

also appearing



SOUTHSIDE JOHNNY AND THE ASBURY JUKES/JOHN EDDIE

BB King's, NYC

Southside Johnny has a marathoner's talent for crossing the finish line a bare yard before he's totally spent, and his recent appearance in New York's BB King's was no exception. Exiting the stage drenched in sweat, his voice was OK on "Thank" but cracked on the "you!" That's how close to the edge Southside takes his full-tilt set, which ran a typical two and a half hours.

The SRO crowd, whipped to a frenzy during the first half hour, whooped, sang and pointed skyward as the Jukes cranked out their standards: "Don't Want to Go Home," "Love On The Wrong Side of Town," "Talk To Me," and the wrenching Springsteen tune "Hearts Of Stone." The Jukes—particularly the horns—showed their top form, with Joey Stann on tenor sax, Mark Pender (trumpet), Eddie Manion (bari sax) and Richie "La Bamba" Rosenberg on trombone. I particularly enjoy Southside shows because at any moment, the instrument in the spotlight—whether Southside's voice or Stann's sax—doesn't have to fight for attention; there's a seamless transition from one featured solo to another, nothing drowned out.

Watching from the wings, I was struck by the front row demographics: all women,

mostly stunning. Bluesy and hard-rocking shows normally attract guys, but in Southside's case, though he delivers very masculine music, his choice of heartfelt, often achingly lonely lyrics, speaks to women as strongly as to men.

Opener John Eddie succeeded in getting diehard Southside fans at the back bar to listen up, especially when he launched into "Forty," a celebrity-filled ode to aging rockers, a perfect warm-up for an Asbury Jukes New York City gig.

—Howard B. Leibowitz

BOB DYLAN

The Golden Years 1962-1978 DVD

(Chrome Dreams)

Although under a guise of new packaging, this two-disc documentary is actually the previously released *Tales From A Golden Age: Bob Dylan 1941-1966* and *Bob Dylan 1966-1978: After The Crash*. Although most music fans have been more than educated on all that is Dylan by Scorsese's award-winning biopic, these unauthorized films associated with internationally-known Dylan Zine *Isis* dig really deep, dragging out testimony from high school friends, former band members, session musicians, critics and even enemies.

On *Tales From A Golden Age* we are

transported to Dylan's high school in Hibbing, Minnesota, with an account that aptly foreshadows Newport. Striking up a band of classmates, Dylan put together a set consisting of two Little Richard songs for the talent show. Safe to say, no one at Hibbing HS had heard Little Richard or saw any indication that Robert Zimmerman had wanted as stated in his own yearbook entry, "to join Little Richard's band." Dylan's band was making "noisy sounds" and Dylan was "banging on the piano," states his HS English teacher. He went on to say that it was "like nothing anyone had heard before...the audience's mouths were all open and in shock." This same instructor said that although Dylan was an introvert, it was apparent that he was into "doing his own thing" and that upon returning to class after the assembly, he had been instantly transformed in front of his schoolmates and had now had a permanent sly grin.

This early theme of Dylan "doing his own thing" is echoed amusingly on *After The Crash* as we are treated to phone conversations Dylan personally made to

obsessed fan and founding Garbologist A.J. Weberman, in a plea for Weberman to stop talking smack about Dylan to the media and to stop sifting through the garbage at his Village home. Later, Dylan physically

beat Weberman after Weberman scared Dylan's wife and son in front of their house. Whether dreaming of being Woody Guthrie, Little Richard or a born-again Christian, these films paint an all-too-familiar picture of an icon "doing his own thing" and "never looking back," but like Weberman, if we dig through all the trivial refuse, we find some rare treasures in this lengthy package.

—Anthony Sica

