

purely becoming an album reviewer, just like us bozos. However, this is to be commended: it's his engagement with the music that makes this less of a desiccated, analytical thesis and more of a sharply delineated time capsule that hauls you back into the weirdly restive milieu of 1970 ("a year of so many endings, most of them unhappy").

Millward's scope is acute. You would justifiably expect a discussion about the social and political comment present in that year's output from the likes of Curtis Mayfield, James Brown and Amon Düül II, but the mosaic also includes everything from contemporary classical and Music For Pleasure releases to reactionary country songs and sampler albums. Millward sagely notes the popularity of musical forms that generally provided a form of retreat (prog, confessional singer-songwriter fare) rather than reflecting the often violent, dream-dissipating events of the day, and dispenses neat aphorisms like Jelly Tots. Let *It Be*, for example, is nailed as "... disjointed... some tracks unfinished, others finished too much", while a student sit-in Millward himself attended is instructively recalled as "immensely pleasurable... no one in our circle was sure exactly why we were there". *Oregano Rathbone*

## On Making Music

Adam T Walton

★★★★

Adam T Walton, £11 (+£3.20 p&p)

ISBN 9781502724663, 480 pages

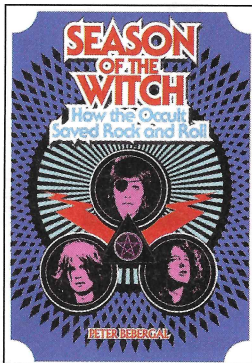
### Twenty years of wisdom distilled into one big book

If you don't have the fortune to live in Wales, it's possible you may not have heard of Adam Walton. Imagine a Cymric cross between Steve Lamacq and Andy Kershaw, with John Peel in the background – keen on new music, helping bands break through, prone to enthusiasms, supportive of acts from yr hen wlad. He's been broadcasting since 1993 and has met a lot of people involved in the music scene.

It's a given that inexperienced bands and artists will: make bad decisions; be taken advantage of by stony-hearted executives; faff around in recording studios; waste opportunities; and pay more attention to their haircuts than keeping the customers satisfied.

Walton's book, available through [www.onmakingmusic.co.uk](http://www.onmakingmusic.co.uk), is a valuable attempt to offer guidance through the thickets that lie between holding down a chord and actualising your musical dreams. You don't have to just take his word for it, because he has drawn on 20 years' worth of contacts to support

his advice with quotes and interviews from songwriters, bands, producers, club promoters, record label bosses and managers – everyone from Ray Davies and Kristin Hersh to Kim Fowley and Charlotte Church. Absolutely everything is covered and while, it's not a book to read in one go, dip in anywhere and you'll find something useful, revealing or unexpected. *Tim Holmes*



## Season Of The Witch: How The Occult Saved Rock And Roll

Peter Bebergal

★★★★

Jeremy P Tarcher, £24

ISBN 9780399167669, 288 pages

### The ballad of rebel rock

From the first rumblings of the big beat, many have tried to cast rock'n'roll as the "Devil's music" – a sound that sprang from nefarious sources and which, at best, led to human depravity – at worst: to eternal damnation. Though many such accusations were hyperbole, there's no denying that the social and spiritual upheavals of the 60s led many successful rock stars to merge their music with non-Western religions and various forms of occultism, whether it was The Beatles' flirtations with Eastern beliefs, Led Zeppelin's embrace of pagan symbolism or David Bowie assuming the role of otherworldly messiah.

Peter Bebergal examines the history and legacy of rock's dalliances with various alternative belief systems – ranging from pure pop-culture marketing to artists that became true believers. Bebergal spends little time debating the authenticity or pros and cons of such beliefs: instead he concentrates on the real-world impact that the marriage of music and mysticism had on popular culture and the evolution of rock music.

Anyone seeking shocking tales of demonic rock'n'roll would be best served looking elsewhere, but for someone interested in the interplay between music, culture and spirituality, *Season Of The Witch* is a revelatory and fascinating grimoire. *Randy Fox*

## Jack Bruce The 50th Birthday Concerts

★★★★

MIG 90610 (3DVD+CD)

### Party turns wake for late, great Jack



Bassman Bruce's recent demise brings this extravagant package to the market.

His televised-at-the-time 50th birthday party, held over two days in Cologne in 1993, has already spawned the double-CD *Cities Of The Heart*; this set supplies the corresponding visuals on two lengthy DVDs, plus audio that wasn't represented in the previous release (the track *The Tube* a lone omission). Added to this is an hour-long TV documentary on DVD with un concealable German subtitles and a stilted female voice reading from an (English) script; pianist Carla Bley thus becomes Carla Bailey! There's worthwhile old interview and film footage in there, so regard it as a bonus.

The party was the launchpad for BBM when Gary Moore took on the Clapton mantle, and their 50-minute set is the highlight of the visual material. Moore, clearly not in awe of the great man, sets the stage alight by daring to steal the spotlight: no wonder BBM seemed such a good idea! Less pleasingly, Gary 'Mudbone' Cooper and Bruce's lyric-writer Pete Brown turn in unessential vocal cameos.

The previously unreleased music is split between Cream-era numbers with Clem Clempson – rather than Moore – on guitar and more obscure fare that saw Jack show his mastery of piano, acoustic guitar and cello. All told, this is

a big helping of a mighty talent. *Michael Heatley*

## Lamb Of God As The Palaces Burn

★★★★

Epic 88843 09925 9

### Portrayal of a band in jeopardy

Virginian metal band Lamb Of God are among a short list of acts who might conceivably one day take the place of Metallica, Iron Maiden and the genre's other massive, ageing giants. That alone would make the biographical element of this DVD an interesting watch, even though it's not the first LOG film to chronicle their career. What gives *As The Palaces Burn* its edge is its real-time tracking of the recent legal trial involving singer Randy Blythe.

He was arrested in Prague in 2012, accused by Czech authorities of causing the death of a fan at a previous Lamb Of God show two years before. The core of this film is the detention of Blythe in prison, plus analyses of film footage of the incident involving the deceased fan, who either fell or was pushed from the stage, sustaining head injuries. Blythe was released on bail and returned to the US, though he later had the balls to return to the Czech Republic, at his own expense, to face judgement and a possible sentence of up to 10 years in prison.

The anxiety felt by his bandmates – who auction off a stack of LOG guitars to raise legal fees – is palpable, caught on camera as it builds. When Blythe is ultimately acquitted, the relief is equally tangible, making this DVD rather different from the usual planes-and-backstage band biopic. A long list of bonus features adds real value for the fanbase. *Joel McIver*

## Wu-Tang Saga

★★★

MVD 6608 D

### Cappadonna goes for his



More the saga of one Wu-Tang in particular: Cappadonna grew up with future

members of the group that revolutionised hip-hop 20 years ago, but was in jail when RZA put the original line-up together. Upon re-emerging, he scrambled to make up for lost time, guesting on Raekwon's 1995 hit *Ice Cream*, Ghostface Killah's *Iron Man* album and 1997's collective release, *Wu-Tang Forever*, before launching his solo career the following year with *The Pillage*.

Cappadonna's Wu status has long seemed that of "unofficial 10th member", despite enlivening 2000's *The W* and 2007's *8 Diagrams* – the group's most recent release when this film first appeared in 2010. Those expecting the promised Wu story get over two hours of Cappadonna philosophising and asserting his role in the group, peppered with hand-held live footage, gold-flaunting photo sessions and shopping trips (making sure the camera zooms on the \$1,500 he's just spent on designer clobber). There's more humble self-aggrandising in the extras, plus his videos.

So the seismic impact of the Wu's first wave gets further diluted, if their underwhelming new album, *A Better Tomorrow*, hasn't done enough damage. Still, at least the nunchucks are back in the ever-growing merch store. *Kris Needs*

Trial by fire: Lamb Of God

