



in this book, including the Yardbirds, Harry James, Talking Heads, Elvis, Dylan, Manfred Mann, the Seeds, Traffic, the Ronettes, the Beatles, Ritchie Valens, Stevie Wonder, Richard Hell, the Cramps, Fleetwood Mac, the Sex Pistols, the Dead Boys, Brenda Lee, David Bowie, Esquerita, Nat King Cole, Spooky Tooth, the Clash, Ramones, Canned Heat, Grand Funk, the Rolling Stones and Frank Sinatra. This diverse group covers the entire history of the picture sleeve 45.

This book will be a great conversation piece and a welcome addition to any record collector's library. **ARNIE GOODMAN**

### Crosby, Stills & Nash Bethel Woods Center for the Arts Bethel, NY

Concertgoers were transported back in time as Crosby, Stills & Nash got back to the garden—literally—performing once again on the hallowed grounds of the 1969 Woodstock festival. Appropriately, they opened with Joni Mitchell's "Woodstock," sending the audience into a frenzy.

CSN shined on "Just a Song Before I Go" and "Southern Cross," and showed its political side on "Military Madness" and "In Your Name," which was inspired, Nash explained, by "holy books and those killed in the name of religion." Stephen Stills stole the show on lead guitar, often stepping out front to shred, while Nash and

Crosby were in top vocal form, performing the lovely "Guinnevere" and several songs from their time as a duo.

The double-set included covers of everyone from the Beatles' "Norwegian Wood (This Bird Has Flown)" to the Allman Brothers' "Midnight Rider," the trio crafting its own, unique renditions of the songs with exquisite harmonies and simple musical arrangements.

Absent was "Suite: Judy Blue Eyes," replaced even in the encores with "Teach Your Children" and Buffalo Springfield's "For What It's Worth." The omission was mystifying, but after such a magical evening, attendees barely even noticed.

ALLISON JOHNELLE BORON

### Pearl Jam Under Review DVD (SEXY INTELLECTUAL)

With Pearl Jam, perhaps the most argued debate is whether or not Eddie Vedder and company are more than your typical rock band. They are. There's

a reason why fans have separate tour bank accounts, why 263 bootlegs are vital and why two trips to Philly in a week for shows is standard. *Under Review* provides answers with electrifying live performances, rock junkie commentary and interviews from the only surviving band within its genre.

Take Jim Morrison's deep, unrestrained voice, throw in Zeppelin's overbearing arena rock sound, stir in '80s post-punk tenacity, and that's grunge. It's evolution, baby. Their discography reveals 20 years of oppositions and revelations. Understand why *Ten* left Nirvana saying *Nevermind*, find out what PJ stood against during the release of *Vs.*, appreciate the underlying message on *Yield's* album art, see whose act needed refinement on *Riot Act*, why 2006's release was self-titled and how it's dark tone, embodying polemic societal issues, transitioned to the optimistic outlook on 2009's *Backspacer*.

They exploded, reached

platinum, hit the bottom and came back up for more air. *Under Review* epitomizes their evolution, providing a rare vantage point of a highly underrated and misunderstood band. If you thought grunge was dead, "I'm still alive," voices Ed. **MELISSA CARUSO**

### Rhythm & Roots Festival Charlestown, RI

Closing out an otherwise hot and muggy summer, Rhythm and Roots attendees found "warm, sunny and breezy" described not only the weather but the general atmosphere of crowd and performers alike at this perennial favorite.

No matter how hot the music gets—and we're talkin' smokin' sets by Marcia Ball, Robert Randolph and the Family Band, Steve Riley and the Mamou Playboys (why aren't those guys a household name?) and Dave Alvin and the Guilty Women—this gathering's vibe remains cool, and



C.J. Chenier, Rhythm & Roots 2010.