

RECORD World PRESENTS



A SPECIAL SECTION:
DEEP PURPLE

Jon Lord: Eight Years of Purple

■ The original member who first recruited Ian Paice and Ritchie Blackmore in 1968, Jon Lord has seen five changes in the band since that time. In addition to the 12 Purple albums to which he has greatly contributed, Lord has fronted three solo albums, the latest of which was recorded with the Philharmonia Hungarica, and his classical background is further highlighted by several concerts which featured his works performed by the Royal Philharmonic and BBC Concert Orchestras.



Jon Lord

There are two to me that come close to it. "Machine Head" for the same sort of reason, we began to expand a little at that time and again we sat down and said right, what kind of album is this next one going to be, talked about it and threw ideas in and spent weeks rehearsing, to the point where when we came to record it we already knew which songs were going on, how long they were going to be, and everything. We rehearsed it to that point so it was only a matter of recording it then. A couple of things happened in the studio to change it but basically we knew what that was going to be. The other one is "Come Taste The Band" in spite of the fact that Ritchie's not on it. To me that's an extremely successful album in terms of Deep Purple. It tells you where we are in terms of 1976. They are the only three that to me are milestones in our career.

RW: David has expressed a certain amount of frustration with regard to sharing the vocals with Glenn. Have you found any similar problems in working with a different guitarist since the arrival of Tommy Bolin?

Lord: Tommy is a very different guitarist from Ritchie—he's less structured. He relies more on the emotion of the moment to get him across, except in the studios where obviously he's got more time to think. But on stage, Ritchie had an average which he never dropped below which was his forte, a rather stupendous technique which he could always fall back on if he needed to. So as a result there was a kind of a level at which Deep Purple stopped. If it was not a good gig it would kind of bounce on this level and stay there and it would give you a chance to build back up again. Tommy doesn't have quite that technique. When you hear him play you think he does, with this incredible speed he has, but he doesn't have that trampoline effect. If you go below a certain level you'll just continue to go and he'll try and churn himself back up whereas Ritchie would stay there and say I know what's happening. Not to say he's feelingless, on the contrary, but we all had this level at which we could stop. Tommy relies more on the feedback, emotional feedback, so as a result it's more difficult for me to play with him, because I don't know where to pick up from where he's left off, but remember I've only done one big tour with him. I'd been touring with Ritchie for years. I knew what he was going to do before he did it, as he did with me. So to that extent the interplay thing disappeared slightly on the last tour.

RW: With such an incredibly successful past, what are your ambitions now—how do you see the future going both for yourself and Purple as an entity?

Lord: I'd like to feel that what has been achieved would stand everybody in the band, or has ever been in the band, in good stead for the future. I would also like to feel that the band could become like a home base for the musicians involved as well. I don't think I could go back to the kind of touring days of the '60s and early '70s. I think it would quite possibly drive me insane. I've done all that and I've learned an enormous amount about how to play to audiences, about how it feels in the myriad different circumstances that you get up there on stage—there's no normal gig and it's never either good

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Record World: How have you sustained your enthusiasm for Deep Purple over eight years, several albums and the various changes in personnel?

Jon Lord: Until Ritchie left it was very simple—it was easy to sustain enthusiasm with someone like Ritchie, who was a good pusher, even in bad moments. I'm friends with Ian (Paice) and he's still here. It was just the idea, the original feeling of what we wanted Deep Purple to be and seeing it succeed kept the enthusiasm, even through the various personnel changes. The first one wasn't that difficult, back in 1969 when Rod Evans and Nicky Simper left, because basically that was just getting the band to what we wanted it to be and it wasn't quite working with Rod and Nicky. That wasn't a difficult change at all because we hadn't really established ourselves identifiably as Deep Purple. It was when Ian and Roger joined that it started to gel and get together.

RW: You've also enthusiastically pursued a solo career. How has this fitted in with the Purple activities?

Lord: I've always tried to complement my career as a member of a heavy rock band with my desires in other directions as well. I've always tried to balance the two. There was a time when it was a little difficult because Purple was incredibly busy for a period of about two years when we were "making it," as it were, and there was hardly any time to go to the toilet let alone pursue a solo career. This caused a few problems then because I insisted on continuing with it. I've only released two albums under my name and one jointly with Tony Ashton, and I have this new one which will be out in about two months. So in eight years that's not a great deal; it's just that the kind of albums I've done have always taken a long time. They're involved to write, they're involved to record, produce and mix.

RW: Were you satisfied with the first tour with the new line-up?

Lord: Ninety-five percent yes. I enjoyed the Far East a great deal, apart from the trouble we had in Indonesia, but the actual concerts I enjoyed very much. In fact I think the tour of Australia is one of the happiest tours I've ever been on, that part of it was an incredibly happy time. In Indonesia we had a few problems. The police activity at the concerts and the fact that we didn't get paid although we'd done the concerts and one of our crew got killed. Accidentally or not we don't know. Then Tommy slept on a nerve. He slept funny one night and it pinched a nerve in his wrist and his fingers were like four sausages, but New Zealand, Australia and Japan were beautiful, really nice.

RW: Apart from the pure talent within the band, to whom or to what do you credit Purple's initial success?

Lord: It was a splendid combination of five guys who thought very much the same way and sparked each other off—that was the nice thing about it, that's what really worked. We played nearly every night up and down Britain and all over Europe to the point when the right record came out, which was "Deep Purple In Rock," everyone knew the band, everyone had seen us play, and we were primarily a live band. You had to see Purple to get the real effect. As to "who," Ritchie was an enormous driving force, a perfectionist almost to the point of being destructive at times, but that was tempered by the characters of the other people; it was a nice melting pot—it worked very well.

RW: So would you therefore say that the "In Rock" album is the most prominent in historic terms?

Lord: In terms of the history of the band I think it's the only one where before we made it, we sat down and set ourselves a task.



Deep Purple: Glenn Hughes, Ian Paice, Jon Lord, Tommy Bolin, David Coverdale.

John Coletta on Purple, Past and Present

■ As co-founder of the Purple Organisation, which now incorporates the group's recording activities as well as personal management for members both past and present, John Coletta was there at the birth of Deep Purple and reflects upon the changes of personnel throughout their history.



John Coletta

Record World: How did Deep Purple come together?

John Coletta: I was in advertising at the time, running my own company, and one of my clients was Alice Edwards Fashion. Tony Edwards was one of the directors of that company and he approached me one day, asking if I would be interested in going 50-50 with him into a pop group. He'd been introduced to one of the members—the drummer from the Searchers, Chris Curtis. Living in the basement flat with him was Jon Lord, who at the time was playing in The Flowerpot Men. They then talked about Ritchie Blackmore, who at that time was in Hamburg doing session work. We got him and Dave Curtis over (who was playing bass in France with Michel Polnareff), and a drummer named Bobby Clark, but we were still looking for a singer. Rod Evans came along for a rehearsal and brought along this little guy who was at that time about 17 or 18 years old—Ian Paice. After awhile it seemed that Bobby was here and there and everywhere, so they set up Ian's drums and he became the drummer. Bobby was out, Chris Curtis had departed and Dave Curtis wasn't fitting in properly, so Jon Lord said, "I'll bring along Nicky Simper," who was playing with the Flowerpot Men. That was the first Deep Purple—Nicky, Rod, Ian Paice, Ritchie and Jon. They rehearsed for about a month before going on tour in Denmark under the name of Roundabout. They had a lot of success there, doing TV as well as clubs. They came back and made an album in about seven days; "Hush" was the single. It didn't do much in England but became No. 1 in the States. Within two months we were over in the States—I think we lived that first year in the States. After that we spent a great deal of time in America only returning to the UK for a month here and there. We then released the second album and the "Kentucky Woman" single, at which point we had a revision of the whole idea resulting in Rod and Nicky leaving, as it was generally conceded they did not fit in with the rest of the boys. We finished that tour with them—it was a hell of a tour as you can imagine, with 15 or 20 concerts to go. Anyway, we came back and then they found Ian and Roger. We went in the studios and made another album, "Concerto For Group and Orchestra," which was an important accomplishment for the band.

RW: Where did you find Roger and Ian Gillan?

Coletta: They were with Episode Six, which was on the point of breaking up. We had a long negotiation with their lawyers and Gloria Bristow, who was looking after the group, and we paid seemingly enormous sums to get them out. Then we went ahead and made "Deep Purple In Rock."

RW: How much progress were you making in America at that time?

Coletta: At that point Tetragrammaton went bankrupt and we were in a very difficult situation for one year where we lost the American market because we couldn't release any records. They were in litigation with several people and all the contracts were held by the creditors. We were lucky that at the end of the year Warner Bros. bought out the rights to Purple leaving some sort of an override in the company to pay back the creditors. At that point, lucky for us again, "Black Night" broke here, so we had the European market opening for us, otherwise we could have died. We toured in Europe for that year establishing Purple everywhere, and became probably the biggest hard rock group on this side of the Atlantic. If we'd had a world-wide deal we'd have been killed, but fortunately we were with EMI for the rest of the world. We developed the European market and then Warners picked up the rights for Purple in Japan, America and Canada, and we got on the Faces tour and they at that time were

riding on "Maggie May," so it was a great opportunity for us. They really did a terrific tour. They gave the Faces a hard run in most of the places, which in fact the Faces admitted. That broke us in America again—we came back immediately with our own tour and a new album—"Machine Head." It sold over a million, went platinum, and of course that really put us in the big time.

RW: Have you a particular favorite album out of the 13 they've made?

Coletta: "Machine Head" was the one, partly because I was with them in Montreux and experienced the entire events concerning the recording. That was the first really giant album in America—you know how you get a feeling about an album, the one that takes you there; that to me was the one that took us there. That led to our success in Japan and Australia—we did big tours over there. I think we were the first in Australia to get audiences of 50,000 people. We did the Sydney race track there, and the excitement when you see that sort of crowd for the first time is overwhelming... I would put that on the level with the California jam which was attended by almost 300,000 people.

RW: What do you feel about Purple's first album with Tommy Bolin?

Coletta: "Come Taste The Band?" You've got a problem immediately with an American, for the first time, injecting his personality into Purple. They accepted it, and tried to take the best out of him. It could have been more Purple though it was good. I think the next one will be more Purple. Obviously when you've got a new member, you don't want to kill his enthusiasm. He's full of ideas and they try to adapt and work with those and give him complete freedom to bring in a new lease of life into the whole thing.

RW: Do you think this was necessary for Purple at that point or do you believe they could just as easily have sustained their success retaining Ritchie?

Coletta: The change was not due to their running out of ideas with Ritchie. Ritchie had gotten to the stage where he wanted to show himself in a new light and there was a conflict within the band. I think it had to come as Ritchie had been making tracks of his own for two years.

RW: Do you now see Tommy as a permanent fixture in Deep Purple?

Coletta: Tommy's got his own solo career and you've always got the danger that he might just decide to stay on his own if he becomes successful. He's done one Purple album and six months touring with them but we'll have to see how things progress before we make any more decisions.

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Deep Purple in 1968: from left: Nicky Simper, Ritchie Blackmore, Rod Evans, Ian Paice, Jon Lord.

WITH DEEP APPRECIATION

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Payne on Purple:

They're a Special Group

■ "They were easily the loudest group I had ever heard, but at the same time they were probably the best. Nobody could stand near them—The Who, Led Zeppelin—nobody!" Bruce Payne, Deep Purple's worldwide agent and president of Thames Talent Ltd., remembers the first time he saw the group vividly.

Staten Island

"It was about five years ago in a small theatre on Staten Island, a 3000 seater," he recalls. "Ritchie Blackmore and Roger Glover were still in the group and it was just ear-shattering—a wall of noise. You know they are in the Guinness Book of Records as the loudest rock group in the world? Well, they were! No doubt about it."

"They're not as loud now with the new personnel, but back then they were absolutely the loudest and the tightest thing going. They were definitely the most refreshing English rock and roll band around."

'In Rock'

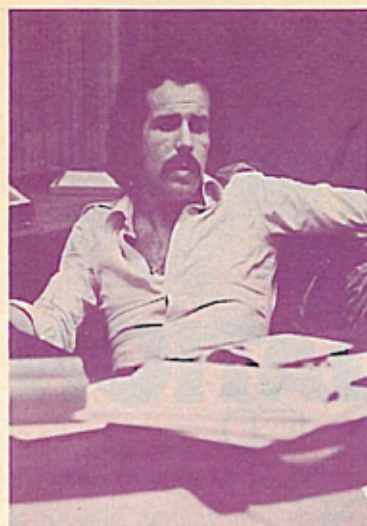
At this time, the group had just completed its first rock album for Warner Brothers, "In Rock," and the members were out to make their "high energy rock" image stick following the rock-orchestra experiment recorded with the London Philharmonic. It was still a couple of years before the success of albums like "Machine Head" and singles like "Smoke On The Water," which would escalate the group straight into the pantheon of consistent gold record artists.

Since then, Deep Purple has been a special group to Payne, and though he claims that most of his favorite stories involving the group are "off color," the thing that stands out most is the band's recent Asian tour which he describes as being like playing in a "riot area." During the tour, which took them to certain Iron Curtain countries, the group experienced some harrowing events including the death of a member of the road crew.

Asian Tour

"The problem was not the kids, but rather at the adult end of things. We like the kids—it's the adults who drive you nuts by locking you up in your hotel rooms and things like that," Payne insists that both he and the group are looking forward to returning to those countries and also a possible trip to Russia which would give Deep Purple the distinction of being the first rock and roll band to play Moscow.

Payne's association with Deep Purple dates back over five years when he was an agent for Ameri-



Bruce Payne

can Talent International. Thames Talent Ltd., which is a theatrical agency and management firm that also represents Blackmore's Rainbow, Be-Bop Deluxe, Nazareth, Thin Lizzy, Strawbs and Hot Chocolate, is responsible for booking, managing and budgeting its clients around the world.

Barry Taylor

Ian Paice:

'Man Behind the Beat'

■ Ian Paice has been Deep Purple's "man behind the beat" since the group's inception in 1968. Besides Paice, only Jon Lord can claim an equal amount of meritorious service within the band. "Sometimes when I look back at the early days," says Ian, "it seems like just three or four months ago. But other times," he admits with a sigh, "it feels like a full eight years."

The relatively recent departure of Ritchie Blackmore, and his subsequent replacement by Tommy Bolin, was a natural source of concern with fans of the group, who wondered if Bolin's style would be compatible with the other members. For Purple's drummer, there has been a period of adjustment, especially when it comes to performing live. According to Ian, it's just a matter of learning to anticipate Bolin's moves—which he is getting better at all the time.

"Ritchie," recalls Ian, "was a little easier to work with, even with his prima donna acts. I guess it's because he's British and



Ian Paice

I know where he's coming from. I've only known Tommy for 18 months and it takes awhile to fully understand people."

As their next step, Ian confides, Deep Purple wants to redirect its energies a bit. "I think what we want to do now is to take Purple to a different level. We'd like to make it more of a recording unit. I feel that Purple, up to now, has really been a

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John Craig on Purple Publishing

■ Although his association with Deep Purple goes back only two years, John Craig, their present-day publisher, started his relationship with them in style with Roger Glover's "Butterfly Ball." Craig recently spoke to Record World about his role as their publisher.

"I came to know Tony Edwards particularly well when I worked at ASCAP. Then in 1974 I joined British Lion Music where I became involved with Roger Glover via 'Butterfly Ball.' We bought the rights to the book to make a film of the book and to make a record, and we were looking round for a rock band or a rock person to produce the music and Tony was the first person I spoke with. He came up with the idea of Roger Glover and although we spoke to a number of people, Roger was the one that seemed to be into it almost from the beginning. Alan Aldridge, the guy that illustrated the book, particularly liked it and it seemed to make sense because British Lion was involved with Purple before because they actually filmed a concert at the Albert Hall, 'Concerto For Group and Orchestra' back in the seventies and I knew how they'd got behind and I was also interested in Jon Lord writing the film score."

Although Roger Glover's involvement with "Butterfly Ball" virtually coincided with his departure from the group, Craig explained:

"We originally spoke about it

early in 1974 and Roger left Purple that summer. The idea came from British Lion, Tony and I put the concept together before approaching Roger and it turned out to be quite successful."

"Managing their publishing companies seems to get more and more complicated every week—Ritchie now having his own record deal, Ian Gillan and Jon Lord both have solo projects, and obviously the group itself. We're trying to expand into a publishing company independent of the record company. The group and in particular David Coverdale are really good writers, and can write songs as opposed to rock music. We intend to be more than just a pub-

lishing division of a record company. Therefore we're also trying for covers on existing Purple songs."

"Although for me 'Machine Head' is the best Purple album to date (although we don't publish any of the material prior to 'Burn' as they were with Feldman) I rate the present line-up as being as good as the Gillan/Glover band. Purple has been around for so long it's very easy to say they're not as good as they were, but I don't think rock music is as accepted in the world now as it was. There are no real new rock bands coming up. They're all a bit different, like Queen, they're not like hard rock bands as such."

Deep Purple and the Press

■ In spite of their phenomenal success both in their native country and throughout the rest of the world, the British press has never taken to Deep Purple. Top English journalist Pete Makowski told Record World in London of his own special relationship with the band and that of his colleagues.

"The first time I ever went on the road with Purple, the first time I ever met them, was just when Coverdale and Hughes joined and I really thought they were brilliant right from the start. It was still Purple, really heavy. It's difficult to compare that band to the present line-up because they haven't been together that long. They're in a position where too much is expected of them. Blackmore's leaving was such a drastic move. I really like the 'Come Taste The Band' album. It's not one of my favorite Purple albums such as 'Burn' and 'In Rock,' but they just need to record a couple more together, stick it out, and they'll be great. When Blackmore was there he was writing most of the material, even when it was Purple Mark 2, Blackmore and Glover were doing the writing although it was credited to the band because

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Tony Edwards: Driving Force Behind Purple

■ Along with John Coletta, Tony Edwards was the driving force behind Deep Purple. Edwards tells how it all began and pays his own personal tribute to the band in the following story taken from a recent interview with Record World in London.



Tony Edwards

"While I was still working in my family business I was approached by a member of the staff who asked me to manage her professional career as a singer. Her name was Ayshea and she has progressed to considerably bigger things since that very humble start somewhere around 1966. In fact she's had her own program on British TV called 'Lift Off With Ayshea.' Through managing her I came into contact with various people in the rock business and in particular Vicki Wickham and a friend of hers, Chris Curtis, who was the drummer in the Searchers."

"Somewhere around the end of 1967 and very much from out of the blue, Chris Curtis phoned me from Liverpool and asked me to manage him and although I pleaded complete ignorance of the business, saying that I was not in fact a professional manager, he nevertheless was so enthusiastic that in the end we met and the seeds of Deep Purple were sown, because through Chris I met Jon Lord and Ritchie Blackmore and they were subsequently, together with Ian Paice, to provide the nucleus of the young, emerging, Deep Purple. Mark 1 (as we now refer to them) also of course included Rod Evans and Nicky Simper. In a way I think their early successes in America were something of a false start because the Deep Purple that was to include in mid-1969 Ian Gillan and Roger Glover was for me the emergence of the real Deep Purple. They were much heavier and much more musically advanced. When 'Deep Purple In

Rock' happened in Europe, and in particular Germany, when it started to blaze with the reputation of Deep Purple, that for me was when they'd really cracked it. Jon Lord and Ian Paice, as the only remaining original members, must now be considered as the backbone of the group. They've endured all the triumphs as well as the disappointments of Purple for eight years. However, I feel we've been very lucky with our personnel changes during this time."

"Somehow Deep Purple as an entity has always meant much more than any one of its constituent members. Their two most memorable live performances for me were 'Concerto For Group and Orchestra' and The California Jam. I suppose the first doesn't quite mean the same thing to the various participants as in fact it means to me, but it was an enormously exciting evening at the Royal Albert Hall, where there was not one seat unsold and where more people than could possibly see were crammed into that upper level. That was an exciting and historic evening, and one that for me was filled with a lot of pathos. I suppose California Jam was memorable by the sheer enormity of its scale and the brilliance of the group, and in particular Ritchie's performance."

"At the present time the members are all working on their individual projects, but I've always felt that the solo albums and the activities of the members of the group outside Deep Purple help to build the mystique of the group rather than detract from it. They all become more interesting by their solo efforts. I'm quite sure for example that when Ian Gillan created the original role of Christ in 'Jesus Christ Superstar'—the album—that in no way distracted from Deep Purple, it just attracted a wider audience to Ian Gillan and thence to Deep Purple."

"I feel that Purple's influence over the rock industry as a whole has been enormous. Even the American false start in '68 was the forerunner of underground, progressive, advanced, heavy, or whatever you choose to call it, but those types of music spawned many imitators. We're having enormous success in France at the moment (which is particularly welcome, given the fact that John Coletta and I are now spending a considerable amount of time in Paris) with the 'Butterfly

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TRY TASTE THE BAND



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LA VOCE DEL PADRONE

Tommy Bolin-Guitarist Extraordinaire

Purple's newest member retraces the steps in his career which led to his being first choice replacement for lead guitarist Ritchie Blackmore midway through 1975. Tommy Bolin became the only American in the Purple ranks after overcoming some practical difficulties in the two parties initially getting together, an incident also outlined by Bolin when recently speaking to Record World in London.



Tommy Bolin

■ "After I left the James Gang I wasn't doing anything at all, I was just spending money ridiculously, and in the end I went broke. I get rich, then I get poor, then I go for about three months or so and something else comes along. My whole life has been that way. At the time I was living with Hugh Hefner's ex-secretary, Maeling, who helped me out a lot. She had a place that was away from everything which nobody could find. If I wanted to talk to somebody I would call them, they wouldn't know where to find me.

"Before this I was trying to get a band together in L.A. for about a year. Eventually I had a great band. I had two bass players on

and off—Stanley Sheldon, who is now with Peter Frampton, and Kenny Passarelli, who's with Elton, and the keyboard player left to go with Joe Walsh. We were based in Colorado but we couldn't play anywhere. It was a very advanced band and in Colorado if you don't play concerts, you have to play clubs like the 3.2 beer clubs. It's much worse than discos. I'm not putting discos down because I enjoy some but there they don't even know what they're hearing.

"So we packed these places in Colorado, every club we played we packed, and every club we played we got fired. I'd go up to the owner and say 'why are you firing us, the place is packed, look at the crowds,' and he'd say

'because people would just watch and if they don't dance they don't sweat, if they don't sweat they don't buy beer and if they don't buy beer you're fired.' It's the 3.2 syndrome which after a while I couldn't take anymore so that's when we moved the band down to L.A. I was supporting them from royalties I was getting from the James Gang but finally the money just ran out. That's when I began writing but I couldn't find a singer anywhere and I thought I'm just going to start singing myself although I had zero confidence in my voice. I like my voice on record.

"So I did the 'Teaser' album, although at one point there was a doubt in their minds in the type of players I was getting. Jazz players playing rock, straight rock.

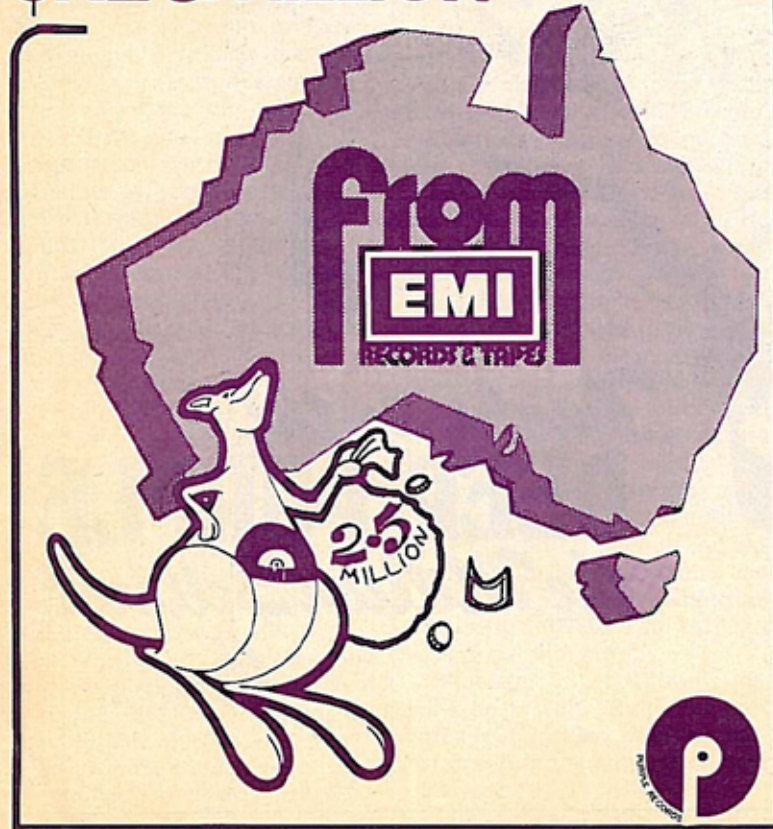
"I signed with Nemperor and a week later Purple called me. It's so stupid, it's like when it rains it pours. One of their roadies, Nick Bell, called me at first, and then David Coverdale contacted me. Even now I don't know who first thought of getting me.

"Anyway, I went down to see Purple but when I got there none of my equipment worked. It was so embarrassing. I walk in, bags under my eyes, down on my knees, none of my pedals would work, my amps worked but a stratocaster through any kind of an amplifier sounds tinny, so I thought I'd just start playing anyway. I didn't think that they would be as good as they were at all, or as funky. Just to test them, to see where they were at, I started off with something very funky, and they immediately caught on. I have so much respect for them now it's ridiculous. In the first song I knew that I wanted to do it and I had a feeling that Ritchie was either going to leave or they were going to get rid of him. I just had that feeling so after a half hour of jamming I walked over and got a drink, and they sat around talking. Jon, who knows every song in the book, started playing 'Cabaret' and I was really drunk and I started singing by mistake 'come see the wine, come taste the band,' so that's how the title of the album came, out of a drunken stupor. Now it's like everyone in the band has so much respect on stage for one another, and they listen to everyone else. I never knew what they sounded like before, to me it was like joining a new band. I knew that they'd been successful but all I'd heard was 'Smoke On The Water' and 'Hush' but that was so many years ago. So I just ran down everything and they picked what they thought was their sound, the Purple sound,

and I just added what I thought was my sound.

"When I used to go on stage with the James Gang I would be very nervous, so I thought when I went on tour with Purple in America, God it's weird, I'm not nervous when I go on stage with these people. I thought when I get to America I'm obviously going to be nervous because I'm playing in front of my people, especially in places like L.A. or Denver. When I go out with my band it may be another story, I don't know, because there'll be a lot of pressure on me. We started in Hawaii then went to New Zealand, Australia, then Japan. Australia was beautiful. I love Australians. Japan was a weird thing because in Indonesia I had a pinched nerve in my hand. I tried acupuncture. I had like an old lady come over and massage my arm and her mother was into it and her great grandmother, just generations of them. They said they could cure it but I kept saying yes it feels okay but I couldn't move. I had no movement in my thumb, I had no control. It was frightening playing in front of a lot of people, but it's weird, audiences get to a point where they don't care what they hear. They came with preconceived notions. Say we do 'Smoke On The Water,' we could say we're doing 'Smoke On The Water' and we could be doing a completely different tune and it's like they don't care. In Japan the people were so polite, incredibly polite. I walked down a hotel lobby and 25 little Japanese girls would run up at full speed and stop like one inch from me and say 'Hello Mr. Tommy, would you please take this, would you please sign my autograph book, would you please, would you mind?' It went extremely well in America, it was like the best tour in a long time. The band sounded really good every night. Once in a while, one out of every 20 gigs somebody will feel bad because of their hotel room or whatever, but the States I guess was the test. So with that behind me I was not at all worried about the British tour, but I guess all audiences are generally the same. Often they throw things at you, whether it be flowers or tomatoes. I tend to think not about that tour now, but the next tour. I have to look that far because if I don't put out 101 percent I'm not going to get as many people. Even if you do you're not going to feel the same. Also, in my solo spot, if I don't shine every night, and if I don't put out everything I can, I start to think about how it will be when I go on tour with my band.

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David Coverdale: 'The Singing Salesman'

■ David Coverdale is Deep Purple's lead vocalist, who gave up his job as a boutique manager three years ago to front Purple at the time of Ian Gillan's departure. He is prominently featured on the group's "Burn," "Stormbringer" and "Come Taste the Band" albums as both lead singer and songwriter.



David Coverdale

Record World: What were your feelings at the time of your arrival within the Purple ranks?

David Coverdale: Acute surprise. I didn't expect to get the job to be quite honest. I listened to a couple of things before going to see them. "Deep Purple in Rock" really impressed me; I still think it's a classic album for its time, and they've sustained it now. I didn't think my tonsils would be the sort they were looking for, but I knew they had a record company and a stable of artists and I thought I may have been able to impress them enough to have heard something like "you're not the sort of vocalist we're looking for but we could use you as an artist in the studio."

RW: You were working part time with a band at the time?

Coverdale: Yes, actually they were a good group. The north of England is full of untapped talent. I'm sick of telling people but no one ever seems to bother going up there.

RW: So were you seen working with this band?

Coverdale: No, we arranged an audition in Scorpio Studios in London and I went down to the studio as nervous as hell with a bottle of brandy. I've got a lot of confidence in myself, otherwise I would never have suggested an audition, I'd never even stand on a stage if I didn't have confidence in myself. But it's weird, standing there with a bunch of stars; but they were great, very human, and that's one of the things possibly that made the transition from singing salesman to fronting a band a lot easier, because the guys were very human.

RW: Once you'd got the gig were you in any way conscious of how strong Ian Gillan's following was at the time?

Coverdale: No, I'll quote Jon Lord on this. After my first six months with the band, which covered most of the European tours and American tours, he complimented me on the fact that there'd been no calls for Ian from the audience. This isn't knocking Ian at all—I think we just came up with the goods at the time. We proved that it was a fine transition. My voice isn't anything like Ian's, and I've since met Ian and we get on famously. It's like a mutual admiration society. I've heard his new album and I love it. It's very much like a feather in my cap; I don't think people stopped thinking about Ian Gillan at all—it was like "Oh he's alright as well."

RW: Was it always your ambition to become a full-fledged rock singer?

Coverdale: A singer—yes. I wasn't really bothered; I love many different kinds of music. Singing rock is a great physical and emotional release but it's very limiting to a certain extent because it's a constant screaming thing, particularly when you're in competition with some of the loudest players there are. At times it's frustrating because I can handle excellent melodies, but as I say, rock and roll doesn't call for melody. I'm very pleased to see Queen making it. Someone gave me a couple of albums the other day and I was playing some of them to my lady and she said their sense of melody is immaculate. It's very confusing, there's very little you can latch on to, there's a phrase here and there you can pick up, but it's very clever rock and roll.

RW: So does this mean you're going to fulfill this ambition by way of a solo album with a more melodic approach?

Coverdale: I just think the songs are good enough to not put a Purple stamp on. A lot of the songs I've taken to Purple could have been rearranged and done by anybody but when you give a piece to Ian Paice or Ritchie Blackmore or Jon Lord they put their stamp on it, which inevitably comes out as Purple. It's as good as the conception I had before but I want to experiment now with a little more subtlety. I've got some good musicians to accompany me: I've got a lovely guitarist called Mick Moody who used to be with Snafu who has a good feel for the blues, and hopefully the lovely Tony Ashton to tinkle the ivories. He's so underrated that guy, for me he's

one of the finest, soulful players I've ever heard. Tony's recognized as one of the great looners and sometimes that overshadows the fact that he's a phenomenal keyboard player. What put the seal on wanting to use him was when I saw him do the "Butterfly Ball." He came out in this crazy outfit and spilled beer all over Jon Lord and the whole place fell about because it had been really stiff and clinical up until then. It was fabulous. He started playing this phenomenal blues; I hadn't heard anything like it since Bill Evans with Miles Davis. Such feeling, it had all the hairs on my neck going crazy—I love him, he's such a beautifully sensitive guy. I've spoken to him—he's in Switzerland at the moment. The first time I asked him about it was halfway through our last American tour. I called him from Atlanta, and he was a bit out of it, he was singing "Georgia" and all kinds of American blues and he said "Oh yes, I'll do it man," and it was left at that until a couple of weeks ago when I was getting more definite approval to do an album. I'm not too sure about the bass player and drummer yet, there's a couple of guys I've got under consideration. Martin Birch is going to be producing it. He always gets the best out of me anyway. I'm using a four piece horn section, three excellent chick singers which I found out three days ago were going to be available to do it—Liza Strike, Barry St. John and Helen Chappell—there again that was another "Butterfly Ball" thing.

RW: Were you writing a lot of material before you came into Purple?

Coverdale: Yes, I was writing a lot more consistently, funnily enough. It is really weird with Purple because when I got in and got over the initial nerve thing they were saying we've got you two new guys (myself and Glenn) and we want to change the style a little. We felt the same on listening to some of the older stuff, that it was getting very clinical and they wanted to try a bit more so I was bringing in a few ideas. When I was first playing them I got the impression from them of "it doesn't sound like Purple," so consequently to please them and everybody else I started writing with Purple in mind, which was limiting to a certain extent because I like to write in various styles. At the moment, I'm in the process of writing songs for consideration by other artists.

RW: There's no shortage of material now then?

Coverdale: I'm getting back into consistency. I became dependent on writing with Ritchie because I'd come up with good guitar licks but he would take them and expand them into something mind blowing—he's a genius—and my limited "You Don't Know Like I Know" guitar riffs turned into phenomenal guitar excursions.

RW: How do you find things now with another new addition to the band in the shape of Tommy Bolin?

Coverdale: When Tommy comes up with the goods he's excellent. His problem is that he's constantly replacing people and consequently he's got a downer about a lot of things. We wanted the guy in the band and obviously replacing Blackmore wasn't the easiest thing. I'm very pleased with the album "Come Taste The Band." That was the logical follow-up to the first album Glenn and I did with the band. "Stormbringer" suffered because we'd been working so long. Funnily enough Ritchie had said to me you probably won't be aware of the fact but we've been working so much when we finish this "Burn" album that by the time we get a telephone call saying you're in the studio next week you won't have any material. So some of the stuff on "Stormbringer" would have been a lot better if we'd had a little more time to experiment.

RW: Now that you are all pursuing solo projects will you cut down on live appearances in the future?

Coverdale: I've really no idea. Since doing "Come Taste The Band" we've been on the road all the time. It's two weeks since we finished and I'm still in a state of perpetual time lapse. It's crazy. There's so much on my mind, particularly with this album coming up. Everyone's at various points of the globe resting. You can't turn round to people and say "I can't do a good show tonight, I'm tired, I've got a headache." It's expected of you to be excellent all the time. Consequently you don't regard people in bands as human, but believe me they are. As far as the music is concerned, I'm quite happy to go on stage with Purple and play exactly what people want to hear, as long as I am getting off on it. I can get off on playing "Strange Kind Of Woman" and all those things because they're still new to me. As long as I'm having fun, that's the important thing. I'll never ever go on stage and go through the motions; I'd never cheat myself, never mind the audience. God forbid I wouldn't like to go back to the shop I was working in without actually buying it first. But if I stopped having fun I think I'd be prepared to do that, or I'd be singing in one of the subways.



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Roger Glover: From Performer to Producer

■ Roger Glover joined Deep Purple Mark II after "14 flops, a lot of starving, and a lot of getting into debt." At the peak of its commercial success, he quit the band to get involved in production, a tool which became useful in the construction of his widely acclaimed "Butterfly Ball" album.

Record World: When you first joined Deep Purple did you envision the kind of success that they went on to achieve?

Roger Glover: No, not at all. When I joined Deep Purple I'd been in the business for quite a while. I'd been professional for about four or five years, and I'd been playing semi-pro for five years before that, but nevertheless I was incredibly green and when I was first offered the Deep Purple gig I hadn't really heard of them or any of their music. All I knew was that they were offering about double what I was making in the other band, so that was a big incentive. Also Ian Gillan was moving to this band and he and I were together in Episode Six. So that was another incentive for me to move, and Episode Six had come to the last stages of decline so I really was looking for something else. As a matter of fact, I was going to go back to folk music. I had visions of my doing a one-man-one guitar thing. Then I heard "Led Zeppelin I" and that changed all my ideas musically. I suddenly realized that I really wanted to be in a heavy band, so when the Deep Purple thing came up it was an opportunity to play what I wanted to play. I had no idea that it was going to happen. I knew there was money involved because the whole thing was backed by a couple of businessmen and they were paying wages, paying for roadies, and any equipment I wanted was bought. They'd loan me the money to buy it and then assuming we made it I'd have to pay it back—I understood that. That's why it was quite a traumatic thing to go through, as after being in the band a couple of months I realized I was £4,000 in debt. It worked out okay; I paid the money back, and we made it.

RW: At what point did you realize that your ambitions were really related to the rock business?

Glover: It goes back to school really. I was interested in and liked pop records—all the product of the day, like Bob B. Soxx & The Blue Jeans. Also all the other rockers such as Fats Domino and Little Richard, who in fact I used to go and see when they came over on tours. Then one day I saw my first electric band ever; it was a school band called The Lightenings and I couldn't believe it. I stood transfixed; they were rehearsing in the assembly hall and were playing "Poetry In Motion." I was absolutely staggered. This was for a Christmas musical show that the school put on every year, so when I saw this band I thought next year, I'm going to get a band together, because by then I was playing a few chords on the guitar. So a bunch of us got together, formed a band and the next year we were on the show. There were two bands in the school, The Lightenings and our band, which was called The Madisons. Both bands eventually split because some of them went to University and it was fortunate that the right members left each band so that the two bands could then combine. We changed our name to The Lightenings because they had more bookings than The Madisons. Meanwhile, I was coming to the end of my academic career; I wasn't particularly brilliant, but I was really interested in art. So I left school and went to art college, and all the time I was working semi-pro, four, five, six nights a week. After two years I was very disillusioned with art school because I couldn't study what I wanted as I didn't have the right qualifications. All my family said stick at college, get a career behind you, but a friend of mine at college, a sociology teacher, took me back to her home, introduced me to her husband, and we all had a big discussion about it, and she gave me one piece of advice. She said don't do what you ought to do, do what you want to do, and if it turns out bad, never regret it. I've never forgotten that advice. I still refer back to that. That's really what made me decide to turn professional with the band, because I knew that was what I wanted to do. We turned pro, went to Germany and starved, then with Episode Six I got a record contract and in fact we had several different record companies in the end. I think we had 13 or 14 singles out, none of which made it. Pye was the first company, then MGM, and Chapter One. Then I got the Deep Purple offer—after 14 flops, a lot of starving, and a lot of getting into debt.

RW: Do you feel that the kind of opportunity that existed at that time for Deep Purple is still there for aspiring heavy rock bands of today?

Glover: No, I think times have changed considerably since those days. There was a lot more money about and a lot more freedom

then. Now things are much, much tighter and more under a business umbrella as opposed to music or art or whatever you want to call it. You can't get a contract these days if you're an aspiring rock band or a solo performer unless you already have some saleable appeal, whereas in the early Deep Purple days and before, record companies would take loads of chances. Every now and again one of those complete unknowns, people that went against the grain, would make it.

RW: Which Purple album gave you the most personal satisfaction?
Glover: The first one, "Deep Purple In Rock," possibly because at that time I was new, and although I'd been writing songs for a long time I wasn't really taken seriously in Episode Six. For the first time in my life, at a rehearsal I'd think of something in my head and say how about doing this, and sing along a bit, and there were the musicians there capable of playing it, instantly. They knew what I was talking about. That was a great release for me. It was a very important step in my output because that really gave me confidence to do more, and I really felt very much a part of "Deep Purple In Rock." All the albums after that were a reflection of that first one. The first one is the one I remember most, with most affection. "Machine Head" I have a soft spot for, mainly because of the weird circumstances under which we recorded it.

RW: What do you consider to have been your most remarkable experience with the band in terms of live appearances?

Glover: There are certain moments when I'm amazed at what I went through. One of the worst was in Germany when Ritchie was taken ill and we did the concert without him. We did about an hour set and we were mentally and physically exhausted at the end of that, having to do something without Ritchie, he was such a mainstay in the band. We couldn't do an encore; they were shouting for more but we said no, we just can't do it, and we left for the hotel. I've always been under the assumption that an encore is something an artist does if he feels like it; in other words if he condescends to do it then that's it, but in Germany at that time it was demanded, it was a right of the audiences and of course when we didn't appear they got very angry. They smashed up the stage and all our gear—a very nasty scene. Ritchie, meanwhile, was back in England, he had his appendix out I think, then in a week or so he was back, and we finished the tour but from then on there was always a lot more security.

RW: Was producing something you always wanted to get into and was it something that just came along once you'd had some experience in studios?

(Continued on page 22)



Deep Purple, vintage 1972. From left: Roger Glover, Ritchie Blackmore, Ian Paice, Jon Lord, Ian Gillan.

Martin Birch and the Sound of Deep Purple

■ Initially an engineer, Martin Birch was eventually adopted by Deep Purple as their producer. However, nothing has changed in his seven year relationship with them as Birch explained in the following interview with Record World.



Martin Birch

Record World: How did you first make the transition from engineer to Deep Purple's producer?

Martin Birch: On the second album I was assistant engineer and I just became friendly with them. I was running round looking after them in the studio. Then I started engineering for other people and my career was coming on, and then Purple asked me if I would do the same for them. The first album I did with them was "Deep Purple In Rock;" we worked together and it came off. That was in De Lane Studios in Kingsway (London) but the first album that we recorded outside the country was "Machine Head," which was made in Montreux which inspired "Smoke On The Water."

RW: At what point did you take over officially as their producer?

Birch: I've always been very creative as far as they're concerned—I've always injected my own thoughts. We jelled so well, so it's always been that way. The actual title was one of those things where there came a time when someone said "why aren't you getting a production credit?" and I said "why aren't I getting a production credit?" I think the first album was "Stormbringer," but that's just a title really, it's always been the same.

RW: What major difference did you find in producing "Come Taste The Band" with the new line-up, as opposed to the previous albums?

Birch: The absence of Ritchie was obvious. It was almost obvious on "Stormbringer." They'd been together a long time then. Musical

differences started on "Stormbringer," and after that Ritchie decided that he wanted to go his own way. "Come Taste The Band" had to be different because Tommy Bolin was in it, a different personality, a different style of playing.

RW: Are there any other particular difficulties in capturing on record what is essentially a really exciting live band?

Birch: Energy. What happens when the band's on stage in front of a big audience, and the atmosphere that goes with it—the lights go down, leaving little twinkling red lights on the stage, and the audience is looking forward to it—the adrenalin flows! They come on and they're nervous and they're ready to go, very tense, and then they let it all out. When they come in the studio they've just got out of bed and they say have a cup of coffee, what are we going to do today, that sort of atmosphere. I try to act as a sort of catalyst, to induce the energy flow, to get a good atmosphere going so that they can feel that energy. If you can't capture that energy there would be no conviction, which is needed all the time; even if it's a ballad you've got to have the mood right, you've got to get that energy there.

RW: Has there yet been any talk of Purple getting back together for another album?

Birch: There was time booked for a new album in the near future which has been put back. Not cancelled, but put back. So I suppose they're waiting. They've just done an incredibly extensive tour, one of them's getting married and there are various other things happening. I think they want to settle down, get themselves together a bit, then they'll see what they want to do. As far as another album goes I would say there's a very good chance of them making another album in the next few months.

RW: It's not often that you get so many changes of personnel in a band where the departing musicians all stay under the same umbrella, which is a tribute to the Purple Organisation. What special qualities do you feel they have?

Birch: They're a good company. They've had their faults, there's no denying that, they'd be fools to deny it too, but they can see them

(Continued on page 22)

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DEEP PURPLE

discography

ALBUMS

(all are on Warner Bros. unless otherwise noted)

Shades Of Deep Purple—Tetragrammaton

Book Of Taliesyn—Tetragrammaton

Deep Purple—Tetragrammaton

Concerto For Group & Orchestra

Deep Purple In Rock

Fireball

Machine Head

Made In Japan

Who Do We Think We Are

Burn

Stormbringer

24 Carat Purple—Purple (U.K.)

Deep Purple Mark I & II—Purple (U.K.)

Come Taste The Band

SOLO ALBUMS

JON LORD

Gemini Suite—Capitol

Windows—Purple (U.K.)

The First Of The Big Bands (with Tony Ashton)—Warner Bros.

RITCHIE BLACKMORE

Ritchie Blackmore's Rainbow—Oyster/Polydor

Rainbow Rising—Oyster/Polydor

ROGER GLOVER

Butterfly Ball—Mercury

*Vocal Interpretation of the Complete Verse from Butterfly Ball—Argo/London

TOMMY BOLIN

Teaser—Nemperor/Atlantic

IAN GILLAN

Child In Time—Oyster/Polydor

MISCELLANEOUS

Jon Lord was a member of the group Art Woods that recorded two albums, "Art Gallery" (Eclipse) and "Art Woods" (Spark) (both U.K. only). * Rod Evans, singer in the original line-up recorded two albums with the group Captain Beyond, "Captain Beyond" and "Sufficiently Breathless" (both Warner Bros.). * Nick Simper, bassist in the original line-up recorded one album with the group War Horse, (U.K. only). * Roger Glover and Ian Paice produced the first Elf album, "Elf" (Columbia). The next two, "L.A. 59" and "Trying To Burn The Sun" (both MGM) were produced by Glover alone. Glover also produced "Razamanz" and "Loud 'n' Proud" for Nazareth (A&M), "Living In A Backstreet" for the Spencer Davis Group (Vertigo), "Unfinished Picture" for Rupert Hine (U.K. only) and "Sweet Deceiver" for Kevin Ayers (U.K. only) as well as his own "Butterfly Ball." * Ian Gillan played the lead role in "Jesus Christ Superstar" and appears on the original soundtrack recording (MCA). He has also produced the group Jerusalem, for Decca (U.K. only). * Tommy Bolin was formerly a member of the group Zephyr and recorded one album for them (ABC Probe) before joining the James Gang with whom he recorded "Bang" and "Miami" (both Atlantic). As a session musician, he is heard on Billy Cobham's "Spectrum" (Atlantic) and Alphonse Mouzon's "Mind Transplant" (Blue Note). * Glenn Hughes was a member of the group Trapeze before joining Deep Purple for the "Burn" album. With Trapeze, he can be heard on "Trapeze," "Medusa" and "You Are The Music, We're Just The Band" (all on Threshold). * Ritchie Blackmore can be heard on the Screaming Lord Sutch album, "Hands Of Jack the Ripper" (Cotillion).

MUSIC PUBLISHING

Companies

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"Deep Purple"

IGB Music

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"Ritchie Blackmore"

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"Roger Glover"

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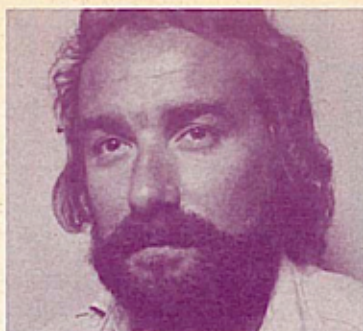
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Rob Cooksey: From Roadie to Personal Manager

■ Rob Cooksey reflects upon Purple's career, initially from a road manager's viewpoint and currently from that of a personal manager, having grown with the group over the years. The following interview with *Record World* took place in London.



Rob Cooksey

Record World: How long have you been involved with Deep Purple?

Rob Cooksey: Almost since the outset eight years ago. I started off in fact as their equipment road manager. I worked with them for over four years doing that and then I got a bit fed up pushing equipment about so I went on to the personal side of being a road manager. Then I left them to come and work in the Purple offices in management, working with three other small bands we had at the time. One was Hard Stuff (or Bullet; we changed the name in actual fact), one was Silverhead, and the third was Tucky Buzzard which Bill Wyman used to produce. I went through about 18 months of managing those and we finally wound that side of the business down. John Coletta and Tony Edwards wanted more time to concentrate on what they really do. John is president of the record company, Purple Records and Oyster Records, and Tony is the president of the publishing side of things. So it finally reached the point where they made me a partner so I run the management side of things, John does the record side, and Tony does the publishing. I've been actually managing Purple for the last two years.

RW: At what point would you consider that Purple really broke internationally?

Cooksey: I would say from "Deep Purple In Rock." I'd say all around the world that broke them as an enormous group. Before that they were very, very successful, but that album put them in the top five groups in the world. The big break for Purple in the States was a tour when they were special guests to Rod Stewart and The Faces. The Faces had just broken there, that must be four or five years ago, they'd really made it, but I think we went down on that tour as well as they did. In some places even better. After that we never looked back, we just went on tour after tour. The earlier records like "Hush" and "Kentucky Woman" were very successful in the States, but they were on Tetragrammaton which went bust and we had that 18 month lull after that. Most new groups then having a hit single in the States would be touring for three months to get the exposure, but because we found ourselves without a record company we lost the impact of those two hit singles and had to start again. We had to break it twice.

RW: With three major personnel changes during the last two years, do you feel that any of the band's charisma has been lost?

Cooksey: I don't relate it to charisma particularly. They've certainly lost something, but they've gained something else. We've never directly set out to emulate the people that have gone. We've never found a guitarist and said, in the case of Tommy, "you must try and play like Ritchie, we've got to keep the sound." I just don't believe you can do that. In fact I attribute a lot of the success of Deep Purple to not keeping the sound, to changing it. With that many personnel changes it's been a big risk. When Ian and Roger left I—and I think everyone else—was very worried about replacements. You've got to worry. That certainly worked very well and naturally when we got Bolin I was apprehensive at first, but I think he's worked out very well. Our tour of the States has proved that. We had a marvelous tour, sold out nearly everywhere we went, made a lot of money—it was very, very successful. Tommy found his feet. When you get a new guy in you have to remember they're musicians, there's an aesthetic side to it, no manager can say you will play like that. You get them in because they're good and get a sound. I think in many ways we've gained by having so many changes although each time we've been criticized.

RW: What was the feeling when Ritchie decided to leave?

Cooksey: When we lost Ritchie the band was at a low ebb. The initial reaction, and I must admit on my part too, was oh boy, what are we going to do now, and for about a week everybody was talking about doing a solo album, everyone was thinking it all over, and Glenn wanted to do one, Dave wanted to do one, everyone wanted to do their own thing. Then we re-thought it and realized it wasn't

the end of the world. We said "let's make a list of guitarists, let's see who's about," and there were the obvious people on the list, some of whom I'm sure wouldn't have joined Deep Purple if they'd been asked. Anyway, top of the list was Tommy Bolin. We didn't know much about him, we'd only heard him playing on Billy Cobham's "Spectrum" album and a couple of other things.

The unfortunate part of it was that he does have someone who manages him for his solo career, in a different context altogether and he'd just signed a three year record deal with Nemperor, which is Nat Weiss' label distributed by Atlantic, a sort of jazz/rock label, which is where his other manager saw Tommy fitting into. So what we've had to do is make a compromise. I manage Tommy under the umbrella of the Purple Organisation for all Purple tours, Purple recording, but still allow him time to make one album a year and to make one tour to promote that album, which he's doing now. You can never—I've been in this position before with other groups, when I managed Tucky Buzzard especially, there was a co-manager—I don't particularly believe in the autocrat, but when it comes to management I think there can only be one guy saying this is this way, and if you get two managers doing the same thing the managers end up screaming at each other. But I think we've resolved the Bolin situation amicably provided we all stick to the ground rules and so far everybody has, so it's worked out very well. For records he is signed as an individual to Nemperor but of course it falls under WEA and we're with Warner Bros. in the U.S. Basically I think Nat Weiss certainly saw the advantage in having him join Purple because it probably added two or three years to his career.

RW: When it comes to pursuing solo projects do you think there is a danger that too much energy will be spent there and not in Purple as a unit?

Cooksey: I suppose the epitome of a good manager would say absolutely not, but the way we've always run our organization is to try and be as honest with ourselves as possible and I'd be a liar if I said it didn't worry me. I'm worried now because I know that David's writing for his own album, I know that Tommy writes all his own stuff, therefore I've got to worry that when they come recording a Purple album as they are in June, the best ideas they've had, they won't use. It's worried me for years because Ritchie was doing it for two years before he left and so was Jon. We're fortunate inasmuch as when Purple goes in to record an album they tend not to have anything written up until about three weeks before they record the album.

RW: From 13 albums, which is your personal favorite?

Cooksey: This one, "Come Taste The Band." Definitely this one, it's got far more light and shade. That's an over-used term, but it's more melodic. Tommy's coming into the band has added a new dimension. He's very good at writing. If you look at the album you'll see that he wrote seven or eight out of 10, 80 percent of the stuff he at least co-wrote, and this goes back to what we were talking about before. It's new. It's not the old Deep Purple—we never tried to make it the old Deep Purple. It gives them a new dimension, it up-dates it. That doesn't wash very well with the old hard core fans, but I'd credit this to the success that we still have. I don't think you'll find as many bands as old as Deep Purple that can still sell out the concerts and sell as many albums. Apart from this one I'd choose "Machine Head" and "In Rock."

RW: What do you consider to have been their greatest achievement?

Cooksey: I think their greatest achievement as a band is to have weathered the storm of all the personnel changes and stuck together over all this time. I'm not the kind of guy that sits around and says that everyone always gets on okay because we don't. We fight, there have been many, many rumors of Deep Purple splitting up, dozens every year for the last five years. Most of which are completely unfounded, some of which have a foundation to them. Every band I know that is as old as Deep Purple must have its problems. If you live together for years and years, and by that I mean you're permanently on the road together, it must be like anything else, like being a construction worker, working with the same guys for five years you're bound to have arguments, or want to change your job from time to time, become dissatisfied. There have been times when Deep Purple has almost split up, but I think their greatest achievement is that they didn't. As for an outstanding concert, I think the California Jam near L.A. in California in late '74 which was just one of those marvelous things—quarter of a million people, topping the bill, great show—in my mind that stands out as one of their best performances ever.

There are still a few people who haven't heard of Deep Purple



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Ian Gillan on the Ins & Outs of Rock

■ Ian Gillan became one of the world's most successful rock singers after joining Deep Purple in 1970. In the following interview he explains why he decided to quit the business only to eventually return as leader of his own band.



Ian Gillan

Record World: How did you then come to join Deep Purple?

Ian Gillan: It was in a roundabout way really. Originally I had a chance to sing with the band and I turned it down. Then when Rod Evans and Nicky Simper left I sort of got the word somehow to go. Anyway, they came along to see me at a gig and it developed from there. Roger came along to the session because they needed a bass player and they wanted him to join at the same time. Roger and I had been working together for years before that anyway.

RW: At that time did you envisage that Purple would go on to be as big as they've become?

Gillan: I hope so—that's why I joined. Episode Six was going the wrong way, I didn't like what they were doing originally, so Purple gave me a chance to do something more interesting. I'd been fairly stifled by being in a harmony band. I'd been a rock & roll singer, then I got into Episode Six and I was really beginning to go downhill a bit, singing-wise. I was writing too and Episode Six didn't want to record any of Roger's or my songs because none of the others were involved in it. So Purple gave me a chance to get back to what I was doing before, and it also gave me a chance to write.

RW: At what point did you feel that Purple had really made it?

Gillan: I don't know, it sort of grew really. The States just disappeared, we had to pay our dues right from the beginning there. We cracked it in England around "Deep Purple In Rock." Before that the "Concerto" album was a great promotion album and it helped the name of the band. The "In Rock" album really did it. We did two or three fantastic British tours then which I remember were fabulous. I will always look back on them as one of the most exciting performing times. Anyway, it built up in Europe and then gradually we cracked it in the States with "Machine Head."

RW: What was the most memorable tour for you?

Gillan: I remember a night in Glasgow, it was just fantastic—just before the end of the concert somebody rushed in and gave us the first edition of the Daily Mirror (national newspaper) and there were pictures of us all over the front page and I thought "here we go, it's looking alright" and I'll never forget that. It was a big thing as up until then I'd been playing in crummy pubs and clubs and that sort of thing. There was another time in Scotland, in Aberdeen, when we were doing a TV show and Tony Edwards came in and said "Black Night" had just gone into the charts at no. 8, straight in. I had about 40 records out with Episode Six and not one of them had ever got in the top 30, so it was a great moment. If you want to be a success, well I don't know many people who want to be a failure, but success opens up possibilities which give you the drive to keep you going.

RW: What brought about your decision to quit the band?

Gillan: They were becoming stagnant and so was I. No one was prepared to get out of the formula that had developed. It always had to be this is how the album is going to be lined up, it's got to follow the formula the right way throughout the album, and to do anything different wasn't accepted by the mainstream of the thinking in the band. I'd said twice before I was going to leave before I actually did. No matter what labels were attached to us, whether it's progressive, heavy rock or whatever, we were a thinking band. I didn't mind being called progressive, although we played rock music, as there was an extremely high calibre of musicians in the band, and we always thought about what we were doing. It wasn't only down to virtuosity in performances, although the solo business got a bit out of hand at the end, but a lot of thought went into the writing of the songs as well. In the end I considered that it was becoming a bit shallow even though right up till "Who Do We Think We Are" there was a lot of thought going in. I played that again around Christmas time, and I thought it still sounded good. Songs like "Woman From Tokyo" and "Smooth Dancer"—looking back I'm pretty pleased with them, but I couldn't have carried on doing that all the time. It was like

the end of Episode Six, but on a different level. I needed a change but I couldn't come out of a band like Purple and just go into something else. It would have been such an anti-climax.

RW: Nevertheless did you always intend to get back into music?

Gillan: No, to be honest I didn't. At the time I was that shattered. I'd be crazy to have chucked in a band like Purple for any other reason than my being just really exhausted mentally—I had completely had it. At that time I was really down. I didn't want to go, I just had to. I was so depressed that I thought I'd finish with the whole game. Then eventually I got the guitar out again and started writing a few songs. Then last year I went in the studio and made an album but I never really played it to anyone because it was an abortion; it was a collection of the sort of songs you sit at home and write—all sort of soft although a couple of them turned out well. It wasn't an album and it wasn't where I wanted to be or where I wanted to go and it certainly wasn't strong enough for me to come back. Then I had a chat with Roger about it. (I did that on my own, without Roger.) I like working with Roger so I asked him to produce me. I always feel better with him in the studio. When I get really angry at things he says calm down, do it again, let's go and have a beer and have a chat about that song. He's a great booster, he pushes me on and I like working with people who push. That's why I like working with people like John (Gustafson), Ray (Fenwick), Mike (Moran) and Mark (Nauseef).

RW: Did it take you long to form the band?

Gillan: No, it really just happened. We were in the studio and we all agreed—that was it. It just evolved as I had no intentions of getting a band together. I had only planned to make a solo album with session musicians, then this crowd turned up and it really clicked. I never thought I'd get that feeling back but now I've got that old buzz again.

RW: So do you see this as a long term venture?

Gillan: Yes, there's no doubt. Obviously we'll see how it goes—if no one wants it there's no point to our rushing around on the road, I'm not going back to pubs again.

Purple and the Press

(Continued from page 6)

they all chipped in, but he was the driving force behind it. Ideally the new band is good but they've just got to stick it out. Bolin needs to be broken in because it's a hell of a position for him to be in.

"The first Purple that I really got into was the line-up including Ian Gillan and Roger Glover, although I remember when 'Hush' came out but I wasn't into albums then that much. They were like a British version of Vanilla Fudge then, they weren't heavy rock at all—well-arranged, almost classical material. I don't think you can compare Ian Gillan to David Coverdale. I did an interview with Blackmore just after Coverdale had joined, and Blackmore was looking for a totally different singer to Gillan. Gillan was a screamer, a rock & roller. Coverdale was more soulful. If I recall correctly, when Gillan and Glover left Purple, Blackmore was going to leave and form a band with Phil from Thin Lizzy and Paul Rodgers on vocals. So in

(Continued on page 26)



Deep Purple at the California Jam.

Warner Bros. Execs Praise 'Purple Power'

■ Since signing with the label in 1970, Deep Purple has enjoyed a cooperative, prosperous relationship with Warner Bros. Records. To both parties' credit, the British band has racked up huge American and international sales, five gold albums and a gold single. The space between "Deep Purple and the Royal Philharmonic" and "Come Taste the Band" has witnessed the development of one of Warner Bros.' largest, most productive acts.

'Consistency'

"Respect" and "consistency" are two words which characterize the company's attitude toward Deep Purple and each Warner executive who's worked with the group during the past six years has his own reasons for citing Purple's past success and their enormous potential.

Vice president of sales and promotion Eddie Rosenblatt points to the band's "longstanding reputation as both a great concert draw and a solid, consistent album act," while vice president and national promotion director Russ Thyret singles out several Deep Purple distinctions.

Mostly associated with the

band during his tenure as director of national sales, Thyret cites "the fact that Deep Purple has long maintained one of the best-selling catalogues on the label, despite much AM airplay" as a substantial factor in the band's continued prosperity.

Tape Sales

Of special attention to director of tape operations and national singles sales manager Lou Dennis is the exceptionally high proportion of tape sales the group has generated. "Albums like 'Machine Head' and 'Made in Japan' have and continue, years after initial release, to do great tape sales. We've regularly done between 60 and 70 tapes to every 100 lps on much Deep Purple product. Add to this the fact that 'Smoke on the Water' is probably the largest 45 in our Back-to-Back singles series and you have to conclude that Deep Purple is an enormously potent act."

Basic respect for the band's solid reputation, both onstage and on record, is a point made repeatedly by Warner execs, particularly by general manager Ron Goldstein and vice president, artists relations, Bob Regehr, both of whom have been associated

with Purple since its tenure with the label began.

Regehr: "They've always been one of the major performing groups, worldwide. Even before they broke here in America—with that first Faces tour, long before they had the benefit of a single like 'Smoke on the Water.' They were big in England and Germany... Despite the personnel changes, the departure of Blackmore and his replacement by Tommy Bolin, they remain one of the prime live attractions in the business."

Purple's international success has long been validated, a fact Warner Bros. international director Tom Ruffino points with pride to. "The group has long been considered a legend in Japan, for instance. The Japanese really appreciate their brand of 'heavy metal,' and Purple singles and albums have always done well in that market. Witness the live 2-record set 'Made in Japan'..."

Warners' association with Deep Purple has proved fruitful and nourished a healthy respect for each other among both parties. As Warners executive vice president and director of creative services Stan Cornyn admits, "They helped make the world

safe for heavy metal. Deep Purple's was a music that the audience knew more about than the record company did at first; we sat back and watched it knock over the store. Since then, their audience has grown, Deep Purple has grown—as, I think, the music on 'Come Taste the Band' indicates—and so, I hope, have we."

Ian Paice

(Continued from page 6)

band that comes up to par only on stage. It would be nice to just take a couple of years and concentrate on making records.

"Also," says Ian, "everybody in the band will be spending a lot more time on their individual projects. Jon has his second love, which is his orchestral things, and he's doing a lot more of that lately; on his own. David and Glenn both want to do their own albums and Tommy has his recording commitments with Atlantic. So, if I get the creative urge, I might do a solo myself. I've been meaning to make one for six years—and I'm still no closer than when I first thought about it. But I'll get around to it one day, when I'm sure I've got the right material."

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Graham Nolder: Promoting Purple

Graham Nolder's involvement with Deep Purple was elevated from a purely friendly basis to a business level when he joined the Purple group of companies in 1971. He initially acted as their publisher but eventually worked with the group in every sphere before forming his own company, which is now responsible for the promotion of their product.

"My relationship with the Gillan / Glover Deep Purple was closer than it is with the current group because they're all living out of the country now.

"My first business involvement with them came about in 1971 after I became an employee of Tony Edwards and John Coletta when I looked after their publishing company.

"Eventually I became more involved with the Purple company on an overall basis as opposed to simply being a publisher. So I went to Australia and New Zealand with them in November, 1975. The tour started in Hawaii, then went to New Zealand, Australia, Jakarta, Indonesia and Japan, but I was just on the Australia and New Zealand part. They did America after that and then



Graham Nolder

the dates here this year. I'd been to America with them before when they did the California Jam which made them the highest paid act in the world. They did the Ontario Speedway track which is 40 or 50 miles outside L.A. There were close on 400,000 people there and it was also televised by ABC via the Goodyear hot air balloon. That was something, that was the most exciting time because they went on as dusk came down so they were the first band

to be seen when the lights were really effective and that's when Ritchie did his guitar stunt into the camera. That was great fun.

'Machine Head'

"On record I consider there are two outstanding albums. I think 'Machine Head' was an all-time great for anybody to try to compete with, and that was the year when they were the biggest selling band in the U.S., but for a live album I like 'Made In Japan.' It'll take somebody a long time to beat the quality of that recording. It's really exciting and captures everything. The last album has more funkiness and melody as opposed to the aggressive knock-you-flat kind of music. I prefer the original because Purple started out with that kind of music in their heads and nobody was going to make them change, which I admire in a band. They kept going until they were given the breaks. Just because a radio channel didn't play their music didn't deter them. They believed in what they were doing and they continued it, they stuck it out and it proved that kids did want it. Today's band is quite different. Obviously if you do change a little you lose fans but you gain others. Perhaps today they are

more varied. My own personal taste would revert back to the Gillan / Glover / Blackmore band, Deep Purple Mark 2, but then I was a lot younger then so who knows.

"I've always felt that Deep Purple as a love or hate band. Either you went to see them live or you bought their albums because you really loved them, or you just detested them. One or the other, it was black and white. Therefore, although it was great for Deep Purple to have their own label, when we came to promoting other acts on the label people automatically assumed that it was heavy rock and roll. In the early days it was, with bands like Silverhead and Tucky Buzzard, but then you had the slightly lighter side with an American lady named Carol Hunter who made what I thought was a lovely album, but it didn't really see the light of day in the U.K. When I became more involved with the record label than the publishing I thought it a good idea to try to break away from basically the rock and roll or contemporary kind of music and try and move across to more middle of the road. Purple

(Continued on page 21)

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Ritchie Blackmore:

Taking on New Challenges

■ He started playing when he was only 11, using an electric guitar he had put together himself. He was performing professionally at age 17, and several years later he joined the group which would catapult him to prominence in the rock and roll arena. Ritchie Blackmore became a driving force behind Deep Purple, and in the process acquired a deserved reputation as a most capable and dynamic rock guitarist.

It was in 1968 that Blackmore, then living in Hamburg, received a wire from Chris Curtis of The Searchers, suggesting he contact two London based musicians who were in the process of forming a band. Blackmore instinctively moved to join forces with Jon Lord and Ian Paice and ultimately Deep Purple. "I'm not sure exactly what made me do it. Maybe it was a hunch but I decided to give it a try, he stated."

The subsequent success of the band was most impressive as Deep Purple became a major attraction world-wide. The band's ascent to stardom was in no small part a result of Blackmore's efforts, evidenced by his explosive guitar playing and energetic stage presence.

Through the years, Blackmore remained a constant as Deep Purple weathered a host of personnel changes. Then in 1975, Blackmore decided it was his time to be moving on.



Ritchie Blackmore

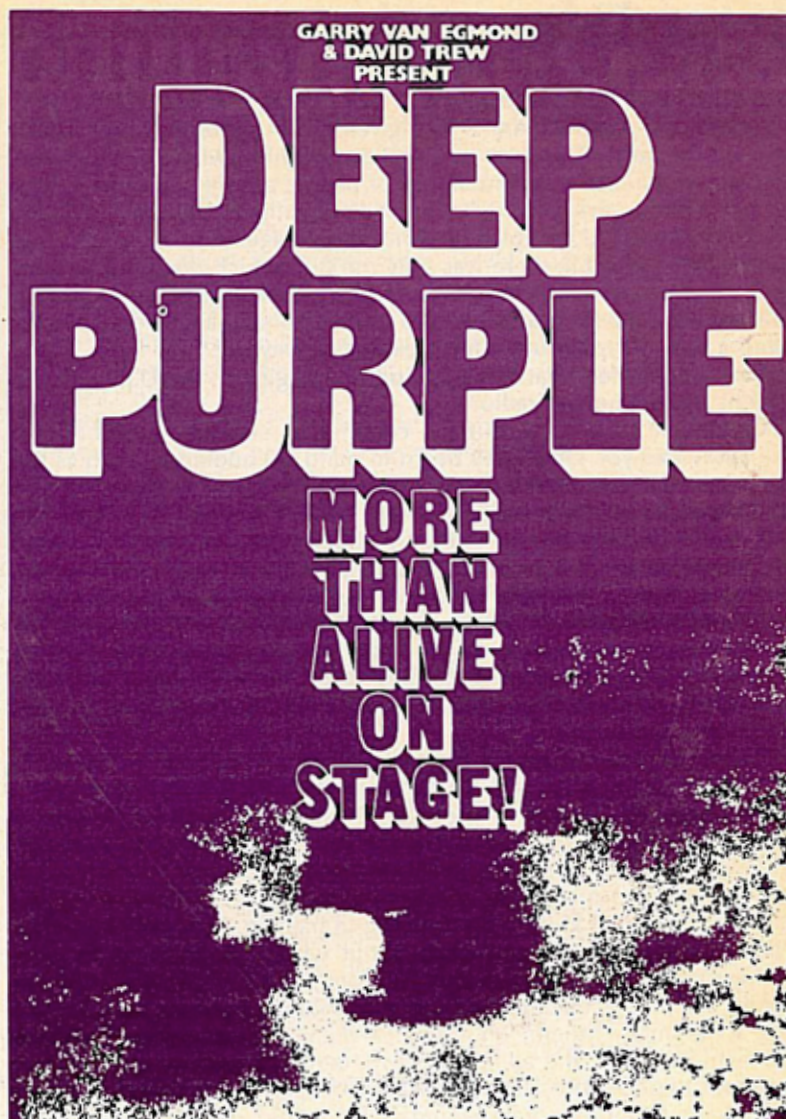
"There were too many directions in the band—all of us became too egotistical, including myself. It became like a five way battle on stage. Which is good sometimes, but there wasn't too much unity in the band. There were no rehearsals and the writing was getting very scrappy... I like rock and medieval music, one extreme to the other. Ian Paice, the drummer, is into funk and jazz. Jon was just into classical. It was just that there were too many diverse things happening." Leaving Deep Purple was, of course, difficult, but Blackmore has found a renewed challenge with his own group, Blackmore's Rainbow. The new band includes Ronnie James Dio (lead vocal), Cozy Powell (drums), Jimmy Bain (bass) and Tony Carey (keyboards).

Graham Nolder (Continued from page 20)

signed an act called Reflections, which is basically a cabaret, TV kind of act, completely the opposite to rock and roll. But their first few records, certain deejays and programmers who saw it was a Purple label wouldn't even bother to listen to it because they would assume, wrongly, that it was heavy rock and roll. If they were working on a middle of the road format they would immediately start looking more at labels like Bell; therefore there was a slight disadvantage to artists like Reflections being on Purple. So I encouraged Tony to form another label as it was pointless putting out records with certain people not even bothering to listen to them. It was the opposite to rock programs on the BBC and commercial stations, seeing something on Rak or Bell putting it to one side although they're not aware of the artist. If they've got something on Harvest, Bronze or Island they'll most probably play that first because they've got a good idea that they're not going

to be wasting their time. In the end we had a new label called Oyster and then we switched all the acts other than Deep Purple to Oyster, leaving Purple purely and solely as their label.

"I left Purple in the early part of this year to form an independent promotion, management, and publishing company with Alan James called Rime Enterprises. This was not due to being unhappy at Purple, I just wanted to try at working for myself and prove to myself whether or not I could do it. Luckily I'm still connected with Purple in that Rime is responsible for promotion of all product on the Oyster and Purple labels for the foreseeable future. It's good because I'm aware of personalities within the Deep Purple syndrome—Gillan, Blackmore, Jon and Tony, and of course Deep Purple. I'm aware of where they're looking and the kind of things they do so it was a nice natural progression in a way, with no bitterness, and we're all good mates."



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John Coletta

(Continued from page 4)

RW: Can you explain why there's always been some degree of reluctance over total acceptance of Deep Purple in the U.K.?

Coletta: In America AM & FM gives more opportunity for heavy rock on the radio. They also have the big stadiums whereas in England you can only reach a small number of people at any one time. Before we hit America we played halls with a maximum capacity of 2,000 and often received complaints from the management because it was too noisy. In the U.K. there was only the BBC which doesn't play hard rock so you can't reach the public that way, which is a major part of the problem. TV programs are also limited to pop and there's always been a lack of opportunity for rock in this way.

RW: Do you feel that this situation is changing in the U.K. with the advent of commercial radio?

Coletta: It's changing, but the commercial stations haven't gotten the audiences yet. Once they begin to build FM audiences such as the Americans have where albums are played from cover to cover without interruptions, they may make a difference. On Radio 1 Alan Freeman has probably been one of our only allies. Whenever we've released an album he plays 2 or 3 tracks and gives us a good send-off. Ken Evans on Radio Luxembourg has always supported us too, but generally radio exposure has been a problem in the U.K. I think this is one of the things that emotionally hurt the group a great deal; in their own country they've never been able to get the enthusiasm on radio. Whenever a Purple single comes out the BBC playlist panel turns it down and that hurts.

RW: How did you feel at the time Ian and Roger left the band?

Coletta: When you have a proven formula for success, and everything's working, it's hard to see it breaking up because you never know how things will resolve themselves. Take Cream for example. They had terrific success but when they broke up none of them made it again until recently when Clapton came back, but the other two haven't. You don't know what is going to happen. So when David and Glenn came in I had my doubts about what was going to happen. I knew the boys were musicians of good quality, that they had the ideas, but the acceptance was not guaranteed. However with Ritchie the acceptance is there; it's not sheer luck, it's because he's got the drive and he's got the ability, but to a certain point you have to rely on the audience. They've accepted him as part of a new band which is marvelous and the new album is incredible. The first album was good, but I felt that Ritchie's dynamics were missing. He obviously did that for a reason: he wanted to establish the rest of the band, he didn't want to swamp them. Now he feels he can inject more of his own personality. The new one has that thunderous Ritchie Blackmore sound, good guitar playing and a lot of it, which is what most people felt was missing before. They thought that as Ritchie was breaking away from Purple, Ritchie's going to be Ritchie, and it didn't actually come over that way, it came over as another band with Ritchie laid back. I think they'll be surprised with this one.

Martin Birch

(Continued from page 13)

and they put things right. Now they're spreading out having the Oyster label which has given them a new image.

RW: What special ingredient did Purple have to put them beyond the reach, in terms of success, of other similarly talented rock bands?

Birch: It's the old fairy dust trick—spread a little fairy dust on it. If we knew we'd all be multi-millionaires. How do you define it? I was listening to an interview this morning with Tony Bennett and the interviewer asked him why he recorded "San Francisco" and he said he was in some place and a guy brought it in and said would he like to do this song and he thought yes it's alright so they played it and he ran through it and the barman at the hotel where they were rehearsing said "if you record that song I'll buy it." It seems the public sometimes knows more than the music business.

RW: How do you believe Purple has sustained such energetic stage performances after all this time?

Birch: I think it's down to a case of professionalism. It's the same as if you watch the Stones on stage. All through the years, even now, they're so professional, and they've been together now for God knows how many years. It's as if they say "we're going to give you what we can, you've paid your money, you've come in, and you're going to have a good time, we're going to give you some rock and roll"—that's their attitude. That's what Deep Purple does, and an off night for Deep Purple, unless you knew them inside, you'd say was a great gig, but they might say "it didn't feel quite right to us." I've seen them create so much energy on stage it's been incredible. Your hair stands on end, it vibrates. This is when I suppose they'd class it as a great gig.

Purple in Japan



Deep Purple in Japan with Rob Cooksey.

Roger Glover

(Continued from page 12)

Glover: It just happened. I'd never even thought about production. In Episode Six we had various producers, none of which meant much to me, and when I joined Deep Purple we all decided that we knew what we wanted so therefore we didn't want a producer, we just wanted an engineer. It was through Deep Purple that I learned a lot about production. I used to watch everything Martin Birch did and I was really interested to find out why he did certain things, so I'd always be hovering around. When it came to the mix, for the first album every member of the band was there from beginning to end, making suggestions; for the second album most of the people were there most of the time. The third album it was virtually myself and Ian Paice. People would come in, have a listen, get bored and go away again. So in the end, Ian Paice would look after his drums and I'd look after a lot of everything else. The first one I really did that on was "Made In Japan." I really started getting into the mixing side of it then, and a friend of mine, Rupert Hine, was making an album and looking for a producer and I said to him "I'd better not produce it, I like your songs and I'd probably ruin them." As it happened we couldn't get anyone else so I ended up as producer. I suppose I enjoyed it but I still didn't think much about going into production as a career, and then Nazareth phoned up and said "will you produce us?" and I suppose I started thinking of myself as a producer as well as a writer and performer.

RW: "Butterfly Ball" has become successful on a worldwide scale. Have you any similar type of projects in mind?

Glover: As a matter of fact I've been trying to cut down on my work as a producer because it tends to take over a little bit. I've done two albums this year—one was the Ian Gillan Band, and the other was a band called Strapps which I co-produced with Lou Austin, the engineer I use. I did that because Mick Underwood is in Strapps and he was in Episode Six at the time Ian and I joined Deep Purple because he used to play in a band with Ritchie, who told Mick that they were looking for a bass player and vocalist. So Mick was the connecting point. So partly for old times sake and partly because I think Strapps is a good band I did that, but I'm not really looking for production work, I'm really trying to work for myself now. This album coming up shortly is of so much importance because my career rests on it. I've decided that I could make a pretty good career out of production, but it doesn't totally satisfy me, I'm too much of a writer. Production always means you're working for someone else, working with someone else's songs and I really want to work with my own.

RW: Is it strange to look back on Deep Purple as it is now?

Glover: Not now. I went to see them a few months after I'd left and I really felt very bad. Very, very depressed. It felt wrong, someone else being out there, the audience going wild, and I was sitting backstage. In fact going to any concert I have the same feeling—that I was on the wrong side of the footlights. But it's three years now since I left and I've got over it. As a matter of fact I went to see Deep Purple at Wembley on their last British tour and I didn't feel bad at all. It didn't worry me at all, even when they played "Smoke On The Water," which is a song close to my heart.

Glenn Hughes: The Changing Face of Deep Purple

■ After forming his own soul-oriented band, Trapeze, Glenn Hughes was offered the vacancy left by outgoing bass player / vocalist Roger Glover three years ago. Since that time Hughes has become a major influence in the development of Deep Purple's sound, as revealed in the following interview with Record World.



Glenn Hughes

Record World: What made you decide to join Deep Purple?

Glenn Hughes: They were planning for me to join in 1973 but they asked me at the end of '72 to join. I had to think about it because I had my own group, Trapeze, and I wanted to make it on my own, with my own group. After a while I studied Purple's music and I got to know the guys really well so I became interested in what they were doing and what they were going to do. I was interested in the new format of what it was going to be at the time.

RW: What difficulties presented themselves in joining a band which had already enjoyed considerable success?

Hughes: Obviously jumping on the bandwagon, jumping into the big time. I suppose it was an ego difficulty if you want to put it like that, but my ego isn't an out and out thing I like to show—my ego is only in my music. I thought there'd be no problem because my confidence in my music is very high, and there was no difficulty at all really. I was used to playing to large crowds, from being second on the bill on gigs with my old group although I had not played at the big festivals like the California Jam or any of the outdoor football stadiums. They were different, I was playing to 60-70,000 people a night, which is a lot but I just got into it.

RW: Who has been the greatest influence on your career?

Hughes: I have to say overall Stevie Wonder was, and still is, but I've played with a lot of interesting people since. I met Stevie Wonder about three years ago, but before that I was really a big fan of his.

I went in one studio with him, and watched him. I also jammed with him and it was great, but before that everything Stevie has ever done has rubbed off on me a lot, which is noticeable I suppose in some of the Trapeze material I used to do. It doesn't show so much with Purple because I haven't got that sort of commitment to do that, but I hope to do a solo album which David Bowie might produce. We've been talking about it for two years. David was staying with me in L.A. for two months, planning this album. So my personal songs will be coming out on that. As I say, Stevie Wonder overall is my major influence, but lots and lots of black artists are really what it is for me.

RW: Do you consider yourself to be first and foremost a vocalist or a bass player?

Hughes: I'd have to say definitely a vocalist. I used to play guitar before bass in the early Trapeze and moved on to bass, and I've been playing a piano for the last 18 months, which I really enjoy. Obviously I'm a singer and I think of this as being most important. I don't want to shove Dave off, obviously, because he's the lead singer, but the band realizes I'm a singer. That's another reason why I have to do my solo album. I just love singing.

RW: What Deep Purple album has given you the greatest personal satisfaction?

Hughes: The first one I did, "Burn," was a little too broad, it was too basic rock for me, and the next one, "Stormbringer," was the least productive but I liked doing it, but I have to say "Come Taste The Band" was the best album for me to play and sing on.

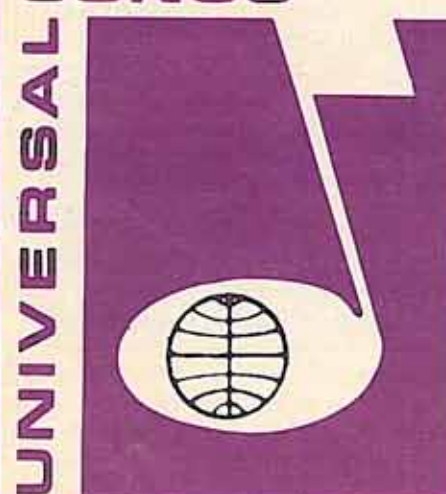
RW: Do you feel the arrival of Tommy Bolin has been a boost?

Hughes: Yes I do, I really do. He's been playing with us on stage for about the last six months. Tommy Bolin is a guitar player; he's affected by things that happen during the day. If he's got to go on at night time and he's had a bad day or something, he'll feel it. Tommy Bolin to me is the best guitar player in the world. Then again he has his ups and downs, but the thing you've got to admire about Tommy is that he's a very sensitive person and if he's not feeling too good then obviously he won't play his best. Tommy Bolin is the biggest influential guitar player I've ever worked with, more so than Ritchie.

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Richard Bagehot: The Legal Advisor

■ As the group progressed so, the Purple company grew and Richard Bagehot became full-time legal adviser, a position that he did not envisage when he first became involved. He now reflects upon that period and upon his experiences over eight years with Purple in the following interview with *Record World*.



Richard Bagehot

"I was working with a firm of solicitors when John and Tony came to see me together with their accountant, Bill Reid, because they had found this pop group and wanted me to handle whatever contractual requirements that were necessary. Some of the boys were in fact under age so I advised Tony and John to obtain separate legal representation for the boys. So the negotiations for that contract were conducted between two sets of solicitors. It can be very difficult to explain a contract to young musicians, who really don't want to listen to a lot of legal jargon anyway, but if any band becomes successful one of the first things they might say is that they didn't know what they were signing, or it wasn't explained to them how their obligations came about and so on. This way allowed them to be advised absolutely independently so that someone in fact argued on their behalf.

"Naturally, acting for a successful rock band has presented various legal problems, some of a more serious nature than others. What tends to happen is that the only occasions you ever look at a contract are firstly when you sign it and secondly when you begin to think it isn't so good. The normal kind of problems which any band has are minor things such as non-payment for dates. I think the only major real hassle we've had was some time after the event, and it arises out of the very first band, which included Nicky Simper and Rod Evans. Years after Nicky and Rod had left the band, Nicky took it into his head to sue the band and their manager, saying, in so many words, that he shouldn't have been fired. This went through a long period of negotiation; he issued proceedings, but finally outside the court doors a settlement took place. There was also the serious problem with Purple's first American record deal, although it was one of those things where it became a more practical element as opposed to a legal one. The American company, Tetragrammaton, when it went into liquidation, caused what is called a moratorium; it simply went into suspended animation and nobody could do anything. Really it went outside the legal side to say who could do what. Creditors had to be satisfied. Contracts with bands have a potential benefit, and the American system is very much more complex than the British.

"Of course when I first met the group it was simply on a formal basis, but as time went on they became friends. On a musical level I think I'm in the same position as somebody who would go out and buy their records; I have never become involved in the creative side of their music or the marketing of it. I am happy to sit back and enjoy their records and concentrate on servicing them in the capacity in which I feel I operate most successfully.

"By comparison there is a tendency in the American system for nobody to make any move whatsoever without his lawyer being there, but in our organization it's been very much the other way. The artists have always had freedom of choice. Those who have had managerial responsibility for the band from time to time have done more or less what they wanted and I come into it when negotiations take place and contracts need to be prepared—then it becomes a team effort. I think one of the great strengths of our team is that you have the management side, Tony, John, and Rob Cooksey, the agency and the very strong force behind the whole lot has been our financial adviser, Bill Reid, who has had tremendous experience in life itself and to describe him simply as an accountant is wrong. Because he's a comparatively older man than anybody else here he tends to be looked upon as the Godfather.

"However, I was certainly very closely involved with the first changes in the band when Rod and Nicky left and Ian and Roger joined, and the later transition when Glenn and David joined the band because there were things which happened in the U.K. The negotiations for Glenn took place here, with his managers and the rest of his

band. When Tommy joined it was done in America and from a practical point of view our American attorney undertook the negotiations. When Glenn informed his previous band, Trapeze, that he was proposing to leave, his managers realized that this was a chance which he really wanted to take. It was a free choice for Glenn and they took the attitude that if that was the best for him in his own opinion then they wouldn't stand in his way; therefore there was no particular problem there. I think they were sorry to see him go, and there were some negotiations obviously to compensate the band in some way, but I think that they took it extremely well. A lot of bands would try and put a block on it, and some managers would try to do the same, not necessarily out of spite, but in order to get some investment back.

"There have never been any other complications arising from the personnel changes even on royalties because in simple terms, in any group—we refer to them as Marks 1, 2, 3 and 4—those members of the band at the time share or shared the receipts from concerts and record royalties accruing from sales of records in which they were directly concerned as artists. Ian and Roger still receive royalties from records with which they were connected. Since Tommy joined the band he will participate in the share of record royalties on the records that he has been actively involved in. I think this is the only fair basis on which it will work. In addition, any other way would make accounting incredibly difficult, and consider that this band in all its various forms has stayed with the same management since its inception in 1968 it says a great deal for the people involved."

Glenn Hughes

(Continued from page 23)

There again, I think Ritchie's unbelievable. He and Tommy are my favorite guitar players, but Tommy and myself are really close and he's great.

RW: Is there a particular concert you can recall as being something special to you personally?

Hughes: The California Jam, because it was so aggressive. The attitude of the whole thing, the whole organization of the concert, was like a Nazi thing. The band was introduced when I was still in the dressing room; it was really strange, I walked on stage and they were all ready to go. Everybody's attitude to the gig was so uptight, aggressive and everybody was pushed around backstage so they went on and really played so strong and good. It was a grand feeling to do that.

RW: Did you find that when you started writing with Purple it came naturally or was it a problem?

Hughes: It was at first because I wasn't used to that kind of material—very basic rock rather than funky music. I had to work with Jon and Ritchie to really get into that kind of music, the sound, but after the first album I think it was okay. It became natural for me to write those kind of songs.

RW: Was the change in Purple's sound a conscious move or was this a gradual development?

Hughes: A gradual development. It was obvious the band was going to change when Tommy joined because he's a free-form jammer. We do jam a lot anyway, but as I say it depends on how he feels—sometimes he might play slow blues, other times rock & roll—which is good. When Ritchie left, the band slowed down a lot. We liked to do things that we wanted rather than what he wanted because Ritchie, God bless him, was the kind of person and it got to the point where he left because of this for which I don't blame him. He was so pissed off with playing the same songs for eight years that he wanted to do something else. I don't blame him really after eight years. So he left and we started doing what we wanted to do. I think it was a then conscious move, but probably both a gradual and conscious thing really.

RW: What are your plans for the immediate future?

Hughes: The solo album is the main thing. I've got a little studio in L.A. I've got enough for a double album if I wanted but I'm only going to release a single. I've chosen the songs really well, I'm really happy with it; that's the immediate thing, that'll be the next two months.

Baz Marshall on Purple's Equipment

After serving an apprenticeship with Uriah Heep, Baz Marshall, in 1973, joined Deep Purple to take responsibility for their equipment and supervise the road crew that handles it. In that capacity, Marshall has since traveled the world and now recalls some of his experiences with them in the following feature taken from a recent interview with *Record World* in London.

■ "The first dates I did were on the European tour followed straight away by America in January, 1973. That was the last tour the band did with Roger Glover and Ian Gillan. I found America more exciting because the people demand more. They pay their money and they want more than you can give which is exciting in a way. English audiences are a little bit laid back. They sit, listen, and watch, whereas American audiences like to participate. They jump up, get well out of it, enjoy themselves. If they don't like what they see they usually let you know.

"Visiting Japan for the first time was quite interesting, I really liked that. Also Australia and New Zealand. I'd never been there before and you never know what an audience is going to be like when

you go to a different country. After working with a bunch of guys like Uriah Heep you couldn't wish to work for a better group than Deep Purple because they're great, all of them, they're just very nice people to work with. Every tour I've done with them I've really enjoyed. There's no particular one. Ever when they changed, it was always exciting for me. Obviously if you put something new into a group it takes something old out of it, but it still gets exciting. They're down now to two original members but it's still an exciting band to watch, and to work with, and they're very pleasant as well. Since I've been with them, at the end of every tour we'd have a bit of fun. The last English tour we did we had a flour fight in Coventry and all the road crews danced on with their trousers down and this American one we had a pie throwing contest with Crazy Foam—we walked on and slapped everybody in the face with a plate of foam. That's the kind of group they are. They don't mind. There's not many other groups I know that would take that.

"As far as the equipment is concerned none of it was bought in the shop. It's all been ripped apart, and put back together



Baz Marshall

again. Literally that's what we did with it. Especially Jon Lord's keyboards. He plays seven different types of keyboards on stage and none of them are as they were when they were bought. The amplification on that is quite large, a couple of Crown DC 300 amps which give out quite a lot of volume. Sometimes it gets so loud I can't really stand it, so I've started to wear ear muffs. The PA system we use in America is 25,600 watts and 5000 watts of that is on stage monitors so the guy on the mixing board has a really hard job because straight away he's got five and half thousand watts of monitors plus all the instruments, then he's got to get a balance between

the out front PA and the monitors and the stage. A great deal depends on where you play. If you play at a place with bad acoustics it sounds terrible, it hits the back of the room then comes back towards you, there's a lot of echo.

"Purple has been recorded as the loudest band in the world and now in the U.K. the authorities measure the volume. At the Empire Pool we had a couple of men from the Greater London Council running around with meters but it wasn't all that bad. I think they clocked up about 170 decibels. They were quite pleased with that. It was different in the arena, on one side it was 170, and 111 on the other—the crowd absorbs a lot of it. We use more PA equipment in America. Although the main PA is 25,600 watts, it differs wherever we play. Sometimes we can only use maybe half of it. If it's a theatre like the Boston Theatre we use about two thirds of it because it's a theatre and there's just nowhere to put it and you don't really need it because it's a very nice theatre, the acoustics were very good. We take it as it comes. The system we have is enough to cover Madison Square Garden but obviously you don't play places of that size (Continued on page 26)

250.000

HOW PURPLE CAN YOU GET WITH A QUARTER OF A MILLION SALES IN HOLLAND?

DEEP PURPLE.

Purple and the Press

(Continued from page 18)

Coverdale, Blackmore obviously found someone with a new approach. He's so much more into blues while Gillan's a rock & roller. The thing between Hughes and Coverdale has to be balanced out. I don't think egos should get in the way, I think they should all club together and work on the music, the whole direction. 'Come Taste The Band' did have a direction, but Bolin seems to be interested in solo projects and I think once all that gets out the way the band is really going to get together and bring out something good.

"I went to Munich about a year ago and Blackmore was recording a solo album. I don't know if anything was happening at the time but it was pretty evident that Blackmore was going to leave because he was into different things, and it was pretty evident that Purple with Hughes and Coverdale wanted to get into other scopes as well. In a way I think the split was good because it has given everyone a healthy start again, and I think Bolin was a great choice of guitarist as well. It's great getting someone who no one's got any previous idea or conception of what they're going to be like. Bolin as opposed to Blackmore is not a front man, he's a part of a band. He's not as much of a showman. That's nothing against him, but he's a totally different personality. Blackmore would walk on stage and he wouldn't say one word. I've never heard him say anything. The whole band has got less of a mystique about it than before. The whole thing before, at that time it was right, but now with people like Hughes it's getting looser, the whole thing, the whole idea, even the set; if you listen, there's lots of jamming.

"When I was at Sounds (British consumer music paper) I was the only person at that time who liked Purple. I've got a theory about journalists, that they're into integrity, and it's not 'cool' to like heavy bands, because the music isn't 'ethnic,' it doesn't come from r&b or blues. Journalists like discovering things for themselves and Purple wasn't discovered by journalists—journalists don't get any credit for Purple's success because they built themselves up through their own following, just through sheer gigging. I find it weird that a band like Led Zeppelin (I'd put them on the same level musically) gets more credit for what it's done, but a band like Purple doesn't. I find it strange because they're both equally successful. I put Blackmore and Page at the same level myself, because they've both been through the same thing—sessions, etc.—but Blackmore was never rated as Page was, as a legendary guitarist, although Blackmore was thought of as simply a heavy metal guitarist. I don't think a lot of British journalists were aware of how successful Purple was, because it was all in America. The press here usually follow things that are in vogue, you get bands like Little Feat and things like that, ethnic music, punk rock, or whatever, and bands like The Stones, but somehow Purple didn't fit in. A journalist's role is to convey what's happening in the music scene. If a band is happening I think you should write about it anyway. I feel a lot of bands now aren't getting their fair share of space for the same reasons.

The editorial matter for this special section was compiled by Record World British correspondent Ron McCreight. Special thanks go to Jenny Hall, Lynne Wheeler, Richard Bagehot and John Craig for their assistance.

Baz Marshall

(Continued from page 25)

everywhere. There's no hall too big for the PA system we have.

"I've never had any real personal problems with the group since I've been with them. After you've been on the road together for a while, you live together for three or four months you get a few scenes but they're not really heavy, once you've got it off your chest it's over. The next day it's all forgotten. If you take things to heart and listen to all the moans and groans and everything that goes on and take it seriously you might as well get out of the business because it just doesn't work

like that. If you've got something to say, say it, and once you've said it it's forgotten. Unless it were really serious—for example if I had to come home because something drastic had happened at home, there'd be no problem, I'd just fly home. I wouldn't lose my job or anything like that. I could go back and just pick up where I'd left off. I have someone who can take over my job as soon as I leave and if someone else had to leave I'd take over doing their job. You have to be able to do it because nobody can be indispensable or you could stop a tour."

Live Purple Power



Deep Purple live in 1975 in Japan.

Tony Edwards

(Continued from page 7)

Ball' and in particular the single 'Love Is All' which is now a top 10 single and is probably the heaviest selling international single in France at the moment. It's very exciting and there are various cover versions of it coming out, and in particular Sacha Distel has done a French version which seems to be on television almost every night. This kind of success broadens the base of Deep Purple generally, when you think of one of their former members, Roger Glover, bringing out something like this which is not Deep Purple music but nevertheless it'll always be associated, there'll always be a Deep Purple tag on it because of Roger's membership in the band and the fact of course that on the album you'll find David Coverdale and Glenn Hughes. In the live concert of 'Butterfly Ball' at the Albert Hall there was one marvelous moment where I believe Ian Gillan, Roger Glover, Jon Lord, David Coverdale and Glenn Hughes were all on stage at the same time."

Jon Lord

(Continued from page 3)

or bad or medium or not bad or not too good—there's a trillion different categories you can put a gig into, different countries, different audiences, different ways of playing to them, and I've learned all that. It's now second nature, which is great, I'm the organist of Deep Purple; that's how I made my name such as it is, and for a long time to come that's what I'm going to be known as. People will say oh that's Jon Lord but they won't say he's the organist of Deep Purple, but that's understood. I'd like to try and prove in my own solo career that that's not the only thing I am, but I'm very proud of being that. I don't want to gainsay anything that Purple has done—ever. I did it, and by doing it I put my seal of approval on it. The mere fact that it exists and I've done it means that I'm happy to have done it and I hope that we can continue to make it worthwhile. It's eight years old, and you know how you get a dog's age by multiplying a human age by seven, well I think with a band you have to multiply by 100 in terms of what some bands' longevity turns out to be. Maybe there's a dozen bands that have been around such a long time and of that dozen maybe less than half have actually achieved any kind of enormous popular acceptance and financial security, etc. There's not many that have done it. It's this awful thing of trying to keep one step ahead of the public. You achieve a public by what you do, your first success, then you've got them for two years no matter what you do, but it's after that two years, they demand and they might demand more of the same, but you can't do that, you can't just go on, you've got to start trying to lead them away onto something that you want to do as well. That's the difficult point, and to sustain that for eight years is not bad going.

Bill Reid—A Unique Relationship

■ Accountant, friend, and above all an enthusiastic ally, Bill Reid has been with Deep Purple throughout their career. In the following interview, Reid describes his own particularly unique relationship with the group and how he first came to be involved.

Record World: How did you become involved with Deep Purple?
Bill Reid: I first became associated with Deep Purple via the managers, Tony Edwards and John Coletta, who said that they thought they were about to get some young men together who played music and would I be interested in helping both them and the musicians to run like a business, and generally help the organizing in any way I could. I'd already known John Coletta for about five or six years, but I met Tony Edwards for the first time then. I met Tony and we decided that we were unlikely to quarrel unduly, then I met the boys and they seemed from a cursory glance an enthusiastic, professional looking lot, and this was very important as far as I was concerned, because it seems to me that you're never going to get anywhere in business or any other activity unless the people concerned have a professional attitude towards their business. They've got to mean it.

RW: Was there ever a personality clash between accountant and rock group?

Reid: I don't think my being an accountant or they being musicians has in itself made any difference. It's entirely a matter of the willingness on both sides; of course, it's a two way street, them to accept me and me to accept them. Although it was not my first experience with rock music it was the first time I'd come that close to it, and I'd never been to a rock concert before, but of course having children who were possessors of all kinds of records I had some idea, and I think I would have done better if I'd listened to more of them because I'd have learned more sooner. Subsequently of course I've found that my children's comments, not only about the Deep Purple group's performances but also about other groups, some famous and some not, have been extraordinarily valuable to me because they know far more about it—it's the music of their generation rather than mine.

Another thing that I think the more senior members of Purple remember is that whereas for them it is another performance, for the audience outside it's once only. Purple appears once in a city. Take the last American tour: I think their last performance was on December 4 last year, that was the last of 33 performances in the United States, but of course they were all in different cities and for the people who attended those concerts that was their only time, and no group should ever forget it. It has to be special for those people who are watching. And unless they have that approach the audience rightly will never forgive them. Why should they? They're paying their hard earned money to see them, they're entitled to the best that performer can give. It doesn't matter if he's tired, if he's cold, if he's got the flu, if he can perform he must give of his best. There was a very good example I saw of that, in Seattle in 1974, when Ian Paice had the most awful dose of flu. He was sweating, he was really feeling terrible, his head was swimming, but wrapped up in blankets he was piled into the limousine at the hotel, taken as near as possible to the back entrance of the theatre, kept warm until just before Purple went on, he went on, performed, unbelievably, and immediately afterwards was rolled up into blankets, whipped into the limousine back to the hotel, and was in bed before half the audience had left the hall. Ian Paice went on.

RW: Since becoming so closely involved with Purple, did you ever feel inclined to become more involved in the music itself?

Reid: Even if I did know enough, which I certainly don't, to interfere with the music in any way would be extremely unwise. I think the way to run an organization is to let those people who are best at what they do, do it, and leave everybody else to do what they are best at. So let the musicians choose their own members, let them compose and/or play the music, let the management get on with the management, let the people who are responsible for money get on with it, and let the strategists get on with laying their plans for the long term future. I think that the least each one interferes with the others activities the better, and the outcome will be happier.

RW: Is it possible that Deep Purple might have passed its peak?

Reid: If you judge it on sales of records or you judge it on the sizes of the halls the group plays, then I suppose you could say that a peak of Purple activity and popularity was reached when the second Purple group, consisting of Lord, Paice, Blackmore, Gillan and Glover, was on the road and making records which have sold far and away the greatest number. I refer of course to "Machine Head" and "Made In Japan" which have been the biggest sellers right along the line

and you can look in the record charts to find that out, and I suppose you could say that was a peak, but as whenever you reach a pinnacle of anything, it was an uphill run. On the departure of Ian Gillan and Roger Glover, there was a slight dip, and then you had them starting to rise again, with the "Burn" album for example, which was an excellent album and sold an awful lot of records.

I don't know what the group would select as the best but perhaps they would pick songs that were not very popular but may well in fact be better songs in intrinsic terms. I think that anyone who suggests that they are quite as popular today as they were 2½ years ago would be fooling themselves, but again I regard this as purely part of the cycle, because the essential people within the group are so professional, so expert, and so experienced that I see that the cycle will continue. I think in a year's time one might see this group sailing higher than ever before. Look at the accumulated experience of certain members in that group. It's enormous. And by that time they'll have even more experience in handling audiences.

Now normally when a group has a change of personnel there's a great explosion and the people who are leaving not only leave the group but they leave the management. This is not the case at Purple. Ian Gillan and Roger Glover are still very much with the Purple family. Ian Gillan, as you may know, got his own band together and is about to tour the U.K., and Roger Glover has made "Butterfly Ball" and has produced other things for Purple. He'll also be making an album of his own but all within the Purple family. Ritchie Blackmore, who left just under a year ago, has formed Ritchie Blackmore's Rainbow and again he hasn't left—there was no great explosion or row, he's still in the family. I take the view that what one does today will set the pattern for what is going to occur 20 years from now and therefore if you conduct your business in such a way, not only within Purple itself, but with outsiders as well, in such a way that when you say something people will believe it, because they have come to rely on your words and they know from experience that you keep your word. So if we shake hands on a deal in this company we mean it. We don't say "is it in the contract." It doesn't matter if it's in the contract or not, the question is did we give our word or not.

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