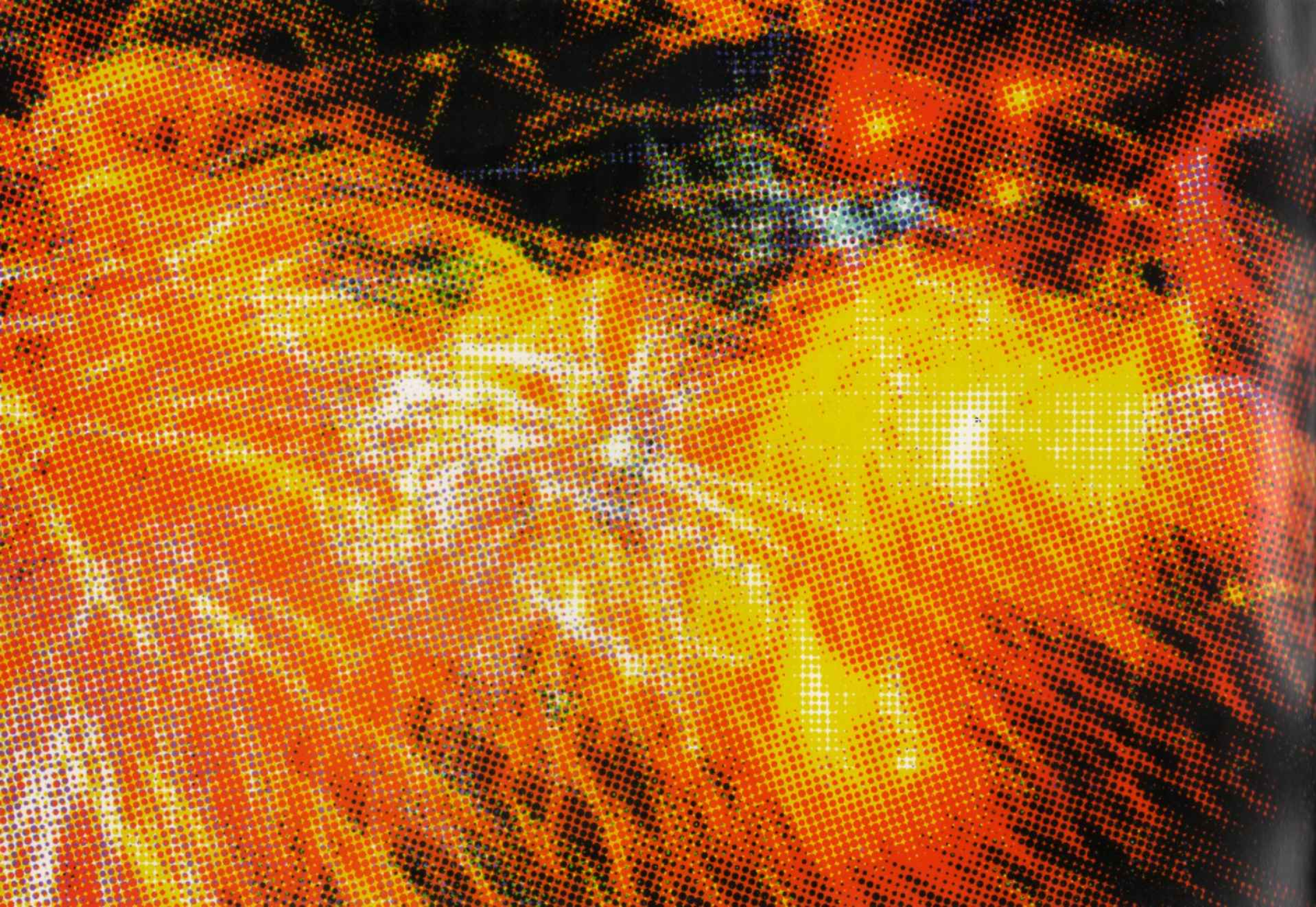


Perpendicular



YEAR
BOOK

3 18 '95



[dee^pPur.ple)

JANUARY

16th After three gigs at the end of 1994 - Mexico City, Monterey, and Corpus Christi, Texas - Steve Morse, having now become a permanent member, joins the rest of the band, Ian Gillan, Jon Lord, Ian Paice and Roger Glover at Greg Rike's studio in Orlando to take part in writing sessions for a new album. The first day is spent setting up the equipment, changing strings, plugging in, unraveling things, claiming turf, settling in. The studio has become familiar to the band as various recording and rehearsing sessions have been held there over the past five years or so; Slaves and Masters was written and recorded there, as was a portion of The Battle Rages On. It is a room that the band feel comfortable in, so is a natural choice for the new project, especially since Steve lives close by. At the end of the day they have the first song started. It is the first entry in JL's "Book Of Truths" as SM calls the manuscript book that JL keeps as a written record of riffs and tunes to be remembered. From JL's journal: "We worked on a number which appears for the moment to be called 'Vavoom' (nothing to do with a later song of the same name), then we all had dinner together in a fairly awful Mexican restaurant which had fairly good Margueritas. Dinner TOGETHER! The WHOLE BAND! Yes indeed."

17th 'Hey Cisco' is written. IP: "I was thinking that 'Fireball' had such a nice feel, I wanted to try and do something very similar to it but instead of having it broken up by regular little rock and roll patterns I would just do the double bass drum thing all the way through it and try and make that the centrepiece of the rhythmic pulse. Keeping it up and not stopping was the tricky bit. I was just practicing getting the bass drums going and trying to play something within that when Steve joined in, then everyone else jumped onto the band wagon, and there went my practice session!" From JL's journal: "Today we worked on something which is at the moment going by the unquestionably accurate name of 'Very Fast'. Ian (G) thinks it could end up being a story about The Cisco Kid (?)"

18th 'Spooky' is written (later to become 'A Castle Full Of Rascals'). SM "Actually, in a way, this was the first thing we wrote together; the very first time I ever played with the band, right after we came off stage in Mexico City in 1994 - we had just played Speed King and I liked the rock 'n' roll way it worked with the vocal line defining the time - I started playing this idea, Ian Gillan started singing along and it sounded promising. That's when I got my first glimpse of the possibilities of writing with this band.



Later in the studio it grew some more, Roger came up with the middle riff and Ian sang a part over it that I wouldn't have expected, and so it evolved. From JL's journal: "A number which Ian (G) is calling 'Spooky Wooky' has appeared today. Everyone for a beer at The Thirsty Whale after rehearsals."

19th 'Loosen My Strings' is written. From RG's journal: "...so to work and yet another magic day happened. I was tuning up and started doodling on the bass, Steve joined in and made it sound really good. Everyone joined in and it wasn't long before the semblance of a structure emerged. Within an hour it had turned into a very promising song. I was amazed by the ability of Steve to enhance what he heard. The atmosphere around the writing sessions is perfect; relaxed, calm, exciting, happy. The music is flowing from all of us like it hasn't done since Machine head, though to me is more reminiscent of Hanwell in '69. Steve is always deferential and modest, but it really feels like he is totally assimilated into the band. We ended the day feeling exhilarated."

25th 'The Stallion' is written. IG: "Some songs have working titles until final lyrics are written but 'The Stallion' was always 'The Stallion', I don't know why, it just felt right. Steve and Jon were playing the chord sequence that ended up being the intro and I started singing words that just floated into my head...I'm a little odd like that"

26th 'Ted the Mechanic' is written (later to have the word Vavoom added). SM: "One of the best things about writing with this band is how everyone nurtures an idea, instead of just rejecting it. I felt this right from the start, it was great. You know, when you first play an idea you don't know how people will react, but when everyone starts jamming along and Roger turns on his DAT recorder and especially when Ian Gillan starts dancing and singing to himself, you know it could definitely be a song."

30th 'Highland' is written (later to become 'The Aviator'). SM: I didn't exactly make it up on the spur of the moment, it was a tune I'd had hanging around for a few years. You know those movies where each character has its own theme tune, like Peter and the Wolf? Well this was the tune that I used to play when my son Kevin was crawling around on the floor. He'd laugh and respond to it so it became his theme. I just played it one day in the studio and everyone liked it. I had no idea what the band wanted of me when it came to writing and I told them to let me know if they didn't like any of my ideas, or if they weren't right for the band, but I was amazed to see





FEBRUARY

that they really wanted to be different and they just kept on encouraging me."

31st Microphones are set up in order to make reasonable demos of the emerging ideas. It's all very basic and no attempt is made to get quality or separation. The first 24 track demo recordings of the previous weeks' work are made.

1st 'Bo Throbbley' is written (later to become 'Rosa's Cantina'). From RG's journal: "IG started strumming a Bo Diddley sort of rhythm and I joined in, then Paicie weighed in with a very odd, unconventional drum pattern, and finally Steve and Jon started playing, turning the jam into a throbbing, bubbling rhythm. What appeared was a stunning idea which we immediately put down on the 24 track. The sound as we listened to the take in the control room, was truly uplifting, rough as it was. Darren (Schneider) did a great job today." IP: "I was trying to amalgamate two different styles of drumming; to get a funky, rock 'n roll back beat thing and incorporate a 1940s swing thing - trying to find a way of getting the two feels to sit together. The only time we did it I'd just about got it, it was a jam and we kept it, we couldn't get it any better. The whole concept of doing those two things was so new to me it was very difficult to play, now it's a doddle. The hard thing is coming up with it and then, once you've come up with it, to teach your body what your brain is telling you to do."



6th 'Cascades' is written. From JL's journal: "...something we're calling 'Cascades', which has a nice bit of arpeggiated tomfoolery between Steve and me. Sort of 'Highway Star' tempo." SM: "Years ago I had a reel to reel tape player and I don't know which Deep Purple album I was listening to but they were the first band I ever heard do tunes that had organ and guitar playing triplets together, and playing them faster than any other rock band at that time. To me it's a characteristic of the band and I wanted to continue that tradition without copying the past. It's a little hard to play but a neat way to push the song along."



9th An unusual idea in 3/4 time is recorded. In preparation for the live dates, some of the older tunes are rehearsed. IP: "I was just farting around trying to find different rhythms that would work inside rock n' roll and the three four thing seemed to be a good idea."

10th The 3/4 idea becomes 'The Purpendicular Waltz'. IG: "The word Purpendicular had been around for a few years, and was actually an album title I suggested at the time of The Battle Rages On, but it didn't seem to fit the occasion then. We knew we wanted to call the song a something-or-other Waltz and Roger and I were sitting in the studio throwing suggestions at each other, mostly idiotic ones, when the word Purpendicular was uttered and we both leapt up and just knew it was right. It felt good."

14th Two ideas emerge; the inexplicably named 'Albert' (later to become 'A Touch Away'), and 'Soon Forgotten'. SM: "I really got into that demonic, heavy feel, that huge juggernaut effect. Ian Gillan started playing this idea on an acoustic and no one understood it at first but eventually it worked. It was the kind of thing that invited dramatic chord changes, to break up the E to F pattern, and it was fun finding out how many unrelated majors could be introduced." IP: "Couldn't understand it at all - total confusion for me - not a great deal of love either at first but Ian persisted and I eventually gave in and gave it a shot, and I'm very pleased I did." JL: "It took me a while to understand the idea but once I'd settled into an organ riff over the F diminished 5th thing, it clicked. When Steve started what can only be described as a churning guitar figure, a smiling Roger started exploring the bass possibilities, Paicie found one of his indefinable 'feels', and IG started dancing and singing, it all fell into place."

17th IG works on the lyrics to 'Soon Forgotten'. IG: "It's great working with Rog but there are some songs on this album that I really felt needed to be expressed in a very personal way. Sometimes you just have to do that, it can only be done without compromise. This was one of those."

27th The band's manager, Bruce Payne, has been asked to set up a tour 'somewhere in the world' because there is a need to really feel like a band again before the recording begins. Consequently a trip encompassing South Korea, South Africa and India is quickly organized and rehearsals start for the live shows that have been scheduled as warm-up gigs in Florida, the first of which is to be Orlando, by now the band's second home. Three new songs will be performed for the first time - 'Soon Forgotten', 'Ted The Mechanic', and 'The Purpendicular Waltz'.



MARCH



2nd The equipment is packed up and moved out, signaling the end of the writing sessions. It has been a productive time, with about twenty or more song ideas in various forms of completion. The band decides that because the atmosphere is right that they will remain at Greg Rike's for the recording of the album.

3rd ORLANDO The first concert of a new era for the band is performed. From JL's journal: "Did a gig at somewhere called, quite surreally I thought, The Tupperware Center, just outside Orlando. Great night. Thoroughly enjoyed it. Playing with Steve is turning out to be more joyful than I thought possible."

4th Fort Lauderdale. Both shows have been well received and the band feels confident for the upcoming trip around the world. IP: "Playing live with Steve, back where I am, is no problem at all. It's not like I know where he's going to go, I haven't got a clue, but I have an idea of when he's going to go there. That's almost immediate. I don't know what's going to happen, but I know it's going to happen. His dexterity, his knowledge, and his control of his instrument means that he can go anywhere he wants, when he wants, and take you along quite happily - or if you go somewhere he can pick up on it just as fast. It's a glory to hear him and Jon bouncing around off each other." From JL's journal: "I had a wonderful time again. Roger had a moment of sublime forgetfulness in 'Soon Forgotten' which is I suppose quite appropriate. The look on his face was awesome to behold."



5th Everyone flies to their respective homes. RG: "It was at this time that I first got involved with the Internet. Not only was I surprised at the existence of a Deep Purple news group and a Deep Purple home page but I was amazed to see reviews of the two Florida shows being posted so quickly after the event. Since then I've regularly been on line."

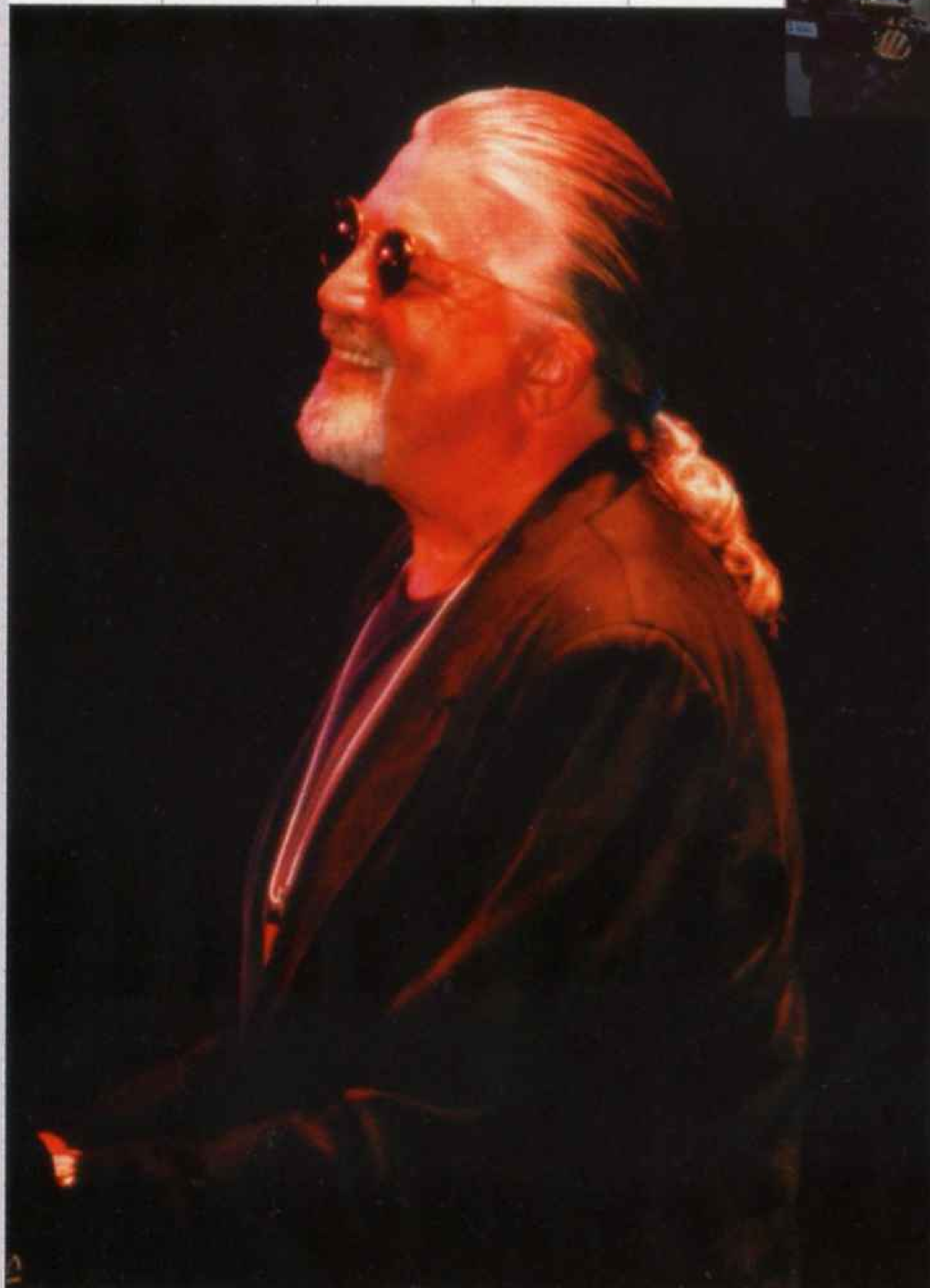


17th The band arrive in South Korea. From JL's journal: "Arrived in Seoul at 5.30am. While we waited for the luggage we stood and chatted to a bunch of chaps from the London Philharmonic Orchestra who'd been on the same flight. A few of them had played in the Royal Philharmonic Orchestra when we did the Concerto for Group and Orchestra in 1969." From RG's journal: "A day spent working with the press. Several interviews, followed by a full scale press conference. Our presence in this country

seems to be quite an occasion, the battery of Nikons before us was truly impressive. Jon came out with some gems; asked if he'd ever considered a career in acting because he was handsome and resembled Sean Connery he replied that he had indeed been to drama school but realized that acting jobs were 'about as rare as hen's teeth'. We all cracked up. He also said that DP went on and on like 'an atomic toy'. Great stuff. IG, Steve and I had a quick meal in the coffee shop before driving across Seoul to a radio station for the only decent interview of the day. It took four hours in all, this is a big city and the traffic was horrendous."

18th SEOUL Olympic Gymnasium #1. From RG's journal : "The hotel is situated, along with some military villas and a golf driving range, on a hill with a sweeping view of the Han River. Went for a walk in the morning as the weather turned cold and light snow started to fall. The place seemed deserted but then again what other idiot would be walking around? Still, it blew the cobwebs away. Sound check in the afternoon, stayed at the venue afterwards as it's too far to go back to the hotel. The place was either unheated, or the heating was hopelessly inefficient; none of us could properly warm up. No support act, we went on to a warm but respectfully quiet crowd who continued to get increasingly boisterous until, by the time we did 'Highway Star' in it's unusual position at the end of the set, the crowd was on its feet and the police came running in. For a moment I thought there was going to be a riot but the security men in front of the police were swaying in time with the music and the police squatted down, menacing no one. In the end it was a lovely show and a great welcome. Did a runner after the show and got back to the hotel on the bus." From JL's journal: "BRILLIANT concert. I played a verse or two of 'Soldier Of Fortune' in my solo and it seemed as if everyone in the place sang along. Lovely moment."

19th SEOUL The second concert. The band nearly didn't make it to the stage on time. From RG's journal: "Colin gave us the signal and we were taking 'the walk' from the dressing room towards the stage area when we became aware that not only had the intro tape started, but it was almost over! We sprinted like mad up the steps and each of us went flying to our instruments just in time to kick in with 'Fireball'. A very close one." From JL's journal: "Another wonderful gig. Some guys from the London Philharmonic turned up. A young Korean musician gave me a beautifully handwritten piece of music just before we went on stage. It was, he said, a Korean song called "Arirang" and he said he would be very happy if I played it onstage. So I did."





What a wonderful reaction! It's a beautiful sad folk-like melody which is apparently a sort of second national anthem in South Korea, and again the entire audience appeared to be singing. Brought a tear to my eye guv so it did."

22nd The band arrives in Johannesburg for several days of press, radio, and TV interviews after a night off in Singapore.

23rd From RG's journal: "Went for a walk in the morning; throngs of people - both black and white, cheap clothing stores, dimly lit shops, red dirt. Stall holders in towels selling sweets, novelties, watches, leather belts, anything, everything. Pavements jammed with people and groceries - apples, pears, onions, etc. laid out in threes on paper plates, huge sausages being cooked at every corner, butchers selling suspicious looking meat, a large store selling marble slabs for gravestones with the sign 'lay-aways', women sitting holding out photographs of hairstyles, selling what - haircuts? ...and the endless bustle of city life. Further out from the centre are the more affluent areas. So far, everyone I've talked to sounds optimistic and proud of the recent changes." At the end of a day of interviews, Jon, Steve and Roger play an 'unplugged' session for local SA radio. Ian Gillan has a cold and is conserving his voice. Ian Paice is deemed 'too loud'.

24th Pretoria Supported by Uriah Heep.

25th Durban The gig is nearly abandoned after the equipment trucks are delayed but eventually they arrive and after Uriah Heep do a shortened set, the band hit the stage around midnight.

27th Cape Town The first of four nights at the same place, the Three Arts Theatre. Supported by Uriah Heep and Band O' Gypsies. From RG's journal: "(On the last night) Steve had the band and the crowd spellbound with his beautiful playing, a real 'moment', then launched confidently into the 'Lazy' riff, at which point there was a power cut. Silence. The place was in darkness, flashlights moved around, no panic though, the power came back after a minute and we continued. Interesting that 'The Purpendicular Waltz' has become a great stage number and is going down well. The band played effortlessly, especially IP who'd been fishing all day. IG told him to go fishing every day if he played like that afterwards, it was really tight and in the pocket. Surprised by the quality of the gig, considering it was the fourth night in the same place, we sat in the dressing room afterwards and laughed a lot, great mood all round."

APRIL

1st Johannesburg. The first of two nights at the Expo' open air venue. The capitol city crowd shows the band a huge welcome.

5th Fly to Bombay, refueling in Dar Es Salaam.

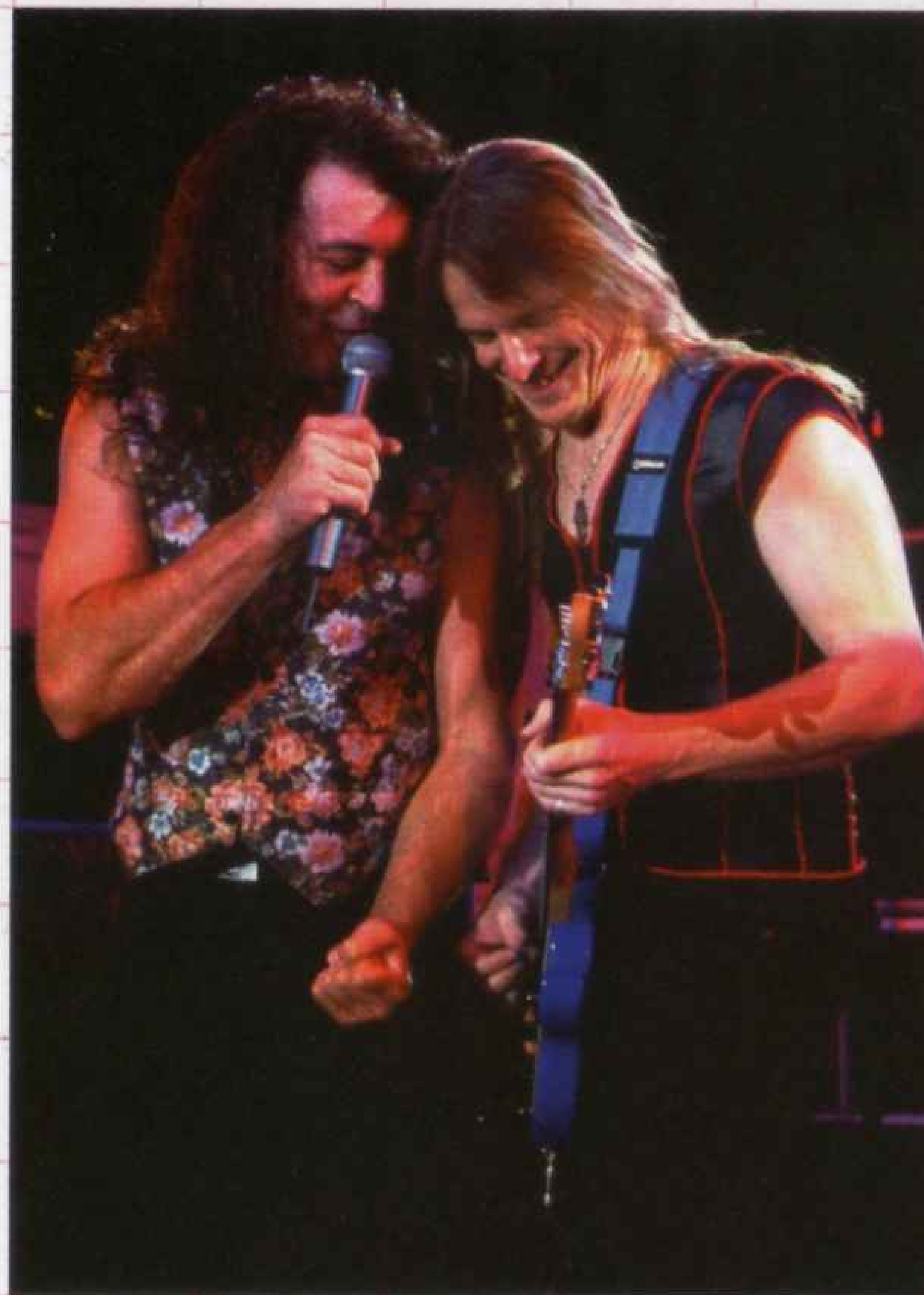
6th Arrive in Bombay. Press conference in the afternoon. From RG's journal: "Views of vast shanty towns as we landed, women with bundles on their heads, groups of soldiers, stray dogs everywhere- and this was just the airport!"


7th Interviews and photographs.

8th Bombay. A thunderous welcome from the rock starved Indian fans at an open air concert. Supported by Millennium. From RG's journal: "My wife and I renewed our marriage in a temple earlier in the day and it was almost ruined by the chaotic traffic. It was worse in the evening; the bus taking the band to the concert took two and a half hours to crawl about three miles through the congested streets. As darkness fell it seemed even more crowded - stalls everywhere, selling everything. Then it was discovered that the bus couldn't physically get to the arena so the last part of the journey was being bundled unceremoniously into some hastily arranged cars which took us the final stretch. Facilities were all but nonexistent, dressing rooms barely adequate, but the crowd was ecstatic. Great atmosphere, great gig. I felt like I was flying."

9th The band arrive in Delhi. From RG's journal: "Everybody is so kind and thoughtful. The organization that brought us here is very efficient. Security is amazing; at any time there are two guys following each one of us around, everywhere."

12th The concert is postponed until the 14th due to the death of the former prime minister, Mr. Desai.





13th IG, RG, and SM make an autograph signing appearance at a large Delhi record store.

14th DELHI From RG's journal: "Crowd control seemed a little severe, I had to yell at the head security guy to stop his men trying to hold back one section of the crowd when it was plain that it was going to be impossible. The gig itself was good, although lacking the electric atmosphere of the Bombay show. It got better as it went on despite the problem that the audience was too far away and the band felt somewhat isolated." The band goes directly to the airport after the show and flies home.

MAY

1st IG arrives back in Orlando to prepare and work on ideas for lyrics and is followed by RG a week or so later. The rest of the band drift back one by one for the start of the recording session.

31st The complete band reconvenes and the first recording session gets underway. The sound engineer Keith Andrews has been flown in from England; he and Darren Schneider will be in charge of the recording. Most of the day is spent jamming around an idea that will eventually become 'Don't Hold Your Breath' and generally getting sounds right. IP: "I don't think I've found the essence of my sound, it's getting close but I don't think I've found it yet. When it comes to sounds I look for everything I shouldn't get in a studio, I look for the sound that I used to hear when I was playing in small clubs which had nobody in them and a great bouncy back wall which gave it a controlled reverberation. It was clear and punchy and human and live - everything that a studio tends to take away. It's not just the studio; every time that you put a microphone in front of a drum kit it tries to take the sound away. If someone could invent a microphone that works like the human ear it would be great."

JUNE

1st A jam takes place and a song structure appears. By the end of the day a version is put down on tape, mostly just to remember the arrangement. It's first working title is 'Chicken' due to the timely juxtaposition of two questions being asked of different people in the same room at the same time - one about the working title of the song, the other about eating choices. It is changed to 'Missing You' for the sake of dignity but it is destined to become 'Sometimes I Feel Like Screaming'. SM: "Some ideas come more easily than others, this one came easy. I was trying to play something where every note was an artificial harmonic, I had a lot of distortion on the amplifier so by necessity I was picking out a melody that was sparse - when Jon started playing it all made sense."

2nd At Steve's suggestion yesterday's jam is kept as a master, but the beginning is dodgy so an acoustic intro is devised and the afternoon is spent recording it. SM: "...wouldn't it be neat if the first song we record for the album is a first take?"

6th 'Don't Hold Your Breath' is recorded.

7th 'The Purpendicular Waltz' is recorded.

13th The band works on a track that will later not be used for the album. There have been, and will be, many such days.

15th 'A Castle Full Of Rascals' is recorded. SM: "I don't know what it's about, it seems political and yet it doesn't come down on any side, it's just a description of human nature. It's a great title. I'm the only guy in the band that heard it two beats different to the way it's turned out, I guess I've seen life from both sides now, ha ha."

16th 'Loosen My Strings' is recorded.

19th 'Cascades' is recorded. SM: "I love some of the lyrics, especially the line, 'You really must be going now, my god is that the time?'"

21st The band spend the day working on a tune that will not later be used for the album. Later in the afternoon the band records an impromptu jam as a thank you to the members of Simon Robinson's Deep Purple Appreciation Society, whose first convention is being held in Sheffield, England in a few days time.



22nd Charlie Lewis arrives to assume his new job as production manager, Raymond D'Addario having left.

26th 'Highland' is recorded, later to become 'The Aviator'. IP: "I love that. I loved it from the first time that I heard it even though at first I didn't think it was anything we could use. It didn't sound like Deep Purple to me. Now we've done it however, I'm really happy with it. It's just got a mind and a groove of its own and regardless of whether anybody likes it or not it's a great four of five minutes of music with a wonderful build at the end."

29th 'Pulse' is recorded, later to become 'Somebody Stole My Guitar'.

30th IP and Jon fly to England.

JULY

4th IG and RG finalize the lyrics to 'Loosen My Strings' and also 'The Purpendicular Waltz', even though it was mostly written and had been performed live during the tour.

5th 'Don't Hold Your Breath' is completed.

10th 'Vavoom : Ted The Mechanic' is completed.

11th SM transfers his home studio acoustic parts for 'The Aviator' on to the master reel.

13th IP and RG work on a drum loop overdub idea for 'The Aviator'.

17th Tour manager Colin Hart has an operation on a torn ligament in his knee, a result of the increasingly fierce rivalry on the tennis court.

18th SM finishes his work on 'The Stallion'.

19th IG and RG writing lyrics all day, SM working all evening and night.

21st A group meeting takes place. Bruce Payne, the band's manager, and Peter Bird, a PR consultant, are present. Peter's first and most important point is that a name for the project be immediately decided upon. IG's suggestion of Purpendicular is the only contender, so that's that.

24th RG and SM complete their work on 'Loosen My Strings'.



26th IG alone in the studio early, then JL, after experimenting with his old method of feeding his Hammond through a Marshall stack, completes work on at least four songs. SM works on 'A Castle Full Of Rascals' in the evening.

28th SM's birthday. Jon and Steve in the studio together, doing the solos for 'The Stallion'.

31st JL keyboard work on 'Loosen My Strings'.

AUGUST

1st A frustrating day in the studio, nothing goes right. From RG's journal: " Had a pint in the pub on the way home - after an afternoon like the one we had, we all needed it."

2nd Hurricane Erin strikes Orlando. Power is lost at 6.30 am and doesn't return until 6.30 pm. Studio work continues however, with JL finishing off 'Loosen My Strings'.

3rd JL receives bad news about his mother's deteriorating health. The keyboard overdubs continue slowly. A slump settles over the studio.

4th JL flies home to England. Work ceases and everyone takes a break.

8th RG posts the first of three studio reports on the Internet.

"THE PURPENDICULAR STUDIO REPORT

18 songs currently under construction. (we had to stop writing the stuff!)

Some all but finished and some needing work. (where's that gaffa tape?)

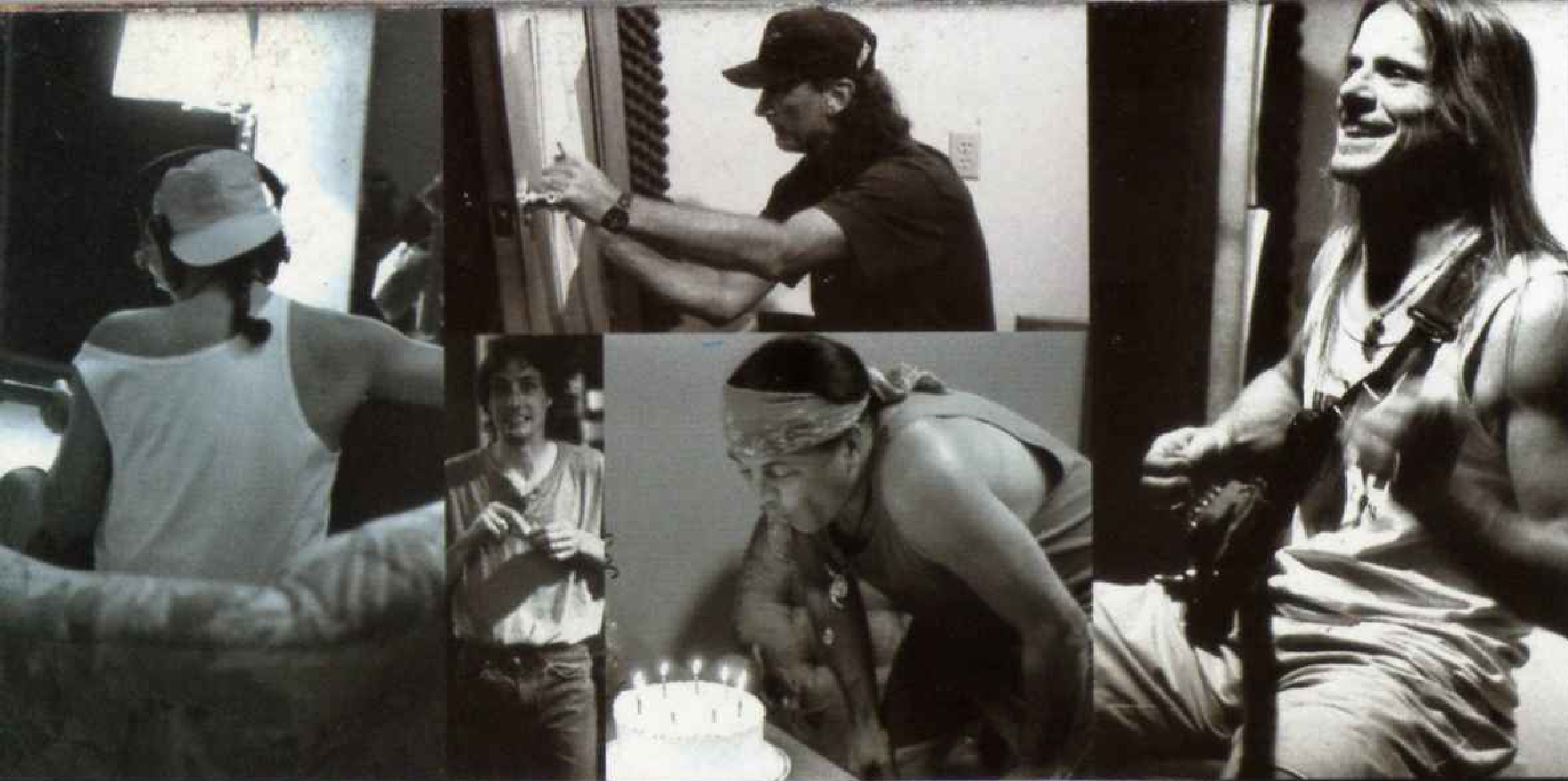
All are band compositions. (should be "banned"?)

All songs were done at the same tempo so as not to confuse the musicians. (1,3,4, ...um)

Most of what's left to do is vocal work. (it's also what's right to do) ;-)

To that end, some members have flown away, but will probably be flowing back





before it is finished. (we've got a tennis championship to be decided)

The feeling in the band is..... er..... congenial, very. (it's a mesh :-))

We have a title. (Will The Real Dick Pimple Stand Up?)

The first song we recorded was written on the first day - we put down a rough version that night so that we could come back the next day, learn it properly, and record it. It was Steve's suggestion to use that first version, a jam, just as it stood. (and it does)

We survived Hurricane Erin. (with beer)

The entire album was recorded live. (the over dubs were added later) ";-)

It's been great working with talented and enthusiastic musicians. (sorry) ;-]

RG - Orlando"

10th Work continues on 'Rosa's Cantina' and 'The Aviator'.

11th 'Rosa's Cantina' is completed.

15th SM and RG work on 'Albert'.

16th 'Albert' becomes 'A Touch Away'.

17th SM listens to all the tracks, making sure he's finished everything.

18th 'Missing You' becomes 'Sometimes I Feel Like Screaming'. IG: "It was one of those sentimental greeting cards, there was one sitting right in front of me, and all it said was 'missing you' but the words seemed to sum up the mood of the song, at least the first part of it. I couldn't get it out of my head. Roger and I had a memorable conversation a while back and we were talking about writing lyrics; we agreed that the only way to deliver what might possibly be seen a corny line is to really mean it - why should certain things be not acceptable just because they sound corny?" From RG's journal: "Struggled with the theme for a while, then suddenly it came to us at exactly the same instant- one of those indefinable moments when we seem to be thinking with one mind Sometimes I Feel Like Screaming. We were both uplifted by that."

19th IG's birthday. After work for the day an

impromptu celebration is at St. Andrews Tavern, watching Tyson flatten McHeeley.

21st Work on 'Pulse'.

22nd Yesterday's writing work continues. SM works on 'Cascades'.

23rd 'Pulse' becomes 'Somebody Stole My Guitar'.

26th Bruce Payne and Peter Bird are back in Orlando for a meeting about the album artwork. Peter unveils his idea of a broken match for the sleeve design. Everyone approves it.

SEPTEMBER

1st This month is spent concentrating on writing and finishing vocals and also the last of SM's and JL's overdubs.

2nd 'Don't Hold Your Breath' is completed.

5th 'A Castle Full Of Rascals' is completed.

8th IG and RG complete writing 'A Touch Away' and start on 'Cascades'. A discussion about the mix takes place and it is decided that the band will attempt the mix in a nearby studio called Parc Studios. Time is now a factor; deadlines once so distant are now imminent. With this arrangement work can proceed on tracks that have already been completed while IG finishes vocals on the remaining tracks in Greg's studio. To that end a second 48 track digital machine is ordered, to make copies. At the US Open, Agassi beats Becker, Graf beats Seles.

9th 'Cascades : I'm Not Your Lover' is written.

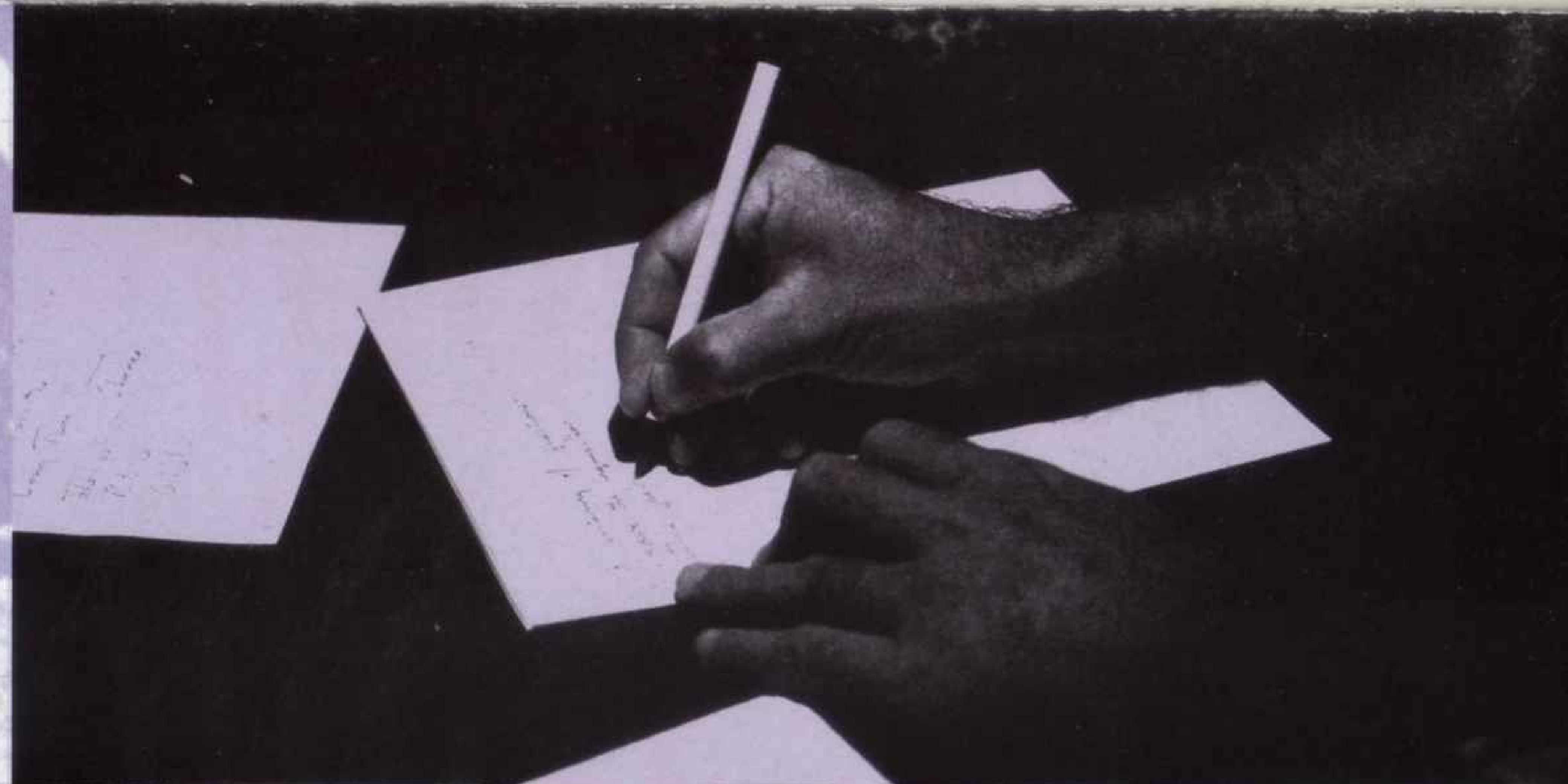
12th The second 48 track arrives.

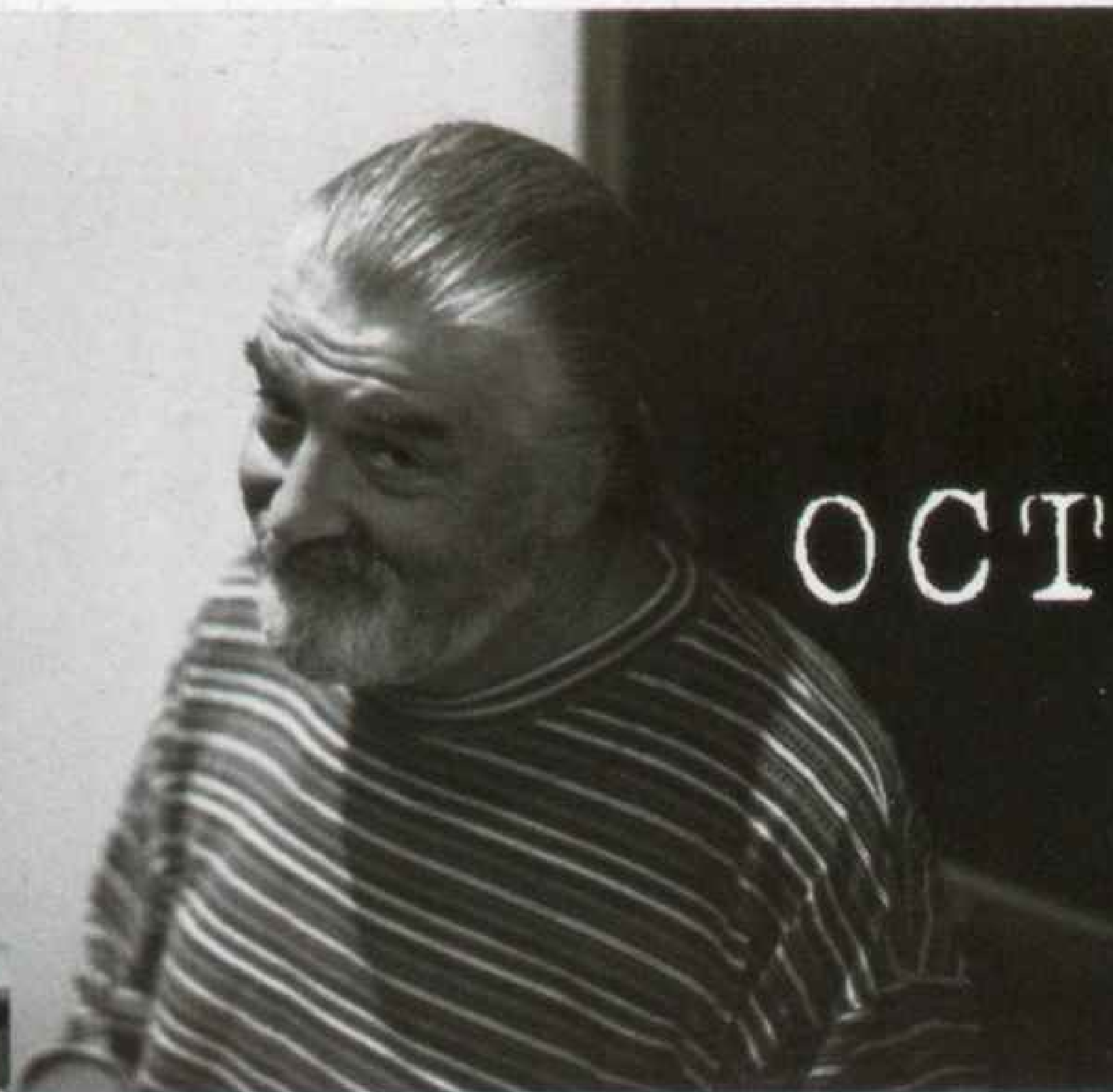
13th SM and JL work on 'A Touch Away'.

17th The start of the mixing sessions at Parc studios, the first day is spent setting the place up and listening. 'Soon Forgotten' is the first song to be mixed.

20th All song lyrics are now complete and RG and IG celebrate at The Thirsty Whale.

21st IP returns from England for the mix.





OCTOBER

22nd The whole band except for SM (who's gigging) meet and review the mixing process. They agree to continue with the current set up.

27th Steve Morse Band plays at a local Orlando club. All recording work at Greg Rike's is complete.

28th SM listens to the mixes so far. IG flies to England.

2nd RG post the second studio update on the 'net:

"THE SECOND STUDIO UPDATE

All recording work finished. (for now)

16 songs in the mixing process. (a new recipe in the blender)

We've been using two studios, a walk from each other. One to finish the last bits of recording, one to mix in. (keeps us in shape for tennis)

The final tennis championship about to start. (I'll post the results)

It's taken longer than anticipated. (don't know why, maybe we've been enjoying it too much and didn't want to stop)

Not all songs will make it to the album. (up until now we rarely came up with more music than we needed, this time it was hard to stop writing. It's going to be a difficult decision to drop a few, they're all good)

Some birds have flown. (Jon and I left in charge)

It is produced by the band (no one won)

A quiet sense of purpose hangs over the studio. Actually it's not that quiet.... Everyone in the band feels confident. Everyone is pleased with his own performance. Everyone is pleased with each other's performance. It sounds great. Now comes that magic time when songs are ready, but they still belong to us for a little



while longer. Come next year they will be public property (in a sense) and will carve out a life of their own, good or bad, with all of you.

Then the tour. (can't wait) :-)

Good luck,

RG - 2nd. Oct 1995"

3rd The final mix of 'Sometimes I Feel Like Screaming'. The OJ Simpson verdict is reached. No coincidence.

16th IG back from England for a few last minute changes. The next few days sees IG, JL, and RG listening, reviewing, and completing all work thus far.

19th IG flies away. From RG's journal: "IG left for the airport late in the afternoon, feeling very, very happy. I had arrived in the studio earlier to see a wonderful sight - Jon and IG dancing around to the sound of 'Somebody Stole My Guitar' - big smiles on their faces."

20th JL flies away, the tennis championship undecided.

22nd The album completed, RG posts the final studio update and flies away:

"THIRD AND FINAL STUDIO UPDATE

The name of the album is PURPENDICULAR

Written, performed and produced by Deep Purple (cheap)

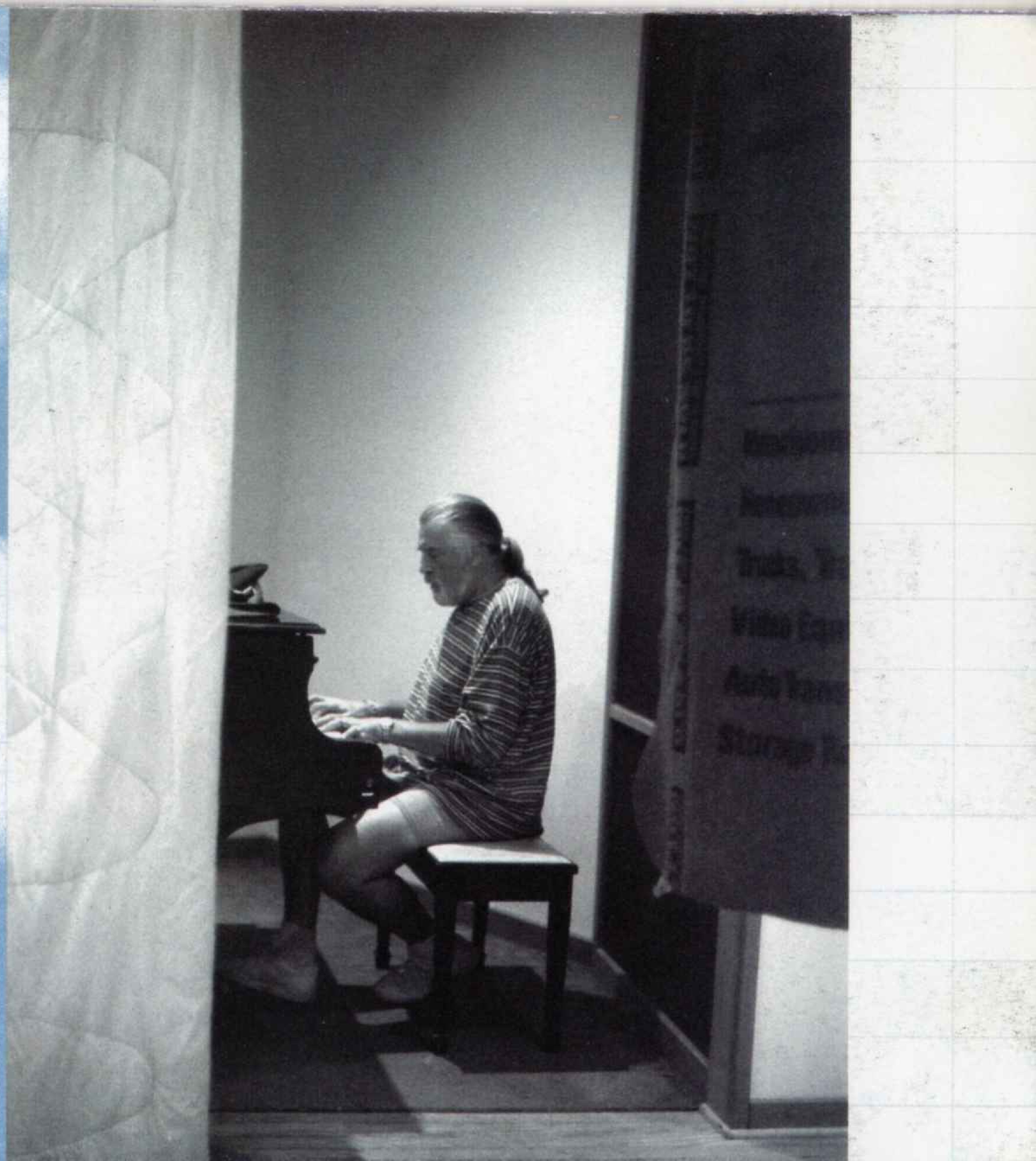
The mood of the band is very good. All except myself have now flown away, in high spirits, looking forward to the next step (hope it's not a silent footstep!)

A bitter sweet atmosphere hangs over the studio, the engineers, the staff, etc. because it's coming to an end (they've had enough)

Mixing finishes today, 15th October (1995)

Tomorrow we put it in the final running order (does it matter?)

I go home on Monday (what's a home?)





I'd like to say a big thank you to my long suffering wife and children, who don't usually get included in the thank you list on albums, but who really deserve it. I love them. If it wasn't for their understanding, that sometimes I have to put aside being a husband and father for a while and spend a long time away from home, I wouldn't be able to focus on the band. I am indebted to them (I have a long list of chores) :-)

I've rarely been this satisfied with an album (and I'm not easily pleased)

Hope you all think it was all worth it (the tour will tell)

See you.

Good luck,

RG - 22nd. Oct 1995"

NOVEMBER

6th RG and Bruce Payne attend the mastering session with Greg Calbi at MasterDisc in Manhattan. Two songs have to be dropped because of time considerations. Finally the album is finished.

DECEMBER

4th The band meet at the Landmark Hotel in London for a photo session with Tom Howard.

5th The start of two intensive days of interviews conducted by all five band members in preparation for the release of Purpendicular early next year and, of course, the tour.



Deep Purple Home Page

Home Back Forward

Reload Load Images Stop

URL: <http://www.fsl.com/purple/Purple.html>



Perpendicular

Written, performed and produced
by

Ian Gillan - vocals
Jon Lord - keyboards
Steve Morse - guitar
Ian Paice - drums
Roger Glover - bass

Managed by **Bruce Payne**, Thames Talent Ltd.
Recorded at **Greg Rike Productions**, Orlando FLA
Engineers: **Darren Schneider**, **Keith Andrews**
Mixed at **Parc Studios**, Orlando FLA
Financial Manager: **Barbara Fucigna**, Thames Talent Ltd.
Tour Manager: **Colin Hart**
Production Manager: **Charlie Lewis**

Perpendicular YEAR BOOK

Graphic design by **Nick van der Grinten**, Detour Design
Photographs by **Roger Glover**
Live color photographs by **Bruce Payne**
Text edited by **Roger Glover**
Additional photographs supplied by **Ian Paice** and others
Official band portrait by **Tom Howard**
Thanks to **Chalkie Davies**, **Davies and Starr**,
(**Mike Wagner**, **James Mathews**, **Bill Palmer**)