



Buddy Guy, Wane

For the ultimate Bonnaroo finale, Phish delivered one of those monster collaborations the fest is famous for. Trey Anastasio introduced the artist who captured his young heart at his first concert, Bruce Springsteen—who bulldozed onstage for “Mustang Sally,” with Phish backing the chorus “ride Sally, ride.” With face-on guitars, Bruce and Anastasio traded licks while the band blasted through “Bobby Jean” and reveled in the “Glory Days.” With fireworks to celebrate the momentous event, 2009’s Bonnaroo came to a cosmic close. Let the countdown to next year begin.

—Ali Green

### Bob Dylan

Both Ends of the Rainbow DVD, CD

(Pride)

This set covers Dylan’s Christian years, a period when a generation’s muse seemed to falter. Dylan put out several albums during the years 1978-89, few of them up to the standard his fans had come to expect. Period footage and interviews on the interesting DVD detail the events and albums of that decade. The accompanying CD is entirely audio interviews, a few interesting, some sounding druggy, dumb or both, and is probably of interest mostly to rabid Dylan fans and to those who enjoy dissecting him.

1979’s *Christian Slow Train Coming* appeared to be one of the many times Dylan turned on his audience. As it evolved, however, this was not mere manipulation, but a genuine change of beliefs from the Man Who Questioned Everything. Looking back at 1965’s *High-*

*way 61 Revisited*, the title tune (certainly one of Dylan’s best efforts) starts out with a Bible story illustrating God’s all-powerful and compassionate nature. Western religion was nothing new to Dylan, and Dylan’s proselytizing was nothing new to his fans by 1979, but Dylan proselytizing religion? Hold on there, buddy, that’s not hip! In the ‘60s Dylan divided the world into the hip and the unhip, but in ‘79 he viewed the division as the saved and the damned.

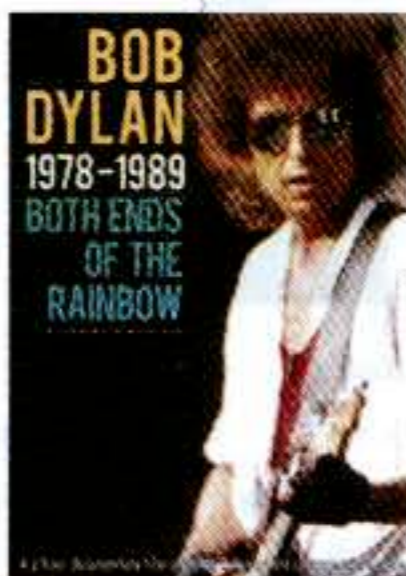
Not a lot of good music came out of this period, but the history remains interesting, and Dylan’s floundering eventually produced excellent results, specifically Farm Aid (organized after Dylan’s onstage rant at Live Aid), the Traveling Wilburys (born after George Harrison asked to use Dylan’s home studio), and Dylan’s association with Daniel Lanois (a Bono suggestion), who produced *Oh Mercy*, Dylan’s “comeback” album in 1989.

—Suzanne Cadgene

### Wane Music Festival

Live Oak, FL

A chance to see the Allman Brothers Band below the Mason-Dixon Line has always been on my musical wish list. I heard one of our great American bands,



not once, but twice, at a festival paying tribute to their 40 years of laying down powerful southern rock.

The highlight of Friday’s show was an amazing version of “Whipping Post” with Derek Trucks and

Warren Haynes trading licks, and Gregg Allman showing an energy rarely heard on this usually reserved-for-the-encore

classic. Saturday night’s encore, “You Don’t Love Me” added the Wane Horn Section wailing through the night.

Both Allman Brothers shows perfectly set the table for the final acts on the intimate Mushroom Stage. Friday’s exciting festivities closed with the Derek Trucks Band doing Curtis Mayfield’s “Move On Up” and Susan Tedeschi joining on the Beatles classic “I’ve Got A Feeling.”

The Wailers closed the festival on Saturday night. They thrilled the crowd with the classic *Exodus* in its entirety. What could be better than leaving a wonderful weekend of music with the sounds of “One Love/People Get Ready” playing in your head?

The days were as spectacular. The Frisbee players and puddle surfers were a show in themselves. From the larger Peach Stage to the amphitheater-like Mushroom Stage, you heard the Allman Brother-esque sounds of the Lee Boys with Oteil Burbridge, Gov’t Mule, Devon Allman’s Honeytribe, Jaimoe’s Jassz Band and Susan Tedeschi.

The Radiators played two great sets, Little Feat, Umphrey’s McGee (first time for me but won’t be the last) and Colonel Bruce Hampton, who doesn’t get up north at all, and was a treat to finally see live. Buddy Guy was on fire as he did his traditional jaunt through the crowd, passing just a few feet in front of me; I guess he honed in on my white Kangol hat, the same one he was wearing. Other pre-sundown highlights were Bill Kruetzman—BK3, Ivan Neville’s Dumpstaphunk and Jorma Kaukonen, whose listeners braved the weekend’s biggest downpour. The Doobie Brothers gave a great set, playing all their classics and a wonderful version of “Little Bitty Pretty One,” as well as a great cut from a soon-to-be released album.

In addition to the fabulous music, the venue, the crowd, the security and the vendors (except no Kettle Corn or Boiled Peanuts!) were all first-rate.

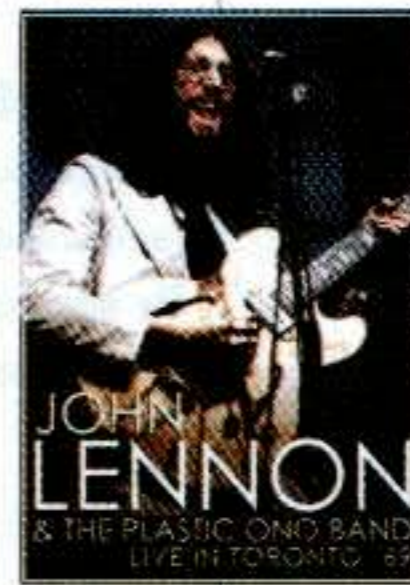
—Marc D. Joseph

### John Lennon & The Plastic Ono Band

Live in Toronto '69 DVD

(Shout! Factory)

Like them or not, the Beatles are hands down the most influential band in rock history. That said, it stands to reason that, as individual artists, each member may have been given greater recognition for their solo efforts than lesser known artists would have, had they released the same material. John Lennon, however, deserved every morsel of praise heaped on him, and this DVD of the first ever appearance of Lennon with the Plastic Ono Band is a solid slice of rock history.



*Live in Toronto '69* was recorded on the eve of the release of *Abbey Road* (the greatest album of all time) and is the only recording ever produced by the Plastic Ono Band. Featuring Bo Diddley and Jerry Lee Lewis plus Little Richard’s kickass

performance of “Lucille,” *Live in Toronto '69* gave Lennon an opportunity to perform the music he loved, with the people he admired the most and without what had become the burden of the Beatles.

The Plastic Ono Band’s performance (including Eric Clapton on guitar) consists of “Blue Suede Shoes,” “Money,” “Dizzy Miss Lizzy,” a killer version of “Yer Blues” and a previously unreleased “Cold Turkey.” They closed the set with “Give Peace A Chance,” or at least they should have. Technically, the DVD wraps up with Yoko delivering two numbers, but, at best, all I can say is that she is an acquired taste—one that I have yet to acquire.

Regardless, *Live in Toronto '69* is rock royalty delivering a sliver of rock history that should be required listening for all. —Steve Walbridge

### Jeff Buckley

Grace: Around the World Deluxe Edition 2 DVDs, CD

(Columbia/Legacy)

*Grace: Around the World*, the latest installment in the Jeff Buckley series, is an extended look at a tragic artist whose influence has gone on to surpass the