing them up. *Shadows of the Sun* takes that concept to the studio, and the result is a tasty, brawny chunk of psych groove music that makes Wooden Shjips all the more insignificant.

Insignificant is a strong word. I mean, every record Johnson's main gig put out up to 2011's *West* was pretty stellar. They were Quaalude-hazy riffs ground down to nubs, with desert death trip rhythms that crawled along for as long as the band stayed aware that they were still playing instruments. They were 60s psychedelic biker music that owed as much to Black Sabbath and Kenneth Anger's *Lucifer Rising* as it did to LSD and that salty Bay Area air. Unfortunately their last effort, 2013's *Back to Land*, just felt exhausted and tired. Moon Duo seemed to be an outlet for Johnson to speed up the riffs and get those dirty hippies dancing.

On *Shadows of the Sun* Johnson and Yamada have made their most clear-eyed record to date. The song "Zero" on another planet, lets call it Bizarro Earth, would have been a radio hit. It's equal parts Dire Straits, B-52s and dark wave's incessant oppression. It feels like a pop hit in the catacombs of Paris. That's followed by "In a Cloud," a song that makes you almost see the playing amongst towering cirrus clouds as a storm raged below them. "Wilding," the opening track, and "Night Beat" come out of the speakers as a declaration of groove. They provide the greatest argument for Moon Duo to be a three-piece as opposed to a literal duo. There's still drum programming, but when drummer John Jeffrey is dispatched, the robotic grooves have a decidedly human heart beat at the center.



BACKTRACKS

The Shocking Blue

The Shocking Blue (1970)

Formed in the late 1960s, this Dutch band was on the fringe of the psych-folk scene before they added female vocalist Mariska Veres. The comparisons to Jefferson Airplane were obvious, and this release (on the Colossus label) is better than just their biggest hit.

It opens with the guitar-heavy "Long and Lonesome Road," complete with keyboards and decisive drumming. "Love Machine" follows and has a Vanilla Fudge/Spirit groove. Veres had the swagger of an American singer and could really carry a song, but the band was just as solid as any from the day. "The Butterfly and I" has a folksy beat complete with a sitar and horns, and is just the appetizer before their biggest hit, "Venus." Side one closes with the groovy "California Here I Come" and the psych-rock-blues jam, "Poor Boy."

Flip the record over and "Mighty Joe," with its alt-country vibe, comes as a nice diversion, as does the hippie-pop rocker in "Boll Weevil." It appears that the band takes a different direction on Side B, until you get a dose of the psych-folk again in "Acka Ragh." Bongos, a sitar and the Middle Eastern sounds make this more than just an instrumental to fill an album. "Love Buzz" relies on a nice guitar hook and an eclectic drum beat that keeps the timing quirky and efficient. "I'm a Woman" delightfully blends the Mideast sound with a bossa nova-jazz tempo, and the record closes with the heavy "Send Me a Postcard."

The Shocking Blues were really a distinct band with a great sound, and this is one of the best albums in my collection. The band released about 10 albums on several labels, and have been covered by many. Sadly, the beautiful and talented Veres died in 2006.

Fun Fact: Bananarama's 1986 version of "Venus" was a No. 1 hit all over the world. (Dennis Donahue)



It's not so much a change of flavor on *Shadows of the Sun* as it is a change up of the spices that go to make that hypnotic, druggy flavor. Johnson and Yamada are still creating great grooves and loping riffs that offer many zoning out possibilities. This time though, the android beats and looping keyboards feel more flesh and bone and less circuits and wires. (John Hubner)

Ordinary Van

Ordinary Van

Listening to Ordinary Van's first, self-titled new record is both a great experience and a bittersweet one. Lead singer and main songwriter Paul Bates, since this album's release, has headed back to his home state of California to be amongst the West Coast sunshine and family. This leaves this great self-titled debut as the only evidence Ordinary Van existed for a short time. The likelihood there will be more albums to follow is unlikely, but at least we have this one to keep us company on those lonely Midwest days.

"Teeth" opens with a cavernous guitar bellowing out from some unknown dark hole before drums come in with what sounds like whistling. It has the vibe of early Death Cab For Cutie with a bit of Andrew Bird thrown in for good measure. "Our Memory Serves" has the subtlety and indie rock melancholy of Grizzly Bear, but without getting too precious. The track stays firmly grounded and reachable. The song gets noisy and intense with some impressive drumming by Chris Leonard before things come to a quiet end.

I must mention that the band doesn't seem to be a vehicle for any one member. Bates' guitar and vocals seem to light the way, but great work by Charlie Davis on guitar, Ryan Holquist on guitar, keys and synth and the aforementioned Leonard on drums are scattered throughout this album. Each guy pulls his own weight to make this debut a great and engaging indie rock album.



Wooden Nickel CD of the Week



JAMES BAY

Chaos and the Calm

James Bay, the latest buzz-worthy singing sensation from the UK, has released his debut full-length, *Chaos and the Calm*, just in time to kick off his first stateside tour. Bay's soulful style is often compared that of Sam Smith, Adele and Florence + the Machine, but he has a voice of his own, and it rings through most clearly on album highlights "Hold Back the River" and "Scars." Get your copy for \$11.99 at any Wooden Nickel Music Store.

TOP SELLERS @

WOODEN NICKEL

(Week ending 3/29/15)

TW	LW	ARTIST/Album
1	1	JOE BONAMASSA <i>Muddy Wolf at Red Rocks</i>
2	3	KID ROCK <i>First Kiss</i>
3	-	HOLLYWOOD UNDEAD <i>Day of the Dead</i>
4	-	VAN HALEN <i>Tokyo Dome in Concert</i>
5	-	SUFJAN STEVENS <i>Carrie & Lowell</i>
6	-	JODECI <i>Past the Present the Future</i>
7	-	DARIUS RUCKER <i>Southern Style</i>
8	-	DEATH CAB FOR CUTIE <i>Kintsugi</i>
9	-	PRODIGY <i>Day Is My Enemy</i>
10	-	BOZ SCAGGS <i>Fool to Care</i>

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6427 W. Jefferson • 432-7251
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www.woodennickelrecords.com

Continued on page 18

NIGHTLIFE

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Tavern/Sports Bar • 1820 W. Dupont Rd., Fort Wayne • 260-490-6488
EXPECT: Great food and drink specials and live entertainment; \$2 drink specials daily; \$1 tacos on Mon.; \$1.50 domestic longnecks & \$1 tacos on Tues.; Paul & Brian at 7 p.m. & 39¢ wings on Wed. (3-11 p.m., dine-in only); \$1 sliders & \$1.50 longnecks on Thurs.; live music Fri. & Sat.; buy one-get one half off entrees on Sat. (5-8 p.m.); \$7.50 14", 3-topping pizza on Sun. **GETTING THERE:** NW corner of Dupont & Lima. **HOURS:** 11 a.m.-3 a.m. Mon.-Fri.; noon-3 a.m. Sat.-Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

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

Music • 323 W. Baker St., Fort Wayne • 260-426-6464
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

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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, April 2

ADAM STRACK — Acoustic at Beamer's, Fort Wayne, 7-10 p.m., no cover, 625-1002
AMERICAN IDOL KARAOKE w/DAVE — Karaoke at Latch String, Fort Wayne, 10:30 p.m., no cover, 483-5526
ANDREW MEYERS QUARTET — Jazz at Summit City Brewwerks, Fort Wayne, 7-10 p.m., no cover, 420-0222
BILLY DALE — Variety at Nick's Martini & Wine Bar, Fort Wayne, 7-10 p.m., no cover, 482-6425
BUCCA KARAOKE w/BUCCA — Karaoke at Deer Park, Fort Wayne, 10 p.m., no cover, 432-8966
CHRIS WORTH — Variety at Trolley Bar, Fort Wayne, 7-10 p.m., no cover, 490-4322
J TAYLORS — Variety at Don Hall's Triangle Park, Fort Wayne, 7-9 p.m., no cover, 482-4342
JEFF McDONALD — Variety at Don Hall's Guesthouse, Fort Wayne, 7-10 p.m., no cover, 489-2524
JOE JUSTICE — Variety at Adams Lake Pub, Wolcottville, 7-10 p.m., no cover, 854-3463

JOHN BRANYAN — Comedy at Honeywell Center, Wabash, 7:30 p.m., \$12-\$15, 563-1102
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, April 3

ALICIA PYLE QUARTET — Variety at Don Hall's Guesthouse, Fort Wayne, 9 p.m.-12:30 a.m., no cover, 489-2524
BLACK CAT MOAN — Blues/R&B at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966
BLACK DOOR — Rock at Latch String, Fort Wayne, 10 p.m.-2 a.m., no cover, 483-5526
THE BRAT PACK — Rat Pack at Venice, Fort Wayne, 7 p.m., \$1, 482-1618
CHRIS WORTH & COMPANY — R&B/variety at Michelle's Uptown, Churubusco, 9 p.m.-12 a.m., no cover, 693-1233

DAN SMYTH TRIO — Variety at Country Heritage Winery, Laotto, 5-8 p.m., no cover, 637-2980
DANCE PARTY w/DJ RICH — Variety at Columbia Street West, Fort Wayne, 10:30 p.m., cover, 422-5055
DJ SOFTSHOE — Variety at Summit City Brewwerks, Fort Wayne, 7-10 p.m., no cover, 420-0222
DR. SUESS — Rock at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311
FRED ROTHERT — Acoustic at Acme, Fort Wayne, 9-11 p.m., no cover, 480-2264
JOE STABELLI — Jazz at Don Hall's Gas House, Fort Wayne, 5:45-9 p.m., no cover, 426-3411
KT & THE SWINGSET QUARTET — Blues/variety at Nick's Martini & Wine Bar, Fort Wayne, 8-11 p.m., no cover, 482-6425
LAST CALL w/DJ L BOOG — Variety at YOLO, Fort Wayne, 10 p.m., \$10, 483-2929
NATHAN McINTOSH w/CHRIS DuBAIL — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

April Ushers in Record Store Day

If the past few months have left you in hibernation and not too motivated to venture out of the house, then in a couple of weeks you'll have the opportunity to catch up with the local talent you've been missing. On Saturday, April 18, 18 local acts will be performing at Wooden Nickel's North Anthony Boulevard store beginning at 8:15 a.m. and continuing until 9 p.m.

You may be asking yourself, "What's the special occasion?" Is it Wooden Nickelpalooza? Nickelstock? Actually, it's every music collector's favorite holiday, Record Store Day. This internationally celebrated event is observed the third Saturday of April each year and unites fans, artists and thousands of independent record stores across the world. All three Nickel locations will take part in the event that will feature 600 goody bags, over 400 Record Store Day exclusives and some \$2,000 in giveaways, including a guitar signed by Dave Grohl. In addition, the Sol Kitchen food truck will be at the North Anthony location along with an Old Crown-run beer tent featuring Dogfish Head beer. The performers set to play that day are Robert Harrison, Sunny Taylor, David Todoran, Trichotomous Hippopotamus, Indiana Jones & Rio Pidrads, Casket Sharp, Farmland Jazz Band, Alicia Pyle Quartet, U.R.B., Fort Wayne Funk Orchestra, John Minton & Possum Trot Orchestra, Rogues & Bandits, The Union Project, Sum Morz, The Kickbacks, Jafun-kae, YOUMINUSME and Billy Youngblood.



Out and About NICK BRAUN

In addition to those bands performing, there will be a few others at Neat Neat Neat Records and Music which also has plans for Record Store Day. Lost Lakes, Addison Agen, Heaven's Gateway Drugs, Cloakroom, Grey Gordon, The Wickerwolves, and Metavari are all slated to perform inside the Calhoun Street gem. There will also be a slew of exclusive releases, hot chow from Bravas and an after party at CS3 with Cloakroom and Grey Gordon performing.

Entourage Music, in Glenbrook Mall, will also be taking part and will also have special releases on their shelves. What's nice about having all of these stores involved is if you can't find the items you're after at one location, then you can hop on over to another store. One thing is for certain, the city streets will be chock-full of music fans that day going from store to store looking for deals and taking in some superb live music. Roll out of bed a little early that Saturday to take part in the activities and spend some of that tax return you've been holding onto.

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Calendar • Live Music & Comedy

OLD AND DIRTY — Country/punk at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896

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

SHELLY DIXON & JEFF McRAE — Acoustic at Friendly Fox, Fort Wayne, 6:30-8:30 p.m., no cover, 745-3369

SOLE 35 — Progressive rock at Phoenix, Fort Wayne, 8 p.m.-12 a.m., \$2, 387-6571

SUGAR SHOT — Country at American Legion Post 241, Waynedale, 8:30-11:30 p.m., no cover, 747-7851

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

Saturday, April 4

ACTUAL SIZE — Rock at 4D's, Fort Wayne, 10 p.m.-2 a.m., no cover, 490-6488

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

BLACK CAT MAMBO — Ska at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896

BREAKING TRADITION — Country rock at Taps Pub, Avilla, 10 p.m.-2 a.m., no cover, 897-3331

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 & SCOTTY BUTTERS — Acoustic at Mad Anthony Lakeview Ale House, Angola, 8-11 p.m., no cover, 833-2537

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

FORT WAYNE FUNK ORCHESTRA — Funk at Columbia Street West, Fort Wayne, 10 p.m., \$5, 422-5055

FREAK BROTHERS — Funk at Phoenix, Fort Wayne, 9:30 p.m., \$7, 387-6571

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

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

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

LITTLE ROCK EXPRESS — Variety 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

MOTOR FOLKERS — Folk at Summit City Brewwerks, Fort Wayne, 7-10 p.m., no cover, 420-0222

NATHAN MCINTOSH w/CHRIS DUBAIL — Comedy at Snickerz, Fort Wayne, 7:30 & 9:45 p.m., \$9.50, 486-0216

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

TODD HARROLD BAND — R&B/blues at Mad Anthony Brewing Company, Fort Wayne, 8-11 p.m., no cover, 426-2537

TRACKLESS — Jazz at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

WHITE CHOCOLATE — Dance/variety at Nick's Martini & Wine Bar, Fort Wayne, 8-11 p.m., no cover, 482-6425

Sunday, April 5

2 HEADED CHICKEN — Variety at Phoenix, Fort Wayne, 11 a.m.-2 p.m., cover, 387-6571

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

Monday, April 6

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

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

OPEN JAM — Hosted by G-Money Band at Dash-In, Fort Wayne, 8-10 p.m., no cover, 423-3595

Tuesday, April 7

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

OPEN MIC — Hosted by Dan Smyth at Green Frog, Fort Wayne, 8-11 p.m., no cover, 426-1088

PHILHARMONIC MENTORS — Classical at Rhinehart Recital Hall, IPFW, Fort Wayne, 7:30 p.m., \$4-\$7, 481-6555

Wednesday, April 8

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

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

DAN DICKERSON'S HARP CONDITION — Progressive rock at Red Rok, Fort Wayne, 6-9 p.m., no cover, 755-6745

JOE JUSTICE — Variety at Nick's Martini & Wine Bar, Fort Wayne, 7-10 p.m., no cover, 482-6425

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

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

WEDNESDAYS | \$2 DRAFTS & KARAOKE W/JOSH

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NIGHTLIFE

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

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DICKY'S 21 TAPS

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

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

DUPONT BAR & GRILL

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

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

FIREFLY COFFEE HOUSE

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

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

GREEN FROG INN

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

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

LATCH STRING BAR & GRILL

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

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

MAD ANTHONY BREWING COMPANY

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

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

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

Thursday, April 9

ADAM STRACK — Acoustic at Nick's Martini & Wine Bar, Fort Wayne, 7-10 p.m., no cover, 482-6425

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

COLIN BOYD TRIO — Jazz at Summit City Brewworks, Fort Wayne, 7-10 p.m., no cover, 420-0222

DAN SMYTH — Acoustic at Lake George Retreat, Fremont, 7-10 p.m., no cover, 833-2266

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

MAKAYLA & FRIENDS FEAT. AMBER ALLEN, VICTORIA ELIZABETH BARRIENTES RUBLE, LILY SCHENKEL — Variety at CS3, Fort Wayne, 7 p.m., \$5, all ages, 456-7005

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, April 10

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

ADAM STRACK — Acoustic at Columbia Street West, Fort Wayne, 5 p.m., no cover, 422-5055

AFTER SCHOOL SPECIAL — Rock at Deer Park, Fort Wayne, 9 p.m.-12 a.m., no cover, 432-8966

BLACK LABEL SOCIETY — Rock at Piere's, Fort Wayne, 8 p.m., \$27.50-\$33, 486-1979

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

CHRIS WORTH & COMPANY — R&B/variety at Arena, Fort Wayne, 9 p.m.-1 a.m., no cover, 557-1563

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

IPFW OPERA ENSEMBLE — Opera at Rhinehart Recital Hall, IPFW, Fort Wayne, 7:30 p.m., \$4-\$7, 481-6555

JASON PAUL — Acoustic variety at Venice, Fort Wayne, 6:30-9:30 p.m., \$1, 482-1618

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

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

JOHN CURRAN & RENEGADE — Country at The Venue, Angola, 10 p.m.-2 a.m., no cover, 665-3922

JUNK YARD BAND — Variety at American Legion Post 241, Waynedale, 8:30-11:30 p.m., no cover, 747-7851

KIM SIMMONDS & SAVOY BROWN — Blues/rock at C2G, Fort Wayne, 8 p.m., \$20-\$40, 426-6434

LEFT LANE CRUISER — Blues/punk at O'Sullivan's, Fort Wayne, 10 p.m.-1 a.m., no cover, 422-5896

LYDIA KAY & ISAAH'S VISION — Christian rock at Cupbearer Café, Auburn, 7-8 p.m., free, all ages, 920-8734

MARK MASON BAND — Jazz/Motown at Nick's Martini & Wine Bar, Fort Wayne, 8-11 p.m., no cover, 482-6425

NORTH COUNTRY FLYERS — Northern country rock at Country Heritage Winery, Laotto, 5 p.m., no cover, 637-2980

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

RENEE GONZALES & CHRIS RUTKOWSKI — Jazz at LaSalle Bed & Breakfast, Fort Wayne, 8 p.m., \$20, 422-0851

TODD HARROLD BAND — R&B/blues at Summit City Brewworks, Fort Wayne, 7-10 p.m., no cover, 420-0222

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

WEST CENTRAL QUARTET — Jazz at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

Saturday, April 11

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

AUBURN COMMUNITY BAND — Variety at Cupbearer Café, Auburn, 7-9:30 p.m., free, all ages, 920-8734

BIG DICK AND THE PENETRATORS — Classic rock at Beamer's, Fort Wayne, 1:30-5:30 p.m., no cover, 625-1002

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

DAN SMYTH TRIO — Variety at Downtown Eatery, Warsaw, 10 p.m.-1 a.m., no cover, 574-267-6000

FM90 — Rock at Dupont Bar & Grill, Fort Wayne, 10 p.m., \$5, 483-1311

FORT WAYNE FUNK ORCHESTRA — Funk at 4D's, Fort Wayne, 10 p.m.-2 a.m., \$5, 490-6488

GUNSLINGER — Country rock at Taps Pub, Avilla, 10 p.m.-2 a.m., no cover, 897-3331

HEADY TIMES — Rock at Mad Anthony Brewing Company, Fort Wayne, 8-11 p.m., no cover, 426-2537

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

IU's ANOTHER ROUND — A Capella at C2G, Fort Wayne, 8 p.m., \$20-\$40, all ages, 426-6434

JARED SCHNEIDER — Alternative rock at Venice, Fort Wayne, 6:30-9:30 p.m., \$1, 482-1618

JOE JUSTICE — Variety at Country Heritage Winery, Laotto, 5-8 p.m., no cover, 637-2980

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

whatzup PERFORMERS DIRECTORY

ACOUSTIC VARIETY

Adam Strack..... 260-418-2070
Jon Durnell..... 260-797-2980
Mike Conley..... 260-750-9758
Richard Caudle..... 317-319-6132

BLUES

Big Daddy Dupree and the Broke & Hungry Blues Band..... 708-790-0538
Triple Play..... 520-909-5321

CLASSIC ROCK & COUNTRY

The Joel Young Band..... 260-414-4983

CLASSIC ROCK & POP

What About Joe..... 260-255-0306

CLASSICAL

The Jaenicke Consort Inc. 260-426-9096

COUNTRY & COUNTRY ROCK

BackWater..... 260-494-5364
Marshall Law..... 260-229-3360

FUNK

Big Dick & The Penetrators..... 260-415-6955

HORN BAND

Tim Harrington Band..... 765-479-4005

INDIE ROCK

James and the Drifters..... 717-552-5240

ORIGINAL & COVER ROCK

Kill The Rabbit..... 260-223-2381 or 419-771-9127

ORIGINAL ACOUSTIC

Dan Dickerson's Harp Condition..... 260-704-2511

ORIGINAL HIP-HOP

UpShott Entertainment..... upshotthiphop@gmail.com

ORIGINAL ROCK

FM90..... 765-606-5550

PRAISE & WORSHIP

Jacobs Well..... 260-479-0423

ROCK

80D..... 260-519-1946
Big Caddy Daddy..... 260-925-9562
Juke Joint Jive..... 260-403-4195
The Rescue Plan..... 260-750-9500

ROCK & BLUES

Dirty Comp'ny..... 260-431-5048
Mr. Grumpy's Revenge..... 260-701-9709
Walkin' Papers..... 260-445-6390

ROCK & VARIETY

The DeeBees..... 260-579-6852
For Play..... 260-409-0523 or 260-639-3046

ROCK N' ROLL

Biff and The Cruisers..... 260-417-5495

STANDARDS

Pan Man Dan..... 260-232-3588

TROP ROCK & CLASSIC ROCK

Party Boat Band..... 260-438-3710

VARIETY

Big Money and the Spare Change..... 260-515-3868
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

THURSDAY, APRIL 9 • 7PM • ALL AGES • \$5
MAKAYLA & FRIENDS
FEAT. V.E.B. RUBLE
& LILY SCHENKEL

WEDNESDAY, APRIL 22 • 7PM • ALL AGES • \$5
THE LURKING CORPSES
CHILDREN OF OCTOBER
B MOVIE MONSTERS
& VAGORA

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Patio Opening!
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Fort Wayne
(260) 486-0590

O'REILLY'S
Irish Bar & Restaurant

MORE MARCH MADNESS!
 Join us for the Sweet 16 & Elite 8
 New Menu w/8 fish & seafood options

Tuesdays • 9 p.m.
Ft. Wayne Sport & Social Club

Saturday, April 11 • 9pm • No Cover
PETER DRAGON
301 W. Jefferson, Fort Wayne
Inside the Harrison at Parkview Field
260.267.9679

NIGHTLIFE

O'REILLY'S IRISH BAR & RESTAURANT
Irish & Sports Bar • 301 W. Jefferson Blvd., Fort Wayne • 260-267-9679
EXPECT: Friendly, welcoming, extremely accommodating atmosphere & staff. Come watch sports on any of our 12 flat screen TVs. Kid friendly until 10 p.m. DJ 10 p.m.-3 a.m. Mondays; trivia at 7:30 p.m. Thursdays; live music every Saturday. **EATS:** Wide variety of dishes including Irish specialties; vegetarian options and catering available. **GETTING THERE:** Inside the Harrison Building downtown between Fairfield and Webster. **HOURS:** 11 a.m.-3 a.m. Mon.-Fri., 10 a.m.-3 a.m. Sat.-Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc, Amex, ATM

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

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

JOHN CURRAN & RENEGADE — Country at The Venue, Angola, 10 p.m.-2 a.m., no cover, 665-3922

KEN PRESTON & LINDA KUMMERNESS — Variety at Mad Anthony Tap Room, Auburn, 8-11 p.m., no cover, 927-0500

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

PETER DRAGON — Rock/variety at O'Reilly's, Fort Wayne, 9 p.m.-1 a.m., no cover, 267-9679

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

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

RENEE GONZALES & CHRIS RUTKOWSKI — Jazz at LaSalle Bed & Breakfast, Fort Wayne, 8 p.m., \$20, 422-0851

SHANNON PERSINGER QUARTET — Variety at Nick's Martini & Wine Bar, Fort Wayne, 8-11 p.m., no cover, 482-6425

SUSAN MAE & NEW YESTERDAY — Contemporary/jazz at Club Soda, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-3442

TODD HARROLD BAND — R&B/blues at Green Frog, Fort Wayne, 9 p.m.-12 a.m., no cover, 426-1088

Sunday, April 12

FORT WAYNE PHILHARMONIC — Beethoven Lives Upstairs/musical storytelling at Auer Performance Hall, Rhinehart Music Center, IPFW, Fort Wayne, 2 p.m., \$7-\$13, 481-0777

IPFW OPERA ENSEMBLE — Opera at Rhinehart Recital Hall, IPFW, Fort Wayne, 2:30 p.m., \$4-\$7, 481-6555

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

Monday, April 13

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

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

IPFW JAZZ COMBO — Jazz at Rhinehart Recital Hall, IPFW, Fort Wayne, 7:30 p.m., \$4-\$7, 481-6555

Tuesday, April 14

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

WILD KRATTS LIVE!

APRIL 23 • 6:30PM
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35 **39**
Concerts

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ON SALE APRIL 14!

The Doobie Brothers

WEDNESDAY JULY 1, 2015 • 7:30 PM
The Foellinger Theatre
Fort Wayne, Indiana

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On April 9th, we will announce the rest of the 2015 shows for the Biggest Summer Concert Series ever at the Foellinger Theatre!

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JAY LENO

Thursday April 16, 2015 • 8:00PM
Morris Performing Arts Center
South Bend, Indiana

Tickets on sale now at the Morris Performing Arts Center Box Office, Orbit Music/Mishawaka, Audio Specialists/SR 933-South Bend, Karma Records/Plymouth & Warsaw, La Porte Civic Auditorium Box Office, charge by phone 574/235-9190 or www.morriscenter.org

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, every day, 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

WRIGLEY FIELD BAR & GRILL

Sports Bar • 6527 E. State Blvd., Fort Wayne • 260-485-1038
EXPECT: Fort Wayne's No. 1 Sports Bar. BS Sports Show, Mon., 7-9 p.m.; Billy Elvis, Fri., 6:30-8:30 p.m.; Karaoke, Sun.-Wed., 10 p.m.; DJ Trend, Thurs.-Sat., 10 p.m.; live bands; all PPV events on 45 TVs. **EATS:** Full menu; 49¢ wings (including boneless), Tues. & Thurs, 4 p.m., dine-in only; lunch and dinner salad bar buffet, Mon.-Fri.. **GETTING THERE:** At Maplecrest and State, east on State, left at first stoplight. **HOURS:** 11 a.m.-3 a.m. Mon.-Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc, Amex, ATM on site.

KOSCIUSKO COUNTY

MAD ANTHONY LAKE CITY TAP HOUSE

Music/Rock • 113 E. Center St., Warsaw • 574-268-2537
EXPECT: The eclectic madness of the original combined with hand-crafted Mad Anthony ales and lagers. **EATS:** The same 4-1/2 star menu, including one of the best pizzas in America and a large vegetarian menu. Carry-out handcrafted brews available. Live music on Saturdays. **GETTING THERE:** From U.S. 30, turn southwest on E. Center St.; go 2 miles. **HOURS:** 11 a.m.-11 p.m. Mon.-Thurs.; 11 a.m.-12:30 a.m. Fri.-Sat.; 11 a.m.-10 p.m. Sun. **ALCOHOL:** Full-Service; **PMT:** MC, Visa, Disc

DEKALB COUNTY

MAD ANTHONY TAP ROOM

Music/Rock • 114 N. Main St., Auburn • 260-927-0500
EXPECT: The eclectic madness of the original combined with hand-crafted Mad Anthony ales and lagers. **EATS:** The same 4-1/2 star menu, including one of the best pizzas in America and a large vegetarian menu. **GETTING THERE:** Take I-69 to State Rd. 8 (Auburn exit); downtown, just north of courthouse. **HOURS:** 11 a.m.-12 a.m. Sun.-Thurs.; 11 a.m.-2 a.m. Fri.-Sat. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

STEBEN COUNTY

MAD ANTHONY'S LAKEVIEW ALE HOUSE

Eclectic • 4080 N 300 W, Angola • 260-833-2537
EXPECT: Twelve handcrafted beers on tap; 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

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SHADY NOOK BAR & GRILL

Pub/Sports Bar • 10170 E. 600S., Big Long Lake • 260-351-2401
EXPECT: Beautiful deck overlooking lake. Boat bar rail, freshly remodeled, new owners & management, free WIFI, all sports networks on 7 TVs, 2 pool tables. **EATS:** Kitchen open daily w/full menu & the best wings in town. **GETTING THERE:** From I-69 N take exit 140/IN-4 W Ashley/Hudson, turn right on IN-327 N, 3rd left onto W 750 S, right onto S 1100 E, left onto E 630 S, left on E 600 S, located on left.
HOURS: 3 p.m.-12 a.m. Mon.-Thurs., 11 a.m.-2 a.m. Fri.-Sat., 12 pm.-12 a.m. Sun. **ALCOHOL:** Full Service; **PMT:** MC, Visa, Disc

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Making Over a Mainstay



What Dag's About DARREN HUNT

I have to confess I had only been to the Green Frog Inn maybe a handful of times in the 15 years that I have been actively frequenting local venues. Yeah, yeah I know. Lame, right? Well, here's the thing: you can't be a voracious barfly-foodie-scenester and raise kids at the same time – okay you *can*, but something or someone will suffer. So you pick and choose. And sometimes you fall into a rut – hopefully a good rut since I firmly believe we all eventually land at and begin to frequent spots routinely (be it for the food, booze, or company) because something on all levels works. Admittedly, I became a creature of habit the past decade, with maybe three to five spots getting most of my money.

And I felt guilty at times to be sure. Many nights I drove past location X, Y or Z and thought, "Damn. So and so was just telling me about the killer [] you can get for a great price there, and oh, that's that little hole in the wall that [] swears has the best [] in town. Wait, so that's the place [] claims has the only "real" [] served in the entire city." You know the feeling.

There were several places like these that haunted me. But at the top of my "guilty" list, without a doubt, was the Green Frog Inn. I felt like I owed this place more visits. I felt like I had not given it a fair shake by any stretch. I knew it as "that bar the mayor owns," and maybe the political connotation kept me away. Or maybe I was just lazy. Whatever the case, some time this past fall I heard the bar had changed hands. Something clicked. Around September, as the leaves began to blush and jaundice and the air cooled, I decided to make the Green Frog my mission.

Of course, I played it a bit safe and went first on Wednesday for "Wing Night." I had been before and honestly thought it was just okay. The prices were great – 50 cents – and the flavors were money, but on at least one occasion they were under-cooked. Not this time. I ordered 24 wings in three different flavors: garlic herb, bourbon and citrus chipotle. Cooked to a golden and slightly crispy perfection, every last one of them was delicious. The standout for me was the garlic herb. No wonder The Frog recently won Wingfest. They are definitely in my top three for local wings.

Another feature that had under-impressed me in the past was the beer selection. It seemed routine, with all the usual "NASCAR ad" types. Well, new owner Matt Billings took care of that. As he said recently, "The most exotic beer on the menu when I took over was Killians. Now we offer 50 craft beers." Looking to the left of the bar at the stand-up cooler I saw the proof: Three Floyds, Bells, Dogfish Head, Lagunitas and on and on. So many choices, so many empty, shiny glasses to fill. And if you're wanting a glass full of something stronger, try the Moscow Mule. It's made with Prairie Organic Vodka, Crabbies Ginger Beer, real lime, and quality bitters. Delectable.

On a second visit I went on a Thursday night

for Comedy Night. The local troupe Jirk Comedy was hosting. Admittedly, I did not expect much. Fort Wayne is not known for its comedy scene – yet.

Once again the Frog delivered. As I polished off a Didier New York strip cooked to just the right medium for only \$11.95, I heard some pretty funny material. Most of these performers were local too.

As Billings told me recently, "This is still the Green Frog. Anyone who has come here for years or even decades can still expect the same neighborhood bar that they have always enjoyed. But at the same time we are trying new things."

The one thing that will not change, according to Billings, is the food. Everything at the Frog is home-

made, even down to the noodles that go into the three daily offerings like chicken noodle. The legendary Manny, a tall, slender East Indian who came to the Frog about eight years ago, is the architect of these soups, along with other menu offerings. He puts in hours of hand-made attention to the menu so that clients taste the difference.

Even the salad dressings are made by Manny.

On another visit I tasted this difference when I stopped in on a Tuesday for open mic night. It was also "two dollar you build it" burger night. That's right. Two dollars to start and add your toppings for 50 cents to a dollar. Before my burger, however, I decided to order the ham and bean soup. I had recently ordered the same at another local bar/restaurant and was sorely disappointed. The flavor was dull, and the ham was the same ham used in the salad bar – tiny squares of lackluster. Not this soup. It had that smoky flavor that comes from using an actual ham hock as a base starter, along with just the right amount of onion and garlic and white pepper to give it a bit of kick. But what really stood out was the ham: thick, succulent pieces, and plenty of them. Impressive for soup at a bar, to say the least. In my opinion, it holds its own with any ham and bean soup I've had at local restaurants.

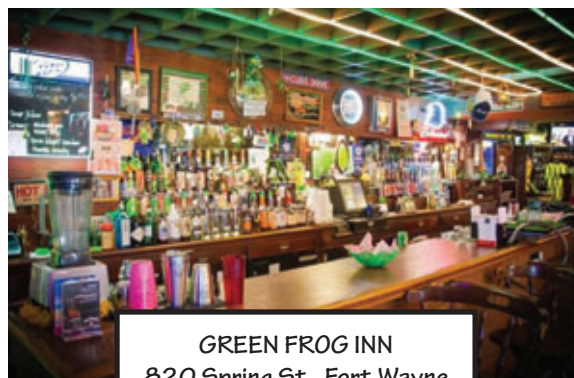
So now I've remedied my guilt and found a new routine stop. And I am really glad I did. The Frog is cozy, has a great staff and offers quality product. What else is there?

And Billings has plans for the Frog. Plans that include an expansion of the patio area that will mean great things for seasonal activities at the Frog.

"It has only been going on eight months since I took over," says Billings with a face-stretching grin, "and it feels like just yesterday that I was handed the keys to this place. It is a lot of work, but I am absolutely loving every minute of it."

Hop on, Matt, hop on. Cheers.

dlh219@aol.com



GREEN FROG INN

820 Spring St., Fort Wayne
 260-426-1088

Hours:

10 a.m.-12 a.m. Mon.-Thurs.

10 a.m.-3 a.m. Fri.

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At just \$20.00, your *whatzup* Dining Club Card will more than pay for itself with just one or two uses. And for even more savings, you can purchase additional cards for just \$15.00 apiece

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1. Present your Dining Club card to receive one complimentary entree with the purchase of one other entree at regular price. Complimentary entree will be of equal or lesser value, not to exceed limitations set by the restaurant. Complimentary meal value may be applied as a credit towards any two higher priced entrees. Unless specifically stated, offer does not include beverage, appetizers, desserts, other a la carte menu items or tax. Offer does not include take-out orders or room service.
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3. The *whatzup* Dining Club Card may not be combined with other coupons or offers.
4. Individual restrictions are noted in this ad and after each participating restaurant listed on the *whatzup* Dining Club card. Purchaser may review card restrictions prior to purchase.
5. Restaurants reserve the right to add 15% gratuity *before the discount*. Please check with your server.
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Please send ____ cards. Enclosed is \$20 for one card and \$15 for each additional card. Enclosed is my personal check/money order or charge my credit card. Click on the Dining Club link at www.whatzup.com to sign up online.

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Credit Card Number: _____ - _____ - _____

Name: _____

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coconutz
 CASUAL DINING & LOUNGE
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 Inside Crazy Pins • 260-490-2695

1964 The Tribute (\$25-\$18)	Aug. 15	Honeywell Center	Wabash
311 w/DJ Trichrome (\$49.50)	July 15	Hard Rock Rocksino	Northfield Park, OH
311 w/The Green (\$40)	July 11	Aragon Ballroom	Chicago
311 w/The Green (\$39.50)	July 14	LC Pavilion	Columbus, OH
5 Seconds of Summer (\$25-\$69.50)	Aug. 1-2	First Midwest Bank Amphitheatre	Tinley Park, IL
Aaron Lewis (\$36-\$45)	Apr. 26	MotorCity Casino	Detroit
Alabama Shakes (\$34.50)	June 2	Lawn at White River	Indianapolis
Alabama Shakes (\$34-\$45)	June 3	Masonic Temple	Detroit
Arlo Guthrie	May 1	Egyptian Room	Indianapolis
Arlo Guthrie	May 2-3	E.J. Thomas Hall	Akron, OH
Barenaked Ladies w/Violent Femmes, Colin Hay	June 6	Jacobs Pavilion	Cleveland
Ben Harper and the Innocent Criminals (\$35-\$51.10)	June 13	Lawn at White River	Indianapolis
Black Label Society (\$27.50-\$33)	Apr. 10	Piere's	Fort Wayne
Bob Dylan and His Band (\$39.50-\$94.50)	May 15	Fox Theatre	Detroit
Bob Dylan and His Band (\$42.50-\$105)	May 16	Ohio Theatre	Columbus
Bob Dylan and His Band (\$45-\$88.50)	May 17	Morris Performing Arts Center	South Bend
Brand New w/Manchester Orchestra (\$27.50-\$45)	July 2	Jacobs Pavilion	Cleveland
Brand New w/Basement (\$25-\$42)	July 30	Meadow Brook Music Festival	Rochester Hills, MI
Brian Wilson	July 5	Fox Theatre	Detroit
Brian Wilson w/Rodriguez	July 6	Ravinia Park	Highland Park, IL
Bryan Adams	July 23	DTE Energy	Detroit
Bryan Adams	July 24	Hard Rock Rocksino	Northfield Park, OH
Bryan Adams	July 25	First Merit Bank Pavilion	Chicago
Calexico	May 30	Lincoln Hall	Chicago
Calexico	May 31	Lincoln Hall	Chicago
Cash Box Kings (\$18-\$70)	May 2	C2G	Fort Wayne
Celtic Tenors (\$25-\$45)	May 16	Honeywell Center	Wabash
Charlie Daniels Band (\$32-\$100)	May 22	Honeywell Center	Wabash
Coco Montoya (\$15-\$30)	May 15	C2G	Fort Wayne
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 (sold out)	July 3-5	Soldier Field	Chicago
Devour the Day w/Like a Storm, Bridge to Grace (\$9.89-\$12)	May 21	Piere's	Fort Wayne
Earth, Wind & Fire (\$32)	May 26	Hard Rock Rocksino	Northfield Park, IL
Earth, Wind & Fire	May 28	Toledo Zoo Amphitheater	Toledo, OH
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
Fall Out Boy w/Wiz Khalifa, Hoodie Allen	June 16	Blossom Music Center	Cuyahoga Falls, OH
Fall Out Boy w/Wiz Khalifa, Hoodie Allen	June 30	Riverbend Music Center	Cincinnati
Fall Out Boy w/Wiz Khalifa, Hoodie Allen	July 1	Klipsch Music Center	Noblesville
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
Gordon Lightfoot (\$43-\$73)	May 27	Embassy Theatre	Fort Wayne
Guster w/Kishi Bashi (\$27)	Apr. 10	Riviera Theatre	Chicago
Guster w/Kishi Bashi (\$25)	Apr. 11	St. Andrews Hall	Detroit
Guster w/Kishi Bashi (\$25-\$35)	Apr. 14	House of Blues	Cleveland
Guster w/Kishi Bashi (\$25)	Apr. 15	Bogart's	Cincinnati
Guster w/Kishi Bashi (\$23)	Apr. 16	Newport Music Hall	Columbus, OH
Heart (\$29.50-\$95)	June 11	Murat Theatre	Indianapolis
Here Come the Mummies	Apr. 25	Lerner Theatre	Elkhart
Hollywood Undead (\$22.50-\$26.50)	May 15	Piere's	Fort Wayne
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
Indina Mendez	Aug. 16	Jay Pritzker Pavilion	Chicago
Indina Mendez	Aug. 18	Riverbend Music Center	Cincinnati
Indina Mendez	Aug. 19	Palace Theatre	Columbus, OH
Interpol	May 12	Egyptian Room	Indianapolis
Interpol	May 13	Fillmore	Detroit
Interpol	May 15	Bogart's	Cincinnati
Interpol 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
Jay Leno (\$39-\$99)	Apr. 16	Morris Performing Arts Center	South Bend
Joe Bonamassa (\$89-\$125)	Apr. 14	DeVos Performance Hall	Grand Rapids
Joe Bonamassa (\$82.50-\$128.50)	Apr. 16-17	Chicago Theatre	Chicago
Joe Bonamassa (\$79-\$134.50)	Apr. 18	Fox Theatre	Detroit
John Brannan (\$12-\$15)	Apr. 2	Honeywell Center	Wabash
John Fogerty (\$49.50-\$87.50)	July 1	Jacobs Pavilion	Cleveland
John Fogerty (\$29.50-\$99.75)	July 5	Murat Theatre	Indianapolis
John Fogerty (\$25-\$125)	July 8	First Merit Bank Pavilion	Chicago
John 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 John Mellencamp w/Carlene Carter	Aug. 4	Bankers Life Fieldhouse	Indianapolis
Kenny Rogers (\$50-\$90)	May 8	T. Furth Center	Angola
Kevin Hart (\$54.50-\$139.50)	May 16	Palace of Auburn Hills	Auburn Hills, MI
Kevin Hart (\$39.50-\$159.50)	June 19	Bankers Life Fieldhouse	Indianapolis
Kevin Hart (\$49.50-\$79.50)	June 20	U.S. Bank Arena	Cincinnati
Kevin Hart (\$39.50-\$125.50)	June 21	Quicken Loans Arena	Cleveland
Kid Rock w/Foreigner	July 26	First Midwest Bank Amphitheatre	Tinley Park, IL
Kid Rock w/Foreigner	July 30	Blossom Music Center	Cuyahoga Falls, OH

The Ravinia Festival is not a weekend type festival like we are used to seeing these days; it's the nation's longest-running outdoor music festival sporting a series of summer concerts. With at least one event, and sometimes two, scheduled every day from June 16 to September 12, there will be plenty to see at the Highland Park, Illinois venue. Of note for most of our readers is **Tedeschi Trucks Band** with **Sharon Jones & The Dap Kings** and **Doyle Bramhall** on June 21, **Doobie Brothers** June 30, **Brian Wilson** July 6, **Steve Miller Band** July 10, **Steely Dan** July 24-25, **Umphrey's McGee** August 14, **Bush** and **Three Doors Down** August 17, **Chicago** August 22-23 and **ZZ Top** August 27, but these are just a few of the events. It looks like I will be making a few trips toward Lake Michigan this summer to check out at least a few of these.

The Honeywell Center in Wabash has added a July 14 **Peter Frampton** show to a docket that already includes **Duke Tumatoe** May 21, **Charlie Daniels** May 22, **Whitesnake** July 8 and **1964 The Tribute** August 15. Tickets for all of these show are already on sale.

Metallica have been announced as a co-headliner of Lollapalooza in Chicago's Grant Park July 31-August 2. Some guy named **Paul McCartney** headlines Friday night's festivities, Metallica close out Saturday and **Florence + the Machine** wrap things up Sunday. Just about every band that has ever made an album will play at some time during what has become one of the premiere festivals in the world. Metallica last played Lollapalooza 20 years ago when it was a travelling festival.

Van Halen have announced a summer tour. The band has kept a low profile since the end of their 2012 reunion tour, but promoters have come calling with checkbooks in hand, and amazingly the band has found a way to get back on the road. Van Halen, still without bassist **Michael Anthony**, are scheduled for 40 or so shows with July 24 in Chicago, August 3 in Cleveland, August 31 in Cincinnati, September 2 in Indianapolis and September 4 in Detroit the closest shows to us. **Kenny Wayne Shepherd** opens all shows. Tickets go on sale April 4.

Creedence Clearwater Revival put out three albums in 1969. In a time where you are lucky to get one album every two years from artists, the fact that CCR put out three amazing albums in one year seems like something that will likely never happen again. **John Fogerty**, the former CCR frontman, is celebrating 1969 with a series of dates he is dubbing The 1969 Tour. You're going to hear "Proud Mary," "Born on the Bayou" and "Fortunate Son," along with a whole lot of other hits when you check out Fogerty July 1 in Cleveland, July 3 at Four Winds Casino near South Bend, July 4 in Columbus, Ohio, July 5 in Indianapolis and July 8 in Chicago.

christopherhupe@aol.com christopherhupe@aol.com

Kid Rock w/Foreigner	Aug. 1	Klipsch Music Center	Noblesville
Kid Rock w/Foreigner	Aug. 2	Riverbend Music Center	Cincinnati
Kim Simmonds & Savoy Brown (\$20-\$40)	Apr. 10	C2G	Fort Wayne
Lana Del Rey	May 28	Klipsch Music Center	Noblesville
Lana Del Rey	May 30	Midwest Bank Amphitheatre	Tinley Park, IL
Lewis Black	Apr. 24	State Theatre	Cleveland
Lewis Black	Apr. 25	DeVos Performance Hall	Grand Rapids
Luke Bryan w/Randy Houser, Dustin Lynch	July 18	Paul Brown Stadium	Cincinnati
Luke Bryan w/Randy Houser, Dustin Lynch	July 24-25	Klipsch Music Center	Noblesville
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
Matthew West w/Colton Dixon, Mr. Talkbox (\$17-\$37)	Apr. 26	First Assembly of God	Fort Wayne
Mersey Beatles (\$20-\$40)	May 1	C2G	Fort Wayne
Michael Mack w/Travis Howze (\$9.50)	Apr. 17-18	Snickerz	Fort Wayne
Michael Palasczak (\$12-\$15)	Apr. 23	Honeywell Center	Wabash
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
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
Mushroomhead (\$22.50)	May 1	The Odeon	Cleveland
Mushroomhead (\$20)	May 8	Oddbody's Music Room	Dayton, OH
Mushroomhead (\$20.50)	May 17	The Intersection	Grand Rapids
Mushroomhead w/Avatar, Righteous Vendetta (\$15-\$19)	May 16	Piere's	Fort Wayne
My Morning Jacket w/Floating Action (\$45)	June 3	State Theatre at Playhouse Square	Cleveland
My Morning Jacket w/Floating Action (\$35-\$45)	June 23	Palace Theater	Columbus, OH
My Morning Jacket w/Floating Action (\$35-\$45)	June 24	Palace Theater	Columbus, OH
Mötley Crüe w/Alice Cooper (\$20-\$149.50)	Aug. 8	Allstate Arena	Rosemont, IL
Mötley Crüe w/Alice Cooper (\$20-\$125)	Aug. 9	Palace at Auburn Hills	Auburn Hills, MI
Nathan McIntosh w/Chris Dubal (\$9.50)	Apr. 3-4	Snickerz	Fort Wayne
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
Nickelback w/Lifehouse (\$25-\$85)	July 10	First Midwest Bank Amphitheatre	Tinley Park, IL
Nickelback w/Lifehouse (\$24-\$89)	July 11	Klipsch Music Center	Noblesville
Nickelback w/Lifehouse (\$21-\$76)	Aug. 1	DTE Energy Music Center	Clarkston, MI
Nickelback w/Lifehouse (\$31-\$101)	Aug. 4	Blossom Music Center	Cuyahoga Falls, OH

One Direction	July 31	Lucas Oil Stadium	Indianapolis
One Direction	Aug. 18	Ohio Stadium	Columbus, OH
Peter Frampton (\$29-\$100)	July 14	Honeywell Center	Wabash
Phish (\$45-\$65)	Aug. 7	Blossom Music Center	Cuyahoga Falls, OH
Renee Gonzales & Chris Rutkowski (\$20)	Apr. 10-11	LaSalle Bed & Breakfast	Fort Wayne
Rob Thomas (\$39.50-\$75)	June 13	Akron Civic Center	Akron, OH
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
Sam Smith (\$36.50-\$76.50)	July 27	Wolstein Center	Cleveland
Sam Smith (\$39.50-\$84)	July 29	Schottenstein Center	Columbus, OH
Sandi Patty w/Lamelle Harris, Wayne Watson (\$16-\$40)	May 8	First Assembly of God	Fort Wayne
The Scott Chamber Players (\$55 (includes dinner))	Apr. 28	Honeywell Center	Wabash
Seether w/Screaming for Silence (\$29.50)	Apr. 29	LC Pavilion	Columbus, OH
Seether w/Tremonti, Red Sun Rising (\$29.50)	Apr. 30	Bogart's	Cincinnati
Seether w/Tremonti, Red Sun Rising (\$35-\$42.50)	May 12	House of Blues	Cleveland
Seether w/Tremonti, Red Sun Rising (\$29.50)	May 13	Egyptian Room	Indianapolis
Sha Na Na (\$25-\$45)	Apr. 25	Honeywell Center	Wabash
Shania Twain w/Gavin DeGraw, Wes Mack (\$46-\$136)	July 11	Van Andel Arena	Grand Rapids
Shania Twain w/Gavin DeGraw, Wes Mack (\$44-\$134)	July 13	Bankers Life Fieldhouse	Indianapolis
Shania Twain w/Gavin DeGraw, Wes Mack (\$46-\$136)	July 25	Palace of Auburn Hills	Auburn Hills, MI
Shania Twain w/Gavin DeGraw, Wes Mack (\$49.50-\$150)	July 29	Allstate Arena	Rosemont, IL
Steely Dan w/Elvis Costello and the Imposters (\$35.50-\$121)	July 27	DTE Energy	Clarkston, MI
Steely Dan w/Elvis Costello and the Imposters (\$42-\$99.50)	July 28	Blossom Music Center	Cuyahoga Falls, OH
Step Crew (\$20-\$30)	Apr. 14	Niswonger	Van Wert, Ohio
Steve Martin w/Martin Short, Steep Canyon Rangers (\$49-\$149)	Apr. 24	Fox Theatre	Detroit
Tech N9ne w/Chris Webby, Krizz Kaliko, Murs, King 810, Zuse (\$30-\$35)	May 14	Piere's	Fort Wayne
Tedeschi Trucks Band (\$39.50-\$75)	May 13	Kalamazoo State Theatre	Kalamazoo
Tedeschi Trucks Band	June 21	Ravinia Festival	Highland Park, IL
Tedeschi Trucks Band w/Sharon Jones & the Dap-Kings, Doyle Bramhall II (\$30-\$99.50)	June 23	Meadow Brook Music Festival	Rochester Hills, MI
Tedeschi Trucks Band w/Sharon Jones & the Dap-Kings, Doyle Bramhall II (\$44.50-\$74.50)	June 26	Riverbend Music Center	Cincinnati
Temptations (\$25-\$50)	Apr. 25	Niswonger	Van Wert, Ohio
Texas Tenors	May 17	Lerner Theatre	Elkhart
Third Eye Blind w/Dashboard Confessional (\$39-\$99.50)	May 29	Jacobs Pavilion	Cleveland
Tim Timmons (\$18-\$40)	Apr. 16	University of St. Francis P.A.C.	Fort Wayne
Train W/The Fray, Matt Nathanson (\$28-\$67.50)	July 1	DTE Energy Clarkston, MI	
Train W/The Fray, Matt Nathanson (\$27.95-\$71)	July 2	Riverbend Music Center	Cincinnati
Train W/The Fray, Matt Nathanson (\$32.40-\$99.50)	July 3	First Midwest Bank Amphitheatre	Tinley Park, IL
Van Halen w/Kenny Wayne Shepherd (\$27.50-\$179)	July 24	First Midwest Bank Amphitheatre	Tinley Park, IL
Van Halen w/Kenny Wayne Shepherd (\$43-\$183)	Aug. 3	Blossom Music Center	Cuyahoga Falls, OH
Volbeat	May 18	Dow Event Center	Saginaw, MI
Volbeat	May 19	Ford Center	Evansville
Volbeat	May 20	Aragon Ballroom	Chicago
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
Whitesnake (\$45-\$100)	July 8	Honeywell Center	Wabash
The Who (\$49.50-\$154.50)	May 13	Allstate Arena	Rosemont, IL
The Who (\$39.50-\$139.50)	May 15	Nationwide Arena	Columbus, OH
Zac Brown Band (\$25-\$66)	May 22	Riverbend Music Center	Cincinnati
Zac Brown Band (\$36.50-\$66.50)	May 23	Blossom Music Center	Cuyahoga Falls, OH
Zappa Plays Zappa	Apr. 4	Newport Music Hall	Columbus, OH
Zappa Plays Zappa	Apr. 21	Concord Music Hall	Chicago

Road Tripz

Bulldogs	Tim Harrington Band
April 11..... Moose Lodge 249, Peru	July 3..... Meet Me on the Island, South Bend
June 12..... Hartford City Street Fair, Hartford City	Fort Wayne Area Performers: To get your gigs on
June 13..... Bethel Point Rehab, Muncie	this list, give us a call at 691-3188, fax your info to
June 14..... Callaway Park, Elwood, IN	691-3191, e-mail info.whatzup@gmail.com or mail
July 25..... Hickory Acres Campground, Edgerton, OH	to whatzup, 2305 E. Esterline Rd., Columbia City,
Aug. 1..... State Line Festival, Union City, IN	IN 46725.
Aug. 14..... Elkhart Co. Fairgrounds, Elkhart	
Aug. 15..... End of Summer Days, Geneva, IN	
Dan Smyth	
April 18..... Stone Ridge Winery, Bryan, OH	
April 30..... Father John's, Bryan, OH	
Gunslinger	
April 17..... Rulli's Bella Luna, Middlebury	
May 9..... The Landmark, New Paris	
May 10..... The Hideaway, Gas City	
June 5..... Rulli's Bella Luna, Middlebury	
June 27..... The Hideaway, Gas City	
July 18..... Jay's Bar & Grill, Niles, MI	
Hubie Ashcraft and the Drive	
April 3..... Five Star Dive Bar, Elkhart	
April 11..... Toby Keith's, Cincinnati	
April 18..... Rulli's Bella Luna, Middlebury	
Joe Justice	
April 18..... Leisure Time Winery, Napoleon, OH	
Kill the Rabbit	
April 4..... Eagles Post 1291, Celina, OH	
April 8..... Turtle Creek Tavern, Columbus, OH	
April 10..... Ohio Theatre, Lima	



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Overcoming 'Alien-ation'

In the new animated film *Home* the odd aliens known as the Boov are in need of a new home. Unluckily for us simple humans, they choose Earth. It is spring break time, and the kids need fun and laughs, so there is very little that is even mildly scary in this very gentle comedy.

The Boov have multiple legs and long ears that curl. *Home* tells its story from the point of view of a young, naïve Boov named Oh. He is called Oh because he's kind of annoying and makes a lot of mistakes, so people who see him coming shout, "Oh" – as in the first part of "Oh, no!" – and run the other direction.

The Boov are a strange species. They don't have families, so poor Oh has no one to school him in the social graces. The Boov have spectacular technology, but the Boov pride themselves on running away from troubles and hiding from things they fear.

Oh is voiced by Jim Parsons, and Oh resembles what Parsons' character on *The Big Bang Theory* must have been like as a boy, except he is much friendlier. He asks a lot of annoying questions and has a clueless quality. He doesn't really understand what is going on in any situation. He doesn't fit in with the other Boov. Even when the action gets a little thin in *Home*, Parsons' off-beat charm and genuine surprise at what is happening to him keeps things bouncing along.

The Boov invade earth, led by their not so courageous ruler Captain Smek (Steve Martin). They move all the humans to Australia and set about adjusting



Flix

CATHERINE LEE

Earth to their tastes. They start removing all the things we humans use that they don't find necessary. They have a system that sucks up the items viewed as unimportant, things like bicycles, trash cans and toilets, and suspend them in giant blobs floating in the sky.

Oh is a happy-go-lucky guy and wants to start off in his new home by having a party. His fellow Boov are not so fun-loving. He's told by a friend that "parties are useless and take up valuable Boov time."

Oh makes a terrible mistake and sends his e-vite for the party to the entire universe. ("Why is the send all button so close the send button?" I feel his pain.) The Boov came to Earth because they are on the run from the Gorg, a planet-destroying species, and when the party invitation hits Gorg world, they will be on their way to destroy Earth.

So Oh is now a wanted Boov, and he goes on the run. Also hiding out is Gratuity Tucci ("Tip" to her friends), a human girl who avoided capture, and her very chubby, very cute cat, Pig. Tip is voiced by Rihanna, and her voice has a great texture that makes

Continued on page 17

The Best and Rest of Baumbach

This past weekend saw the limited – very limited – opening of Noah Baumbach's new film, *While We're Young*. The film is set in New York City and stars Ben Stiller and Naomi Watts as a hip middle-aged couple whose lives change when they befriend a hip, 20-something couple (Adam Driver and Amanda Seyfried). It's Noah's midlife crisis film, essentially. Or, that is, his latest midlife crisis film (see: *Greenberg*, *Margot at the Wedding*, *The Squid and the Whale*). I've not yet seen the movie, but as a huge Baumbauch fan, I am excited about this flick's existence. Consequently, I'm taking a week off from my usual box office report schtick to offer a breakdown of Baumbach's career for you fine readers. He is only our generation's Woody Allen, after all. Or something. Here we go.

Kicking and Screaming (1995): Baumbach's first film is considered by many to be a classic 90s indie comedy. I'm not sure that I agree, but it is a great introduction to his humor and world view, and it's the move that got him started and eventually led to many of the connections that have kept his career alive. It's a story about young people trying to figure out what to do with themselves after finishing college, a theme he revisited with 2013's *Frances Ha*. The filmmaking is not the greatest, but the writing is/was promising.

Mr. Jealousy (1997) and *Highball* (1997): Some folks saw the promise in *Kicking* and thus doors were opened for Baumbach. His second proper film, *Mr. Jealousy*, was supposed to be a breakout hit, but that never quite happened. The film flopped gloriously and Baumbach took it hard, essentially giving up on directing for many years after. It's a smart, high-concept script that is perfectly worthy of the cult following it's earned over the last few years. It's Baumbach trying to make a hit film without totally abandoning his voice, and I think it mostly works, even if it at times feels as if Baumbach is wearing creative restraints. While



Screen Time

GREG W. LOCKE

making *Mr. Jealousy*, Baumbach also made *Highball*, supposedly using the resources he had from *Mr. Jealousy*, a movie many consider to be the first ever mumblecore film. It's essentially Baumbach and his friends shooting simple, conversation-based scenes in a single location. There's almost no regard given to filmmaking; rather, the focus is entirely on performances and the writing. The idea was simply to make something with friends. It's far from a great film, but it has a place in film history due to how it was made.

The Squid and the Whale (2005): After the disappointment of *Jealousy* and *Highball*, Baumbach supposedly stopped trying to direct films. He eventually befriended Wes Anderson and worked with him on the script for *The Life Aquatic with Steve Zissou*. Along the way he also wrote the script for what would become *The Squid and the Whale*, which he had hoped Anderson would direct. Anderson talked Baumbauch into directing the film himself and produced it for him. The result is, for my money, one of the finest modern indie films (and maybe my favorite modern script not written by Charlie Kaufman). The film, based on the divorce of Baumbach's Brooklyn-based writer parents, helped the writer/director restart his career. And it should've won a Best Original Screenplay Oscar.

Margot at the Wedding (2007): People don't like this movie. And by "people," I mean basically everyone I've ever met. I, however, adore it. None of the characters are likable, and the filmmaking is about as

Continued on page 19

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

This Week

COMMUNITY EASTER CARNIVAL — Food, games, face painting, egg hunts, crafts and more, **10:30 a.m.-2:30 p.m. Saturday, April 4**, Level 13 Church, Fort Wayne, free, 255-4673

EASTER FEST — Petting zoo, photos with the Easter Bunny, games and prizes and Instagram #Eggstagram contest, **12-4 p.m. Saturday, April 4**, Jefferson Pointe, Fort Wayne, free, 459-1160

THE HALO EFFECT: DIVIDENDS & DESSERTS MIXER — Upscale networking event focused on spotlighting professionals in various industries, wealth strategies and highlighting entrepreneurs making an impact in our community, **7 p.m. Friday, April 3**, DeBrand Fine Chocolates, Fort Wayne, \$20-\$25, advance tickets required, 969-8333

Lectures, Discussions, Authors, Readings & Films

PAY 2 PLAY — Screening of a film about the corrupting influence of money in politics, **6 p.m. Tuesday, April 7**, Main Branch, Allen County Public Library, Fort Wayne, free, 417-6177

TRADITION PHILOSOPHICALLY UNDERSTOOD — Presented by departments of Philosophy and Theology and School of Liberal Arts and Sciences, **2 p.m. Wednesday, April 8**, North Campus Auditorium, University of St. Francis, Fort Wayne, free, 399-8050

WILLIAM WELLS AND THE STRUGGLE FOR THE OLD NORTHWEST — Biographical lecture on Indiana's most prominent frontiersman, part of the George R. Mather Series, **2 p.m. Sunday, April 12**, History Center, Fort Wayne, free, 426-2882

THERESA CAPUTO — Interactive readings and personal stories from Long Island celebrity medium, **7:30 p.m. Wednesday, April 15**, Allen County War Memorial Coliseum, Fort Wayne, \$39.75, 483-1111

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**, Wondertots 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

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

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

Kid Stuff

COMMUNITY EASTER EGG HUNT — for children ages 0-12 years old, children under 4 will be given eggs and can meet the Easter Bunny, **10:15 a.m. Saturday, April 4**, Memorial Park, Huntington, free, 358-2323

EASTER EGG HUNT — Peter Cotton Tail, Easter egg hunt, children's activities and snacks **1:30-3:30 p.m. Saturday, April 4**, Byron Health Center, Fort Wayne, free, 637-3166 ext.271

LUNCH WITH AN IPFW SCIENTIST — "LEGO® Robotics" with Jacob Millsap, **11 a.m.-12:30 p.m. Saturday, April 11**, Science Central, Fort Wayne, \$2-\$10, ages 8 and up, 424-2400

Spectator Sports

BASEBALL

TINCAPS — Upcoming home games at Parkview Field, Fort Wayne

MONDAY, APRIL 13 vs. Lansing, 7:05 p.m.

TUESDAY, APRIL 14 vs. Lansing, 11:05 a.m.

WEDNESDAY, APRIL 15 vs. South Bend, 7:05 p.m.

THURSDAY, APRIL 16 vs. South Bend, 7:05 p.m.

FRIDAY, APRIL 17 vs. South Bend, 7:05 p.m.

BASKETBALL

MAD ANTS — Upcoming home games at Allen County War Memorial Coliseum, Fort Wayne

SATURDAY, APRIL 4 vs. Sioux Falls, 7:30 p.m.

HOCKEY

KOMETES — Upcoming home games at Allen County War Memorial Coliseum, Fort Wayne

FRIDAY, APRIL 3 vs. Elmira, 8 p.m.

WEDNESDAY, APRIL 8 vs. Cincinnati, 7:30 p.m.

SATURDAY, APRIL 11 vs. Cincinnati, 7:30 p.m.

ROLLER DERBY

FORT WAYNE DERBY BRATS — Upcoming home games

SUNDAY, APRIL 19 vs. Lansing, 5 p.m., Canlan Ice Sports

FORT WAYNE DERBY GIRLS — Upcoming home games

SATURDAY, APRIL 18 vs. Grand Raggy Rollergrils, 6 p.m., Memorial Coliseum

Sports and Recreation

FORMULA FOR LIFE 5K — 5K (runners, walkers and families welcome), silent auction and live music to raise money towards construction of an orphanage in Haiti; lunch provided for all participants, **1 p.m. Sunday, April 12**, University of Saint Francis, Fort Wayne, \$15, 433-7689

Dance

MONTHLY DANCE — Open dancing, **8-11 p.m. Saturday, April 11**, Walb Memorial Ballroom, IPFW, Fort Wayne, \$5-\$10, 433-8485

Tours & Trips

ARTVENTURE CHICAGO — Bus trip to Chicago art galleries, museums and shops, **7:45 a.m.- 9 p.m. Saturday, April 11**, departure from Meijer, Lima Road, Fort Wayne, \$40-\$45, 744-1867

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

April

EMPOWER HER WORLD: A CELEBRATION OF FASHION AND CULTURE — Creative Women of the World fundraising event featuring a fashion show including special occasion wear, local design competition finalists and the introduction of a new spring line; auction, hors d'oeuvres and more, **6 p.m. Wednesday, April 15**, Arts Lab, Fort Wayne, \$50, 267-9048

FOCUS ON HEALTH EVENT — Free health screenings, educational exhibits and low cost health supplies, **8 a.m.-12 p.m. Friday, April 17**, North Campus gymnasium, University of St. Francis, Fort Wayne, free, 373-7954

IRISH HOOLEY FOR AUTISM — Irish Music, dance, food and drinks to benefit Fort 4 Autism, **7-11:30 p.m. Friday, April 17**, Philmore on Broadway, Fort Wayne, \$20-\$30, 615-0530

Tip sound like an old soul. Rihanna also adds several happily bouncy tunes to the soundtrack.

Tip wants nothing to do with Oh. The Boov separated her from her mom. She says, "My mom," and Oh starts calling her "my mom" too. But once Oh fixes her car and transforms it into a flying machine, Oh and Tip are on their way to find "my mom."

The education of Oh happens on this road trip in the sky. The pair bond, and Oh learns a lot about humans. And cats (Pig is a scene stealer). The Boov have been told that humans are very simple beings and that the Boov presence is helping them.

Oh starts to question this as he finds out about friendship and families and pets and music and art. Boov can change color. Oh turns green when he lies. He mangles sentences by arranging his words as he chooses. When Tip says, "Okay, pee break!" Oh responds, "Ooooh, I too has to pee break." There isn't too much bathroom humor, but we do learn that the Boov have a No. 1 and a No. 2 in addition to a No. 3 that only happens once a year.

Oh also learns about not being afraid of everything because Tip is not giving up on finding "my mom." Oh keeps noting what a low probability of success is involved in many of their adventures, but Tip perseveres. Tip never gives up hope.

Being separated from mom is a little scary, but Tip is so capable that I don't think even small kids will be scared for long. The audience in my theater was filled with lots of little kids, and they were having a great time.

There are positive, very gentle lessons that are sweetly sentimental. Tip's story is that she and her mom moved from the Bahamas to New York. Tip did not fit in at middle school (but she got an A in Geometry) and she was only beginning to be comfortable in her new home when the Boov arrived and wrecked everything.

The kind view of her story is one of inclusiveness. The more paranoid view would be that *Home* is a pro-immigration film, especially at the very end. The whole universe is coming to Oh's party.

Oh and the Boov are short dumpy little beings. Pig is super chubby. The body image of the humans, especially the ladies is generous. Tip and "my mom" (a hardly used Jennifer Lopez) have large heads, but they are not super skinny. The dreaded and very violent Gorg turn out to be a very different kind of being.

Home is based on Adam Rex's popular book, *The True Meaning of Smekday*. The animation is bright and clean. Director Tim Johnson (*Antz*) has filled *Home* with inventive images.

Oh's eventual bravery and questioning of Captain Smek convince the Boov they should change their ways. *Home* ends with a big dance party where humans and Boov are chanting Oh's signature line, "Oh, no! My hands are in the air like I just do not care!"

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Now Playing

33 VARIATIONS — Imaginative play following a modern day musicologist diagnosed with ALS as she races to finish her work on Beethoven, presented by Fort Wayne Civic Theatre, **8 p.m. Friday-Saturday, April 3-4**, Arts United Center, Fort Wayne, \$17-\$26 (includes ArtsTix fees), 424-5220

Aside

AUDITIONS

FAIRY TALE FEST (MAY 14-17) — Casting for Fort Wayne Youththeatre's 2nd annual Fairy Tale Fest, **4 p.m. Tuesday-Wednesday, April 7-8**, Fort Wayne Youththeatre, Fort Wayne, 422-6900

Upcoming Productions

APRIL

THE BERENSTAIN BEARS LIVE: FAMILY MATTERS THE MUSICAL — Off-Broadway children's musical touching upon family matters, **3 p.m. Sunday, April 12**, Niswonger Performing Arts Center, Van Wert, \$10-\$25, 419-238-6722

CHOREOGRAPHER'S LAB: BODIES OF WATER — Dances based on and inspired by bodies of water and waterways primarily in the Fort Wayne area, **7 p.m. Friday, April 17**, Fort Wayne Dance Collective, \$8-\$10, 424-6574

JERSEY BOYS — Jukebox musical highlighting the formation, success and eventual break up of The Four Seasons, a Broadway production, **7:30 p.m. Wednesday-Friday, April 15-17; 2 and 7:30 p.m. Saturday-Sunday, April 18-19**, Embassy Theatre, Fort Wayne, \$30-\$90 thru Ticketmaster and Embassy box office, 424-5665

THE CHURCH BASEMENT LADIES: THE LAST POTLUCK SUPPER — The ladies dish up music and comedy preparing for the church's centennial celebration, **2 and 7:30 p.m. Sunday, April 19**, Niswonger Performing Arts Center, Van Wert, \$25-\$40, 419-238-6722

WILD KRATTS LIVE! — Award winning PBS Kids show featuring the Kratt Brothers and a large screen, multi-media show, **6:30 p.m. Thursday, April 23** Embassy Theatre, Fort Wayne, \$22-\$72 thru Ticketmaster and Embassy box office, 424-5665

NUNSENSE — Musical comedy spoof about the misadventures of five nuns trying to manage a talent show, **7:30 p.m. Thursday-Saturday, April 23-25; 2:30 p.m. Sunday, April 26; 7:30 p.m. Friday-Saturday, May 1-2; 2:30 p.m. Sunday, May 3; 7:30 p.m. Friday-Saturday, May 8-9 and 2:30 p.m. Sunday, May 10**, First Presbyterian Theater, Fort Wayne, \$10-\$20, 422-6329

AROUND THE WORLD IN 80 DAYS — Mark Brown's adaptation of Jules Verne's slapstick comedy/adventure following Phileas Fogg's international race against time to fulfill a wager and save his fortune, presented by all for One productions, **7:30 p.m. Friday-Saturday, April 24-25; 2:30 p.m. Sunday, April 26; 7:30 p.m. Friday-Saturday May 1-2 and 2:30 p.m. Sunday, May 3**, ArtsLab, Auer Center, Fort Wayne, \$10-\$18, 615-1658

BYE, BYE BIRDIE — Musical story of a rock n roll singer about to be inducted into the army; **7:30 p.m. Friday-Sunday, April 24-26**, Bishop Luers gymnasium, Fort Wayne, \$10, 456-1261 ext. 3162

IN THE MOOD — 1940s musical revue, **3 and 7:30 p.m. Friday, April 24**, Embassy Theatre, Fort Wayne, \$26-\$46 thru Ticketmaster and Embassy box office, 424-5665

Current Exhibits

ALEXANDER SOLOMON: TEMPORARY TRAGEDY — Landscape photography with the implication of tragedy ahead, **Tuesday-Sunday thru May 17**, Fort Wayne Museum of Art, \$5-\$7 (members, free), 422-6467

ALEXANDRA HALL — Whimsical paintings and limited edition prints, **Tuesday-Sunday thru May 1**, The Gallery at Prana Yoga, Fort Wayne, 627-9642

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

CONTEMPORARY AMERICAN FAMILY — Two and three dimensional mixed media pieces from fifteen area artists, **Tuesday-Sunday thru April 15**, Mirro Family Foundation and Sauerteig Family Galleries, Artlink Contemporary Art Gallery, Fort Wayne, 424-7195

DIVERSIFIED PORTFOLIO — Pieces by Artworks' Blue Chip Artists Penny French-Deal, Karen Moriarty, Nazar Haran, Vicki Junk-Wright, David Buenrostro, Randall Scott Harden, Terry Pulley and Chas Davis, **Tuesday-Sunday thru May 10**, Artworks Galleria of Fine Art, Fort Wayne, 387-6943

EMERGING SPRING — Mixed media pieces from Jody Hemphill Smith, Katy McMurray, Michael Poorman, Mike Kelly, Joey Frisillo, Diane Lyon, Doug Runyan, Susan Suraci, Terri Buchholz, Andrea Bojrab, Bill Inman, Terry Armstrong, Mark Daly, Dan Woodsman, Donna Shortt, Lori Putnam, Mark Burkett, CW Mundy, Rick Wilson, Fred Doloresco, Forrest Formsa, B. Eric Rhoads, Robert Eberle, Pamela C. Newell and Shelby Keefe, **Tuesday-Saturday and by appointment thru May 9**, Castle Gallery Fine Art, Fort Wayne, 426-6568

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

FAME'S FUSION OF CONCERT COLORS — FAME artwork from Northern Indiana elementary school children, **Tuesday-Sunday thru April 15** (reception 2 p.m. Saturday, April 11), Freistoffer Gallery, Artlink Contemporary Art Gallery, Fort Wayne, 424-7195

FINDING ME: AN INTROSPECTIVE RETROSPECTIVE — 35-year retrospective of the art work of Santa Jensen, **Tuesday-Sunday thru May 10**, Artworks Galleria of Fine Art, Fort Wayne, 387-6943

JAY BASTIAN — Impressionist paintings, **Tuesday-Sunday thru April 30**, Foellinger-Freimann Botanical Conservatory, Fort Wayne, \$3-\$5 (2 and under, free), 427-6440

JOHN BAUMAN — Functional and decorative stoneware pottery, **Monday-Saturday, April 30**, Orchard Gallery of Fine Art, Fort Wayne, 436-0927

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

STEVEN SORMAN: ONLY WHEN — Paintings and prints, **Tuesday-Sunday thru June 14**, Fort Wayne Museum of Art, \$5-\$7 (members, free), 422-6467

TRAVELS IN PLASTIC — Photographs by Cara Wade taken using Holga and Sprocket Rocket "toy" cameras, **Tuesday-Sunday thru April 15**, Freistoffer Gallery, Artlink Contemporary Art Gallery, Fort Wayne, 424-7195

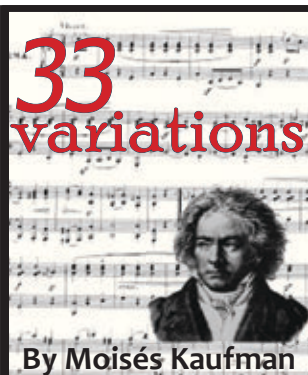
UNIVERSITY OF SAINT FRANCIS FACULTY — Mixed media pieces from USF faculty members, **Tuesday-Saturday thru April 18**, Crestwoods Frame Shop & Gallery, Roanoke, 672-2080

Upcoming Exhibits

APRIL

SOCAL STUDENT EXHIBITION — Works by students currently enrolled at the School of Creative Arts, **daily April 11-29** (opening reception, **6-9 p.m. Saturday, April 11**), John P. Weatherhead Gallery, Rolland Arts Center, University of Saint Francis, Fort Wayne, 399-7999

NATIONAL PRINT EXHIBITION — 60 hand pulled prints by fifty-two artists from 17 states, **Tuesday-Sunday, April 24-May 27** (opening reception, **6-9 p.m. Friday, April 24**), Artlink Contemporary Art Gallery, Fort Wayne, 424-7195



33 variations

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Cynthia Smyth-Wartzok Honored

On Sunday, March 8, Pulse Opera House director Cynthia Smyth-Wartzok was presented with the first annual Ross Roland Theatre Person of the Year award at the Indiana Community Theatre Association (ICTA) Festival in South Bend. The statewide award honored Smyth-Wartzok for her efforts in restoring and sustaining the historic opera house located in downtown Warren. She was president of the Indiana Community Theatre League (as it was then called) from 2005 to 2009 and worked directly with the late Mr. Rowland. The ICTA presents an annual festival of productions from the area for adjudication and awards. During her tenure as president, two ICTL productions went on to compete regionally and one group advanced to national competition.

In 1986 Smyth-Wartzok founded the Warren Theatre Guild Inc. and restored back into operation the 130-year-old Pulse Opera House. Since then she has directed all productions at the theatre and managed day-to-day operations, fundraising, costume design and construction and public relations. In 2004, she began inviting schools to bring students to the Pulse to see productions during the school day. This program has reached over 8,800 kids in the tri-county area.

In his nomination letter, Pulse regular Ralph Tuttle wrote, "Cynthia's dedication and passion for live theatre and the arts has been the driving force keeping theatre alive, keeping youth and adults excited about the arts and keeping the audiences coming to see shows at the Pulse. I believe Ross would be proud to have Cynthia as a recipient of this award named for him."

FPT Cooks Up a Fundraiser

First Presbyterian Theater is holding their annual fundraiser dinner on April 25. A few seats are left for "An Evening in Paris," featuring a Parisian dinner held at the home of Tom and Allison Corron. The menu includes salade bistro (mixed greens with dried cherries, pecans and feta, served with black cherry vinaigrette), boeuf bourguignon (bacon and slow-roasted beef served with vegetables in a deep red wine and beef stock over garlic toasted pain francais) and mousse au chocolat (traditional chocolate mousse served with cream).

The cost is \$50 per person. Space can be reserved by calling First Presbyterian Church office at 260-426-7421.

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As a whole the album seems to stay pretty much in the middle of the road, both in tempo and mood. It's not a party record, but it's not for sitting around the apartment moping either (well most of it, anyway.) Songs like "Flood Song" and "Armadillo" feel more like laid-back strummers, a mix of Elliot Smith conversational honesty and even some of the XX confessional heartbreak. Then you step into a song like "Tidal" that brings to mind early Sunny Day Real Estate and a less bombastic, more introspective Foo Fighters. "Lincoln Avenue" is a big, rolling ballad about longing for something had and something lost. "Love is gone but it won't go away / A final picture: you looked afraid," Bates sings over melancholy, wide-eyed music. "This City" is carried by snare rolls, electric piano, gentle strums, and Bates' vocals. It seems both to be reasoning for leaving somewhere or someone and damning those very reasons.

Ordinary Van have made a lovely debut. It's tight production and simple, yet precise songwriting begs for repeated listening. It's heart-on-sleeve, raw, emotional indie rock made all the more emotional knowing this could be all we get from Ordinary Van.

Head over to www.ordinaryvan.net and snag a copy of this great record. (John Hubner)

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

Misanthropic Musings

The Unspeakable: And Other Subjects of Discussion by Meghan Daum, Farrar, Straus and Giroux, 2015

I first became aware of Meghan Daum when I encountered the extremely negative reaction of some readers to her essay "Difference Maker." That essay is included in this collection, and it's one of two pieces in the book that will probably make a significant proportion of the book's readers dislike the author very much. That's just fine with Daum, who predicts in her introduction that "this is the kind of book that winds up being loved and hated in equal measure" and that she will be "thrilled" if her prediction turns out to be true. It may very well do so, but whether her courting of controversy translates into a collection of worthwhile essays is a question for another debate entirely.

The book's first essay, "Matricide," the one that Daum says inspired the whole collection, gets right to the unspeakable topics that the author wants to broach. In it, she writes about her mother's death from gall bladder cancer, the diagnosis of which came just a week after the death of Daum's mother's mother. The tragic description of a loved one succumbing to a terminal illness would, in the hands of most writers, be an occasion for loving, grief-stained reflection, but Daum makes it clear that she'll have none of such sentimentality. She writes of her troubled relationship with her mother, whom she portrays as a narcissistic phony, and she writes even less charitably about her grandmother, whom she describes as a petty, mean-spirited woman who was never kind to her own daughter. Daum also has nothing nice to say about her distant father or her barely-there brother. As her mother dies, Daum explains that she feels little grief or sadness or pity; if anything, she feels annoyed and put upon, and she's ambivalent about her own lack of compassion.

This is the kind of essay that a positive reviewer would call "brave" because Daum is unafraid to lay her unpalatable thoughts and feelings out on the table for us all to see, and there is undeniably a certain kind of bravery in that. But when Daum says that she'll be thrilled if some of us hate her for her unattractive thoughts, it's difficult to find anything admirable in her bravery.

In "Difference Maker," Daum writes about her experience working as an advocate for disadvantaged children. She explains that she's never liked



On Books

EVAN GILLESPIE

children and never wanted to have any of her own, so she thought she could make herself feel like a good person by helping out some other people's children. The experience was not positive for her, though. She discovered that she didn't like other people's children either, and she quickly grew frustrated with what she saw as the kids' attempts to take advantage of her. She doesn't seem as quick to notice that her involvement with the kids was, in the first place, her taking advantage of them to try to make herself feel better.

These two essays were no doubt the most challenging in the collection for Daum to write, and they put her in the most vulnerable position. Most of the other essays are relatively lightweight and noncontroversial. One, a fan's paean to Joni Mitchell, is just as cloying and boring as every other fan's paean to an object of idolization.

Another is an elaboration on Daum's love of dogs, about which she is much more sentimental than she is about any humans. Yet another is about a time when she dabbled in lesbianism without actually being a lesbian – that is, she dressed like a lesbian and flirted with lesbians without actually being sexually attracted to women. Yet another is a proud disavowal of hipsterdom via a treatise on her hatred of cooking.

The problem with Daum's essays, particularly the unflattering ones, is a problem of universality. The power of an essay in which an author admits to unflattering thoughts comes when we recognize ourselves in the confession; the author's courageous self-revelation allows us to admit that we think and feel the same way but have been afraid to admit it. Some readers, maybe those who want their lack of compassion validated and their guilt assuaged, will find a reflective surface in these essays. Others – perhaps those who somehow have risen above the baggage of the past while helping a dying loved one, or those who've had children – will find it harder to see themselves in Daum's mirror. And if we can't see ourselves, probably all we'll see is an unpleasant person with whom we don't want to spend very much time.

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SCREEN TIME - From Page 16

slight as it comes. It just *feels* like an American art house classic to me, the kind of film where we get to see a storyteller becoming a filmmaker, finally mastering the tools of his medium. Is the story big and grand and profound? No. But Baumbach doesn't do big. He's subtle. Wonderfully subtle.

Greenberg (2010) - My second favorite Baumbach flick (*Squid* is untouchable in my book) caught me by surprise. At first, *Greenberg* didn't seem like much to me. It was Baumbach taking his New York voice to L.A. for another story about getting older. Turns out Ben Stiller is the perfect voice for Baumbach's writing. It's film that is oddly poignant and funnier with each viewing. A slow-burn classic in my book.

Frances Ha (2013): Like all of Baumbach's movies, *Frances* gets better with each viewing. I get the impression that – due to timing, the way he made it and the way the film was accepted – *Frances Ha* may

end up going down as his classic. I don't agree, but it is certainly a fine film that sees an established director rediscovering his bravery and making an unusual film that could have very easily hurt his career. Instead the movie helped further Baumbach's legacy as one of his era's most interesting filmmakers.

And now we have *While We're Young*. To me it looks like a hit indie flick. The trailer is perhaps Baumbach's strongest to date, and the production style appears to be both commercially strong and creatively satisfying. The film has a very hip cast with a wide appeal, and the idea for the film is certainly something that I think will find its people. Don't be surprised if 2015 is the year that Baumbach is finally regarded as a living legend. Because he in fact is just that. My prediction: Noah Baumbach finally achieves what he was going for with *Mr. Jealousy*.

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