

Atlantic City Weekly

August 1 - 7, 2013

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Ladies and Gentlemen...
BEATLEMANIA NOW!

An elaborate musical tribute thoroughly recreating the Fab Four's evolution is back at Trump Plaza, and now includes the Penny Lane Horns.

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ON THE COVER: BEATLEMANIA NOW! PHOTO BY: CRAIG BELLOW

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CAESARS ATLANTIC CITY



'Beatlemania Now'
The Theater at Trump Plaza
Now through Aug. 31, Show times 8pm Tues., Wed., Thurs
and Sat. (no show Aug. 24).
Tickets \$30 to \$45 and available at Trump Plaza box office.
Visit trumpplaza.com, beatlemanianow.com
or find them on Facebook.

EVENT INFO

cifically for songs as they are performed — spanning the *Sullivan* show debut through the Beatles' final year as a band, 1970 — and some is actual footage of historic events, key figures and pop culture that overlapped their entire history (1960-'70).

This year's version of *Beatlemania Now* has been modified to include a three-person brass section dubbed the Penny Lane Horns. They include trumpeter Bob Wagner, trombonist Gail Glass-Wagner and saxophonist Vince Lardear, who are also members of a larger ensemble called the Jump City Jazz Orchestra.

"We changed the song list quite a bit because of the horn section," says Arch. "We're doing songs this year because there's a lot of brass in songs like 'Lady Madonna,' 'Magical Mystery Tour,' 'Got to Get You Into My Life.' We still do 'Penny Lane' because we have a trumpet player who is just fantastic and can play that solo. It's a very, very difficult song to play solo. I'd say there are 10 or 12 new songs this year."

In last year's show, explains Arch, all the brass and orchestrated music heard on the Beatles' post-1966 (their last year as a touring band) existence were replicated by *Beatlemania Now* on a digital keyboard.

"The whole idea behind a digital keyboard, in a way, was that you don't have to hire all these other people, you can just play it on a keyboard," says Arch. "And a digital keyboard does fantastic job emulating other instruments. But when you play an emulated trumpet next to a real trumpet, there's a certain excitement and power and expression that comes from a real horn that just can't be completely reproduced digitally."

"It's also a lot of fun for us, and a lot of fun for the audience, particularly when you see some of these guys step out and do some of the solos that they do. The audience really applauds and loves it."

One other minor adjustment from last year's version of the show is that Arch — who plays both guitar and keyboard during the production — ditched a walrus mask he wore while on keys during the song "I Am the Walrus."

"We still play 'I Am the Walrus' but I don't wear the mask anymore," says Arch. "People got a kick out of the mask but it was hard to see through. I figured rather than make mistakes I'm taking it off. Better to play it right." ■

Ladies and Gentlemen ... Beatlemania Now!

An elaborate musical tribute thoroughly recreating the Fab Four's evolution is back at Trump Plaza, and now includes the Penny Lane Horns. *By Ray Schweibert • feedback@acweekly.com*

Just as many parents did not quite know what to make of a gyrating Elvis or showboating Little Richard a decade earlier, the sounds and styles of British bands like the Rolling Stones, The Who, Led Zeppelin and Pink Floyd were not always what would be perceived as welcome in many 1960s American households.

But the band at the forefront of the British Invasion, the Beatles, came onto the American scene as clean-cut lads in matching suits who debuted on a show hosted by a guy every mother and father trusted, Ed Sullivan, and they sort of infiltrated uncharted territory with many older folks.

It would take more than that to stay in the mainstream good graces, though, and even as the Beatles sort of shed their clean-cut image and migrated into a more psychedelic sound, they remained — primarily through the incredible songwriting skills of John Lennon and Paul McCartney — a band that could endure as a cross-generational cultural phenomenon.

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tion to generation tends to pass it on, from grandparents to grandkids," says Scot Arch. "All different age groups love the Beatles, which is great for us. That music just lives on and on year after year. Lots of people love the Rolling Stones, but they're not as cross generational by any means. You know there's that old saying 'you can't please all of the people all of the time?' Well, with the Beatles you almost can. It's as close as you're going to get."

Arch has played a meaningful role in helping to perpetuate the Beatles' popularity among the modern-day masses, performing the part of John Lennon for the past 30 years in an incredibly entertaining production called *Beatlemania Now*. Arch co-created the production as a traveling

version of the Broadway hit *Beatlemania*, which ran from 1977-'83. The show has taken up residency for the second summer at the Theater at Trump Plaza, where it runs every Tuesday, Wednesday, Thursday and Saturday (8pm each night) through the end of August.

Band members — who also include John Hepburn as McCartney, Chris Colon as George Harrison and Eric Smith as Ringo Starr — use authentic period-appropriate instruments and wear replicas of the Fab Four's suits on the *Ed Sullivan Show*, as well as five other costume changes including attire that mimics the *Sgt. Pepper's Lonely Hearts Club Band* and *Abbey Road* album covers. The show also features changing backdrops of graphic artwork created spe-