



THE WEEKLINGS

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Jem (MD7104A)



It's not a terribly original idea: take a bunch of John Lennon/Paul McCartney originals (and one from George Harrison) that the Beatles

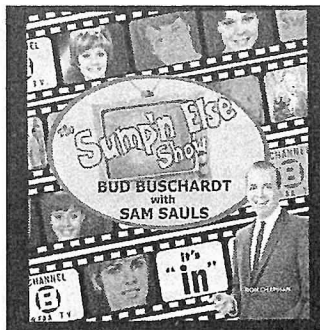
never officially released back in the day, dress them up with vintage-sounding instrumentation and voila – instant coolness. Groups such as Apple Jam (from Seattle, WA), Sgt. Pepper's Band (Spain), Revolver (U.K.) and the Beatnix (Australia) have all previously traveled this path, but the debut from The Weeklings ups the ante considerably: not only are there six Beatle-written sonic treats included, but there are also six like-minded originals that rival the covers.

Recorded in just two days using similar microphones, instruments and recording techniques to the ones used by the Fabs back in the day and mixed in mono, The Weeklings is a gas from start to finish. Led by singer/songwriters Glen Burtnik (who began his career portraying Paul McCartney in the Broadway production of Beatlemania and later replaced Tommy Shaw in the early '90s lineup of Styx) and Bob Burger, the quartet has the "Beatles circa 1964-1966" sound down to a tee.

Half the fun here is playing "spot the direct Beatles influence" in some of the original songs: the rockin' disc-opener "Little Tease," for example, recalls both "I Saw Her Standing There" (the guitar riff) and "Boys" ("the bop-shoo-wop" backing vox), while "Leave Me With My Pride" has a touch of "No Reply" on the choruses and "Breathing Underwater" features a country-ish lilt reminiscent of "I Don't Want to Spoil the Party."

Other cool cuts include the Weeklings' reimagining of George Harrison's "You Know What to Do" (not officially available until its release on volume one of The Beatles Anthology) as a "Twenty Flight Rock"-like stomper and a version of the rare, Ringo-sung "If You've Got Trouble," where the Weeklings switch up the lyrics a bit and set them to a musical background that sounds like a cross between "Paperback Writer" and "Tomorrow Never Knows." Very cool. The proceedings come to a close with a version of Paul and John's "That Means a Lot," which originally saw life as a Phil Spector-influenced demo, but is transformed here into a gentle ballad in the style of "And I Love Her." The Weeklings is a fab record that is certain to bring out the inner moptop in you. Go to, www.weeklings.com

– John M. Borack



THE SUMP'N ELSE SHOW

BY BUD BUSCHARDT WITH SAM SAULS

Entry Way Publishing



"American Bandstand" is the best known of the teen dance shows where a fresh-faced host spun the latest records, kids danced, and a recording artist or two

would drop in to lip sync their latest hit. But there were also similarly styled programs broadcast locally around the county. "The Sump'n Else Show," broadcast from the Dallas/Fort Worth area, was one of them.

"The Sump'n Else Show" ran from September 6, 1965 to January 26, 1968, and this book is a lovingly compiled scrapbook of the era. Co-author Bud Buschardt served as the program's unit manager/floorman/assistant director, giving you a true insider's perspective (there's even a map of the studio's layout). In addition to local acts, the show attracted its share of big names, including the New Christy Minstrels, Paul Revere & the Raiders, and Sonny and Cher. And the show's regulars, such as the teenage dancers known as "The Little Group," became just as popular; fans of the show will enjoy reading about what happened to the dancers post-"Sump'n Else" (the notable success being one Patsy Ann McClenny, who changed her name when she left for Hollywood to Morgan Fairchild).

The book also reproduces memos, magazine articles, and other fun memorabilia. A clipping of one of host Ron Chapman's columns ("The Chapman Report") details a contest he held in which two lucky winners got to accompany him to London and see a May 1, 1966 show that featured, among others, Dusty Springfield, the Small Faces, the Who, the Rolling Stones, and was headlined by the Beatles, in what would be their final U.K. concert performance. What a memory to have!

This book will have the greatest appeal to those who remember the show, though those with an interest in teen dance programs should find it an enjoyable read as well.

– Gillian G. Gaar

'Yes' have the final word, especially when it comes to live recordings



WHEN YES released "Yessongs" in 1973, they truly walked where no man (or, at least, no rock band) had gone before – a triple album devoted to one concert, a Woodstock or Concert for Bangla Dsh-shaped package that belled just one thing at the world. This band was significant; this music was significant.

Forty-some years later, it's not such a big deal. CDs and downloads have allowed far grander packages to emerge; box sets stuffed with 20-plus discs are already the norm for King Crimson, and you can pick up entire tours worth of concerts as they happen, if you only feel the itch.

But still, you have to admit "Progeny – Seven Shows from Seventy-Two" (Rhino 56417) is impressive. Fourteen

discs serve up seven concerts from the tour that produced the original "Yessongs," catching the classic line-up of Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman and Alan White (already settled onto Bill Bruford's old drum stool) as they rambled around the U.S. in fall 1972, with "Fragile" and the newly released "Close to the Edge" in their kitbag. It's an impressive lump of sound.

Fears that Yes were scarcely renowned for live improvisation are, of course, swiftly borne out; when this band nailed a song, it remained nailed. The set list scarcely varies across the seven shows, and a first listen really only differentiates between shows via sundry unexpected interruptions – extraneous FM radio crackling through Wakeman's Mellotron, Anderson's mike giving up at one show and his voice at another, little things to remind us that behind the supreme musicianship, mere humans remain at the mercy of the elements.

Closer listens, though, pick up little twists and twiddles, shifting solos, ad-libbed lyrics, and while the sound quality is generally excellent throughout, some nights are certainly more powerful than others – so



you could, if you really don't feel up to the challenge of seven nights of the same songs, chase down two further options: "Progeny – Highlights from Seventy-Two," a 2-CD highlights package (Rhino 545488) that really does cherry-pick the best sounding (if not necessarily the most powerful) performance of each song; or, to bring

the story completely up to date, "Like It Is – Live At The Mesa Arts Center" (Frontiers Music) recorded last August and wrapping up performances of the same albums, "Fragile" and "Close to the Edge," in their entirety.

Much the same line-up features here – Howe, Wakeman, Squire, White, and vocalist Jon... Davison, the latest and, it swiftly transpires, the greatest of all the band's non-Anderson frontmen. Hitting the right notes, but maintaining his own voice throughout, he complements the band's playing (which is both exquisite and flawlessly note perfect) with a swagger that places this performance among the finest Yes live albums ever. Which, when you consider that we have just been landed with another seven classic gigs to know and come-to-love, is quite an achievement.

– Dave Thompson