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Remains of today needs work

Barry and the Remains, the Lost, Rising Storm at the Paradise, Boston, Saturday night.

By **ROBIN VAUGHAN**

There was not much point in checking ID at the Paradise on Saturday night — unless they were checking Medicare cards to make

MUSIC REVIEW

The oldies acts on the marquee that night — Boston garage-rock legends Barry and the Remains, and local stars of the '60s the Lost and the Rising Storm — packed the club with a crowd of rock fans old enough to remember, among other things, seeing the Beau Brummels on "The Munsters," or nostalgic enough to have it on videotape.

"It's a fantastic homecoming," remarked drummer Tom Scherft of

sure none of the geezers in the crowd collapsed sans insurance.

Headliners Barry and the Remains opened its set, mystifyingly enough, with 'Hang on Sloopy.'

the reunited Rising Storm, the Phillips Andover Academy prep-rockers (now preparing to release a new CD on collectors' label Arf! Arf!) who opened the show.

"The Remains were our idols," said Scherft, echoing the sentiments of many here — from the young retros frugging in Sonny and Cher haircuts in front of the stage to the boomers shaking their fanny packs on the balcony.

For those less aware of the iconic status of the bands, emcee Peter

Wolf was on hand with jive-speaking minilectures about the Remains' spot on the Beatles' 1966 U.S. tour and the Lost's tour with the Beach Boys the same year, and led a few cheerleading sessions for "an era when music was music — not the music business, not the music industry."

Musically, the show didn't exactly blow the roof off, but not for lack of trying. The Rising Storm put some sincere effort into reproducing its old sound, with its psychedelic Hammond/Leslie organ tone intact, and its period covers (including the heartstring tweaking Love song "Signed, D.C.") were chosen with care.

The Lost featured local legend Willie Alexander (who replaced original member Lou Reed back in the day), whose voice and stage presence reflected his continuing evolution as a working rocker over the years. The band on the whole, however, sounded a tad rusty.

Headliners Barry and the Remains opened its set, mystifyingly enough, with the off-the-rack cover choice "Hang on Sloopy," and padded the rest of the show with similarly uninspired cover selections (the Kinks' "All Day and All of the Night," for example). The preponderance of tired jukebox selections weighed down the set, which was a shame, because when the Remains got around to mining its own short but exemplary catalog of groovy, melodic singles, the group came to life. It saved the best stuff for last, ending the set with a flawless, spirited rendition of the well-loved nugget "Don't Look Back," which made up for the more listless moments.