

Jon Lord



1941 - 2012



Compilação e textos complementares: O Eremita.

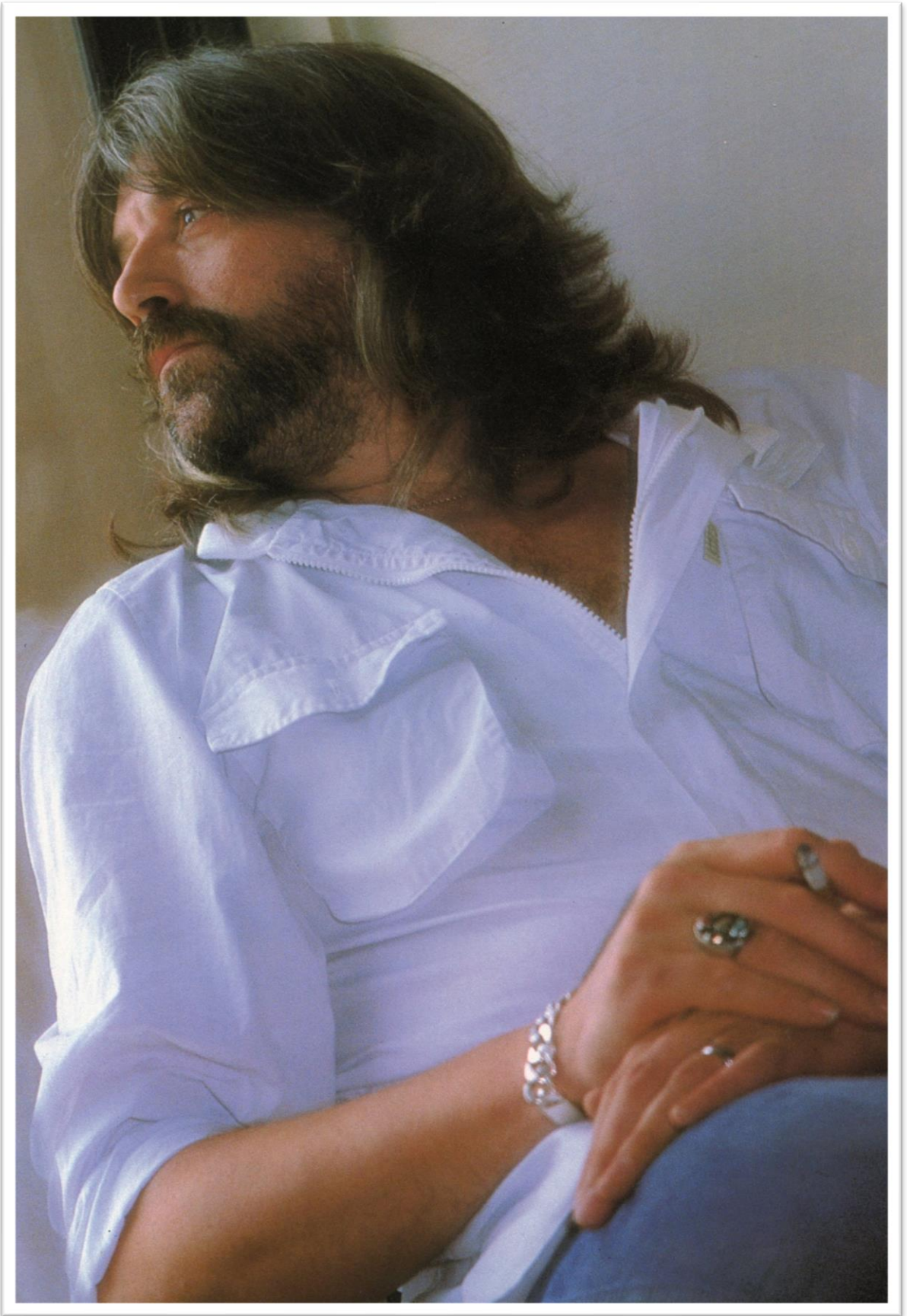
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Parte principal deste trabalho. Reúne reproduções de algumas entrevistas que Lord deu ao longo da carreira. Caso você tenha outras, aceito colaborações!

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Pequena amostra do que foi publicado sobre o falecimento de Lord em jornais, revistas e na web.

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Declarações sobre o passamento de Lord por amigos e colegas músicos do meio do Rock.

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Sites e publicações do Eremita que estão disponíveis na Internet (tudo de graça!).

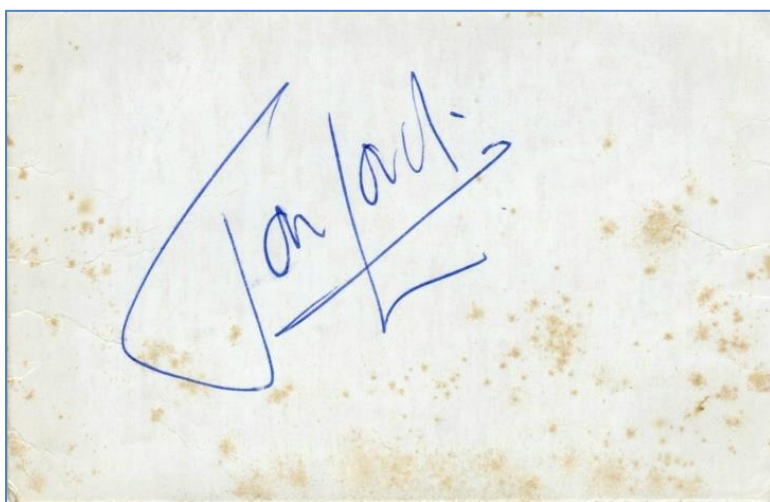
APRESENTAÇÃO

Jon Lord é um cara muito querido. A repercussão mundial de sua morte reflete aquilo que ele plantou ao longo dos anos: gentileza, inteligência, bom humor e música da melhor qualidade.

Nesta modesta homenagem foram reunidas algumas das entrevistas de Lord, onde é possível conhecer um pouco da vida e dos pontos de vista d' O Maestro. Também foram compiladas algumas das matérias dedicadas ao triste episódio que interrompeu a obra de um dos grandes artífices da música.

Fechando o trabalho, uma reunião de depoimentos de músicos que conviveram com Lord.

O material aqui incluído é originário dos meus arquivos e da Internet. Caso você tenha alguma matéria que não conste desta coleção e queira colaborar para enriquecer as próximas versões, faça a gentileza de enviá-la para O Eremita.



Dois souvenirs do Maestro, ambos conseguidos pelo Eremita nos bastidores do Ginásio do Ibirapuera, pouco antes do show do Deep Purple no dia 16 de agosto de 1991: seu autógrafo (com as marcas do tempo agindo sobre o papel) e uma das etiquetas do transporte coladas nos cases do equipamento de som.



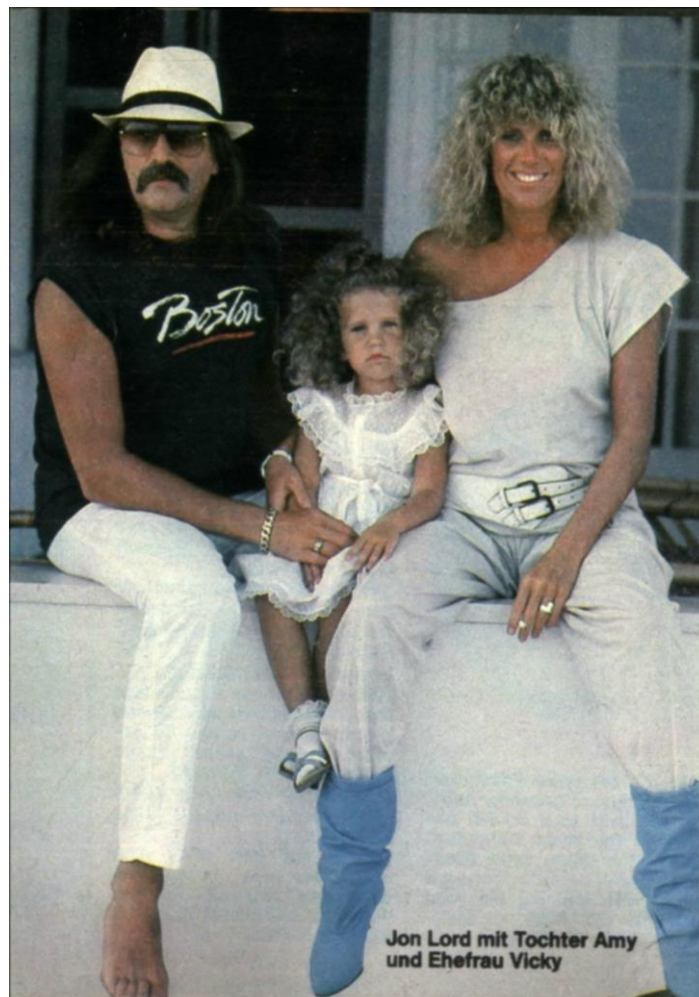
ENTREVISTAS

Abaixo uma lista das entrevistas que seguem. Coloquei todas que eu tinha em meus arquivos (até mesmo uma em francês, língua que não pratico há 51 anos). Algumas delas foram extraídas da Internet. Vou continuar pesquisando e, na medida que outras forem descobertas, serão inseridas nas futuras versões deste trabalho.

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Jon Lord mit Tochter Amy und Ehefrau Vicky

The Rock's Backpages Flashback: An Interview with Deep Purple's Jon Lord

By Barney Hoskyns | Rock's Backpages – Tue, 17 Jul, 2012



Jon Lord, who has died aged 71, was one of rock's most distinctive keyboard players, his aggressive organ playing as central to the power of Deep Purple as Ritchie Blackmore's guitar. In this November 1970 interview from *Beat Instrumental*, Lord talks of his technique and his equipment

Deep Purple, since their formation from the debris of the Artwoods, Lord Sutch and others, have become increasingly recognized as one of the most progressive and forceful of all British hard-rock bands. Always experimenting, always pyrotechnical, the group have gone from strength to strength since their highly successful LP *Deep Purple In Rock*.

I finally caught up with organist Jon Lord at the Kingsway basement studio of De Lane Lea after more than a week of missed appointments and crossed lines. He amiably agreed to break off the pre-recording warm-up session that was in progress and while the *Beat Instrumental* photographer manipulated his apparatus, Jon and I discussed Deep Purple's present role in the rock world.

Fairly recently, Jon, Deep Purple have become known as something of a controversial group — especially in regard to classical music. Where do you feel Deep Purple's present musical direction is going? Is it going to consolidate this marriage of styles?

No, I feel we're moving away from it now because it was never intended to be part of the direction of the group; it was merely an experiment. As you know, we did experiment with classical themes in the beginning — and with classical chord structures in the music, but it all got a bit soulless...planned, you know? We wanted to get a bit more freedom into the music so we don't normally use any form of classical music now — except maybe in our solos. I love classical music; I love the way it's worked ...all those chord sequences so I often use that sort of effect in my solos. The actual group now is trying to develop into being good at what we're best at — which is what we call Rock 'n' Roll. The Concerto was originally intended to be an experiment. What happened was it caused an awful uproar...which was very nice, of course...and that really started us off.

So, you see your direction as trying to consolidate your rock base?

Yes. And trying to move out from there, rather than getting into other things without any sort of basis at all.

The classical venture was an experiment, then. Do you foresee any other experiments which Deep Purple are likely to get themselves into?



Yes. There was a thing last week with the BBC which we did under much less of a cloud of publicity. We had been asked to it by the BBC a year ago.

Was that the Gemini Suite?

Yes. It was really a bee in my bonnet — this thing with classical orchestras — and the rest of the group were kind enough to indulge with me.

You've been compared as an organist with Keith Emerson — for obvious reasons, how do you

relate your playing to his?

Keith has a very, very excellent technique. I mean, almost unbelievably excellent, and as such, I'm a great admirer of his. I consciously try not to copy Keith...the thing is, we both arrived at the same sort of idea and around the same time. I remember we once did a gig with the Nice. I'd heard of them but I'd never seen them. We found to his surprise — and to mine — that we were both doing similar sorts of things. I don't say that I'm a better organist than Keith, because I'm not. At least, not technically. In that, he's a superior player. What I do feel is that I have more feeling — more soul, if you like — in my improvisation.

I remember you were quoted some time ago as saying that you were going to use less of the Leslie speaker in your playing. Do you still feel the same way about Leslies?

Yes, think I do. I found that I was *using* it, rather than *playing* it...you know, switching the rotor on and off to get effects, and things like that...It's very exciting to hold one note down and switch on — very exciting — but it's not playing; I've found it doesn't fit into a Rock idiom.

What equipment are you using now?

Four Marshall Horn cabinets and a 200-watt amp with my C3; direct connections with the organ. What I'm going to do is to make up another 200-watt amp...the organ is putting out around 280 watts at source...basically, though, I've got the sound that I want. And I've got a sound that mixes well with the rest of the group.

Have you changed any equipment within the group?

No. We're still all-Marshall. I'm getting a Fender electric piano for use on the stage. I won't be using it immediately — work it in gradually — but I feel the need for another sound within the group. It's possible that as time goes by, we may try some different instrumentation within the group for one or two numbers, but it's hard to say just now. At the moment we're trying to keep what we've learnt. Because we learnt a terrific amount with *Deep Purple In Rock*, it took six months to make that album: we think it paid off, really. I can honestly say that it's the first album we've been 100% satisfied with; it gave us a hell of a lot of confidence. During that long time, we learned a lot about ourselves and our music and our sense of direction. I suppose it's our basis now for our whole sound and our whole way of working.

How do you feel the States has influenced you?

We try very hard not to be influenced by it. We didn't want to come back from America all spaced out, sayin' "Oh Wow", and start playing long introverted ego-trip numbers. We're very extrovert, really. We like to excite an audience, get involved with them. The trouble over there is because of this accent on "Getting into the music, Man", you tend to get some incredibly boring groups, who receive some excellent criticism over there, and yet we find them rather boring...competent, and quite nice, but rather boring.

You don't feel that about British groups?

No, I don't. I feel that British groups at least make an effort somehow that is more concerned with projection, with putting themselves across.

Which British groups do you respect?

East of Eden, for instance, really put an effort into it. Matthew's Southern Comfort, as well. They're American-influenced, alright, but it's done from an extremely English point of view. I don't think the Bonzo Dog could have evolved in America, nor could the old Nice: because of their musical discipline. This is one thing that British groups do have, a sort of discipline. Sometimes it can get a bit soulless, but on the whole, I think it's preferable to the American alternative.



Do you believe in musical discipline?

Yes. You take the great symphony writers like Beethoven...they wrote within an incredibly strict framework...you know, it must have a first subject, a second subject, a dominant key...and it must have an exposition based around the theme — that's just the first movement! But look what they produced...incredible music, through putting themselves into a restricted formula, and then

expanding from there. It's often like the restriction on a painter. A piece of canvas, some oils and a brush are his restrictions, and he works within those limits, and extends beyond them. Working against a restriction — for me — often produces greater things than getting rid of all boundaries. Free from jazz means absolutely nothing to me. Because there are no boundaries.

What is the guiding musical philosophy of Deep Purple?

We believe in experiment and excitement within the framework that we have set ourselves at this particular moment in time. That will change...we will extend, obviously. We'll get older, get different influences; we've not reached a point where we are perfectly happy and contented to develop naturally. We were trying to develop un-naturally before. We would grasp all sorts of different ideas at once...like a child in a garden full of flowers: he wants them all at once. When Ian [Gillan] and Roger [Glover] joined, something very nice happened within the group.

What are your present recording plans?

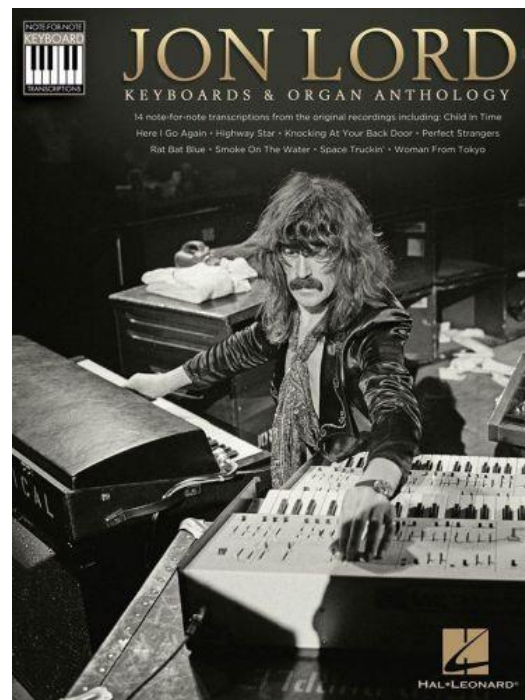
We're starting a new album, to be released, we hope, just after Christmas.

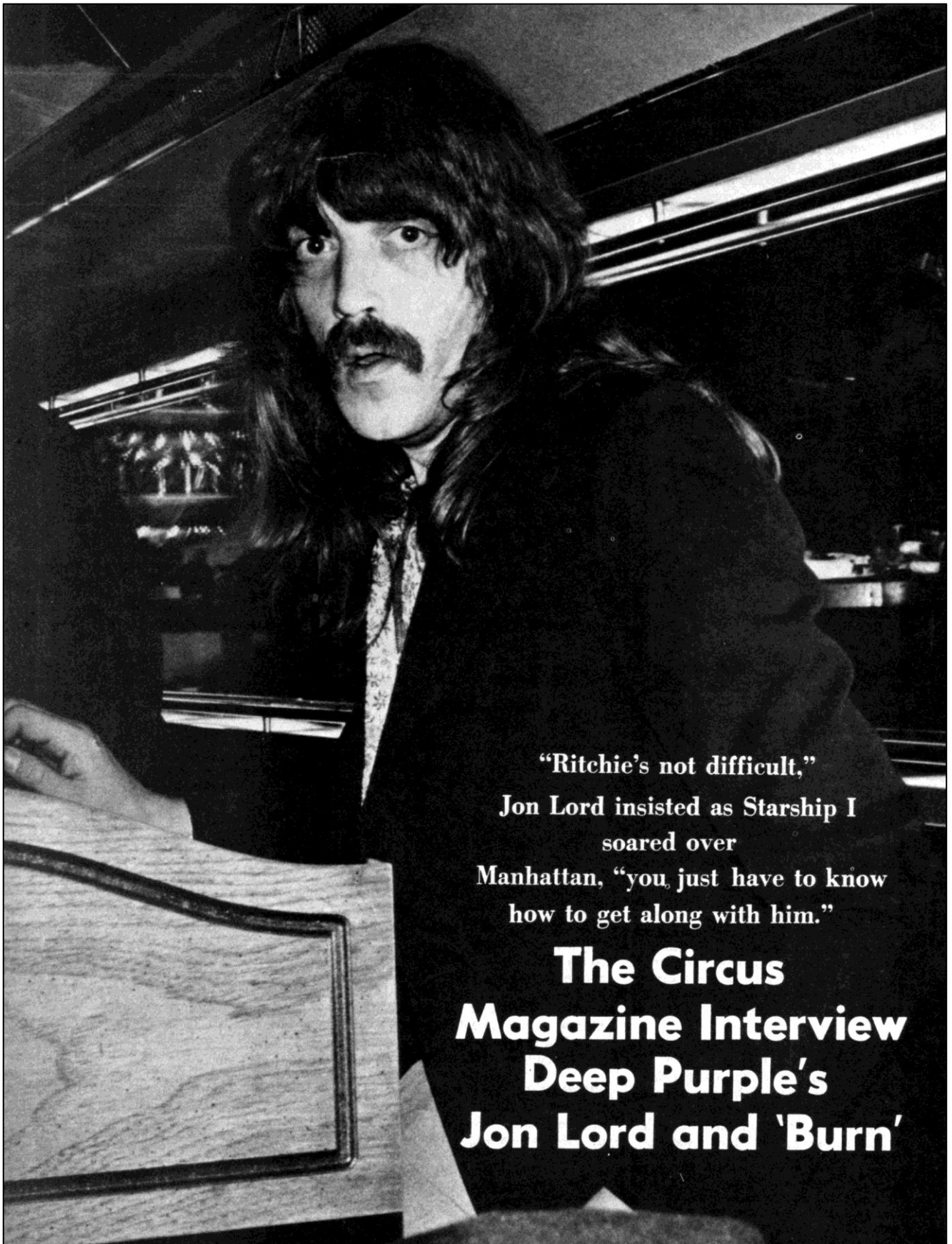
At De Lane Lea?

Yes. And Martin Birch is doing most of the engineering. We like this place — seem to have got it together with them.

Any plans for tours in the near future?

Starting in the New Year, we're doing a sort of round-the-country concert-hall thing, but first we're doing tours of Germany, France, Scandinavia and England between now and Christmas.





"Ritchie's not difficult,"

**Jon Lord insisted as Starship I
soared over
Manhattan, "you just have to know
how to get along with him."**

**The Circus
Magazine Interview
Deep Purple's
Jon Lord and 'Burn'**



by Scott Cohen

Since 1968, When Deep Purple released three albums and began their sonic drive to superstar status they have suffered more self-inflicted psychic wounds than most groups would be able to tolerate in a lifetime.

The stormy center of attention in Deep Purple is lead guitarist Ritchie Blackmore. The moody, often misunderstood Blackmore is a highly sensitive and emotional person. So sensitive, in fact, that he has tossed members out of the group on two separate occasions, both times when Deep Purple was successfully soaring along. Most recently, bass player Roger Glover and lead singer Ian Gillan were the subject of Ritchie's wrath. Many rock pundits thought it an irrational and dangerous move for a group to destroy part of a successful sound. The replacements, David Coverdale as lead singer and Glenn Hughes on bass, seem to be weathering the storms of change. They are both painfully aware, however, that they are expendable.

Throughout the hurricane of Blackmore's emotions two musicians have been able successfully to remain in the group and within Blackmore's good graces. The first is drummer Ian Paice, a short little fellow with a pot belly, a dynamic smile and quick sense of humor. Ian's deep, charging drum beat "drives" the heavy metal throb of Deep Purple. The second survivor is Jon Lord, a 31 year-old, tall lanky mustachioed fellow with a wife and a little girl home in England. It was Jon Lord who agreed to an extensive interview with Circus Magazine, excerpts of which follow here.



Deep Purple: According to Lord, Deep Purple's latest LP, 'Burn', has a completely new vocal sound, but he's not sure if it's noticeable to the audience.

Lord was ensconced on the 14th floor of the Plaza Hotel in a room overlooking Central Park, a favorite view of visiting rock royalty. Circus Magazine interviewer Scott Cohen arrived at Lord's suite only hours after he had been informed that Deep Purple's latest excursion into ear shattering music, *Burn* (on Warner Brothers), had just turned gold.

"How does it feel being expendable?" Glenn Hughes snapped aboard Starship I. "Well, this is a lot better than being in a group nobody's heard of."

Lord answered the door dressed in a black kimono, blue jeans and thongs with no socks. He was watching "Star Trek" on a color TV in the sitting room of his suite. There was a sterling silver tea set on a table, and nearby a bar stocked with liquor. Through half open doors his visitor could see two bedrooms.

Lord was most charming, chatting with interviewer Cohen for over two hours. He spoke at length on classical music, politics (he's a libertarian and believes in laissez faire government), and drugs, which he detests. Jon, like all the members of Deep Purple, loves booze.

Circus: How did Deep Purple get its name?

Lord: We did what every band must do when you're starting. We were grinding into action and we made a list of all the names we wanted to call a band. We found a lot of the names we liked other bands already had. Ritchie thought of Deep Purple. There was a song in the forties by that name, and it was Ritchie's grandmother's favorite song.

Circus: What were some of the names you didn't use?

Lord: "Orpheus" was one. Bands used to name themselves what they were, like Fred Smith and the So and Sos, but we were formed after that had gone out. But you realize once the band's accepted you can use any name.

Circus: In 1968 there were some very good purple tabs of LSD going around the States.

Lord: We heard, but there was no connection.

Circus: The name didn't have any mystical significance?

Lord: Only that it was the right name

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for the band that we wanted to be.

Circus: Does the band have a ritual or warm-up it goes through before going on stage?

Lord: Well, I get nervous, always, which is good because it gives me an essential knot of energy in my stomach, and before the show I like to be quiet. Some of the musicians like to get to the place two hours before they go on stage, others like to get there a minute before. I like to get there an hour before. Then there's the tuning-up, which is also part of the ritual. That, and a couple of beers.

Circus: How does Black Sabbath compare to Deep Purple?

Lord: They're out of the same school, the same time-zone, the late '60's, but I think they're a group that got trapped by their own image. I think Purple has more humor about it.

Circus: What do you think it means when a heavy metal group such as Deep Purple reaches an enormous popularity all over the world?

Lord: It seems to me there must be a need for this kind of music or it wouldn't reach that popularity. If there was no rock music I believe this generation would be a lot more violent than it already is. It would be self-destructively violent.

Circus: What are the politics of Deep Purple? How are decisions made?

Lord: We like to take as active a role as possible. As for decisions about the future of the band, as to what we'll do next, we always confer with our managers.

Circus: So there really isn't a leader?

Lord: No, it's totally democratic. The major force in the group for the last couple of years has been Ritchie. It's been his energy that's got us through a lot of our personal problems.

Circus: Is it true that the band members hate each other?

Lord: No. There was a time when we weren't good friends for awhile. But if you're intelligent and have respect for each other you can get through it.

Circus: Did you ever seriously consider ending the group?

Lord: Yes, around the time Ian Gillan left the group. Ritchie saw the group one way and Gillan saw it another. Roger saw it more the way Gillan saw it and Ian and I saw it more the way Ritchie did.

Circus: How did you find David?

Lord: When it hit the trade papers that Gillan had left, tapes just started arriving. I must have listened to over 150 before I got totally wiped out. Unfortunately David's tape wasn't one of the first ones.

Circus: What was it about David that you liked?

Lord: He was a breath of fresh air.

He could sing, he could use his voice like an instrument and we liked the tone of his voice.

Circus: Wasn't he working in a boutique at the time?

Lord: Yes, in far away Teesside.

Circus: What were you doing before you were in Deep Purple?

Lord: I've been in this business since 1964, before that I was in drama school and before that I was in my home town, working in an office.

Circus: Did you like Jimmy Smith?

Lord: That's what turned me on to the organ. I heard "Walk On The Wild Side" and I didn't know what that instrument was. I found out it was a Hammond and I found out I couldn't afford one, so I managed to buy an organ of sorts. With a little beefing up it was made to sound roughly like a Hammond.

Circus: When you tour America, where do you stay?

Lord: In the nearest hotel to the gig, usually a Holiday Inn or a Ramada Inn. When we're in a big town such as New York we like to lush out a bit. In a small town all hotels are the same. I can find the light switch in a Holiday Inn without even looking.

Circus: What's the worst part about being a rock musician?

Lord: Living out of a suitcase. That's why musicians have a reputation for wrecking hotel rooms, throwing wild parties and getting sixteen year olds in trouble. We get bored.

Circus: What are your favorite night spots in New York?

"I'll talk about anything except the movie 'The Exorcist.' I'm so bored with that nonsense. That's all anybody ever wants to talk about," Ritchie Blackmore sighed, munching on a chicken wing in Boston.

Lord: There's been a rash of new clubs that I haven't been to . . . yet. The only place I've been to is Max's, which is like a pilgrimage. It used to be Nobody's, but now nobodys go to Nobody's. There's a bar on 48th and 8th called the Haymarket where most English rock musicians end up.

Circus: What kind of plane are you touring in?

Lord: The Starship. It's a 707 put together by a firm in L.A. that Sinatra, Dylan and the Band just used and

INTERVIEW

Elton John uses. It has a lounge, a bedroom, a shower, a fire place and a study. It's supposed to look as little as a plane as possible.

Circus: *Is there a difference between walking around in an airport in England and one in America?*

"Instant stardom?" sniffed David Coverdale, the new lead singer. "It might seem instant to you, but not to me. I think I can handle it. I hope so, anyway."

Lord: If someone in England doesn't like the way you look, he crosses the street, or at the most, shakes his head. Here, they are more vocal. "Will you look at that," they say.

Circus: *How has rock changed from the time Deep Purple started and now?*

Lord: Now it's limousines and coliseums. It used to be Pontiacs and small sweaty clubs.

Circus: *Which countries have the toughest customs?*

Lord: France.

Circus: *Who does your laundry?*

Lord: The hotels do when we're on the road.

Circus: *What's the difference between a Fish 'n Chips in London and a McDonald's here?*

Lord: A Fish 'n Chips shop is basically a very greasy, hot, steamy, quite small shop, where you cue up at a counter and get your food wrapped in paper and take home to eat. Very few have room to eat there, whereas your hamburger joints have tables and chairs.

Circus: *Where can you get the best fish 'n chips?*

Lord: Up north, around Liverpool and Manchester. There are more fish 'n chips shops to the mile there than any place in the world.

Circus: *What kind of places do you prefer to play in?*

Lord: My favorite gig is somewhere small, like the Boston Music Hall or the old Fillmore, but because of the way big business is, they're too small for us to play. The Rainbow in England is good because it seats about 3,000.

Circus: *How do you play a place like Madison Square Garden which is so enormous that there's no place to focus on?*

Lord: Well, you have to play to the first fifty rows and pray that those people a quarter of a mile away are

getting into it.

Circus: *How do you feel about most of the audience being almost half your age?*

Lord: That's never actually worried me. I'd keep the audience as it is.

Circus: *Do you wish you got as much airplay on FM as you do on AM?*

Lord: I'd like to be played on every available station. As it is, we're hardly played anywhere.

Circus: *What do you like about live albums?*

Lord: Live albums show the group in its natural habitat, the stage. The recording studio is something the business created in order to sell its product. We try to get the studio quality on an album which wasn't made in the studio by using the Stone's mobile hot-shot unit.

Circus: *Are the first takes usually the best?*

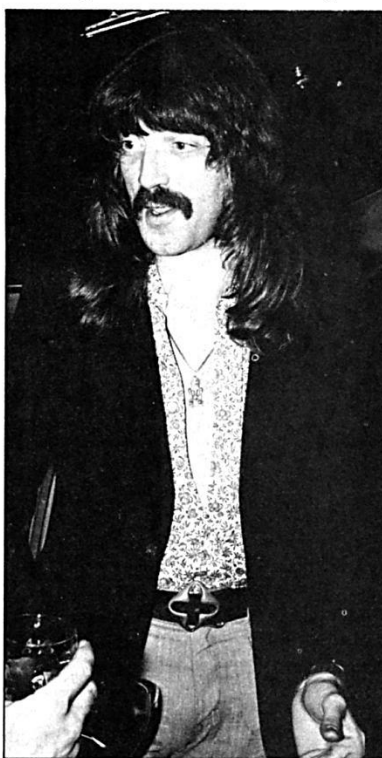
Lord: Yeah. We use two or three take-ones on "Machine Head." In a studio you usually get to take fifteen or sixteen, and the whole balls is gone, the whole meaning you started out with is gone.

Circus: *Was Burn recorded on the Stone's mobile unit?*

Lord: Yeah.

Circus: *How does it differ from*

Jon Lord, organ: "I've toured the U.S. so often I can find a light switch in a Holiday Inn without even looking."



your other albums?

Lord: The basic difference is the use of the vocals. There is a different vocal approach. It's much freer and looser, a progression that's noticeable to us though I don't know if it is to the audience. Also, no casino burned down during the recording.

Circus: *Did you really once go to do a concert and find the building in flames?*

Lord: Yes, in France. It was a dance-hall disaster that was in all the newspapers.

Circus: *But that's not why the album is called Burn?*

Lord: No. It's *Burn* because there's a song on it called "Burn."

Circus: *What's your favorite Deep Purple record?*

Lord: My favorite album is "Machine Head."

Circus: *Who did you like more, the Stones or the Beatles?*

Lord: I was a Beatles freak.

Circus: *Has your hearing been impaired since you've been in Deep Purple?*

"I go to seances back home." Ritchie confided to a Circus correspondent. "We put a wine glass on a table scattered with letters and numbers. Then we all lightly touch the glass and it moves around the table. I think it's important to talk to the other side."

Lord: No, it hasn't, knock wood.

Circus: *Do you have a liquor clause in your contract?*

Lord: There's supposed to be booze in the dressing rooms, but most promoters supply it anyway. Most promoters always provide food too, but nobody eats it.

Circus: *How long do you think a group can stay together and still sound together?*

Lord: As long as the "want" is there. When the need to perform disappears, the group should disappear.

Circus: *What do you find most amazing about being a performer?*

Lord: To sit at a church organ and feel that "shake," and to charter, for one hour, a small airplane and fly down the Grand Canyon. That keeps me speechless for four or five hours.

JON LORD INTERVIEW (1981)

Posted: December 15, 2015 (<https://trinkelbonker.wordpress.com/>)



I interviewed most of the guys in Whitesnake when the band visited Stockholm for the first time on May 7th 1981, and this is the chat I had with Jon Lord (I posted the interview I did with David Coverdale quite recently on this blog). I had the Deep Purple Freak Society club going at the time and I recall that a guy at EMI wanted to be kind to me – this was my first meeting with an international band – and when you had guys that had been in the mighty Deep Purple in front of you, it opened doors. I certainly realized that there was a lot of fun to be had and I do think it changed my life drastically. A gentleman from Finland (from a radio station I seem to recall) also asked a few questions, I can't really remember exactly which ones now. Several quotes have been lifted from this interview for books and records ("Phoenix Rising" comes to mind, they in turn probably nicked it from Dave Thompson's "Smoke On The Water – The Deep Purple Story" book from 2004 – no credit, which pisses me off). The interview was first printed in Deep Purple Magazine issue 23 back in the day. I actually thought that I had put it up here on this blog but a fan from Russia got in touch and asked me to post it (thanks Rad Losev for letting me know, I hope you will enjoy it!). I think this interview is up there with the best, Jon certainly opened up. If memory serves me right, I think my old Jon Lord interviews are up on his

official site as well. But the time has come to post this on Trinkelbonker now and I certainly think it deserves to be out there.

T: What do you have to say about the Rod Evans Deep Purple con?

JL: – Well, I don't want to swear on the radio. It was a very silly thing to do, an example of poor judgment I would say. He was an idiot. He was misled by people that wanted to cash in on the name, with no regard to quality. They didn't care that it could hurt the name, the reputation that we spent years in building. We felt very sad about that. Had we not fought them according to American law for six month's they could have recorded as Deep Purple, which would have been the worst lie...

A disaster...

– Yes, to them it would have been a disaster.

And to the name...

– Yes, because people would have bought it thinking that it had something to do with music. But enough about that.

Who says that Whitesnake can not call itself Deep Purple?

– David Coverdale, Ian Paice and myself. Basically because the last three years... eh, well Glenn has left the organisation, and Tommy Bolin is dead. So it makes sense to call it something else. We will never use it again either, fancy buying the rights? (laughs).

Lets go back to the early days. The infighting you went through in Deep Purple. Who started all that? Was it Ritchie?

– Most of the time, yes. Ritchie suddenly decided that he didn't like Ian Gillan's voice, which was silly, certainly in the light that he has such an obvious talent. Who else could have done "Child In Time"? And he suited our way of writing stuff. But in time... everything started with a riff...

So this evolved slowly?

– Yes, and then came the time when Ritchie started to hide behind his Fuhrer-mask and at that point Ian Gillan started to entertain the thought that it was time to move on and do something else, which in the end he did. It was so sad. We said "Can't we take six month's off?", but Ritchie left anyway.

That was Ritchie, which happened later. What reason had Gillan for leaving? "Lack of progression" was mentioned at the time.

– No, no, no... but it was easy for him to say that at the time because people would believe him. Progression doesn't just occur, "Oh God, look how we are progressing!". It takes time and it happens almost undetected. For instance, it is obvious that quite a lot had happened between "In Rock" and "Machine Head". But it was easy to claim and it was a time of many problems and opinions, but we lived in each others pockets for quite a while so that should be expected. But you also have to have something in common to live that life. You are supposed to work together and make things happen on that stage. If you can't do that you have a problem.

It seems now that Ian Gillan was very upset after the split. He left the music business for years after Deep Purple.

– Ian was a primadonna. On stage he played a primadonna and offstage he was a primadonna. And then Ritchie... eh, I don't want you to think that there was a problem between Ian and Ritchie, everybody in the band was involved in this. But Ritchie always had a fixed mindset, always with very strong opinions. So he became a primadonna. And when we told him that he was in fact part of a group he used to say "So what?". So to avoid friction we used to say "OK" a lot. In the end he became the person that people thought was the most important part of Deep Purple, that he somehow personified what was Deep Purple. It was a mistake to give him that. But I think he was quite bored with rock when Ian left, which happened in Japan in August 1973. But Ian Paice and myself tried to perk him up. At that point we had seen Glenn Hughes in Trapeze. He was a fantastic singer. Later, when it became known that we were looking for a new singer we were swamped with tapes. We tried to listen but we really had a hard time finding anything decent. And one day, and I swear that this is true, I picked up a tape and said "If this isn't any good, forget it", and it was the tape from David Coverdale.

What kind of music was it on the tape?

– I'm not sure, it might have been one of his own songs. The song was nothing to remember for very long but the voice was exactly what we wanted. I remember that there was a horn section and that you could hear people talk. So we made another two albums and then it all repeated itself.

Did you really want to continue when Ritchie left?

– We were under pressure. The office, the record company, the publishment company. And surely there had to be somebody out there in this big world that could fit us well. We had always been a hard working band, because that was the way that we wanted it to be. When Ritchie left in, eh, 1975, we had been working like that for seven years, which is a long time. We were living in California and David had heard Tommy Bolin play and he said "He is amazing, unbelievable". So we asked him to come over for a jam and he said "Yeah, I would love to man" and he came over, with colored hair and things in it, and with this amazingly beautiful woman with him... and we all said "He's in the band!"

(laughs). She was so amazing, we all said “Can we borrow her for half an hour?” (laughs). He played with us and it was great.

How well did he function in the band? Was it as good as it had been?

– He could have done if... eh...

He hadn't been a junkie?

– Yes. We didn't know that he had problems and how could we have known? And that was the sad ending of the whole thing. I mean, he was so talented, he could be brilliant. Some nights he could stand there below the spotlight and he could be amazing, a wonderful run could come from nowhere. He was an active person, young, good looking. It could have worked, had it not been for the problem with the arm.

Did people want Deep Purple to carry on even after that split?

– Yes, actually they did. But we said “Look, we have given this everything that we can, we have given you eight years of sweat and hard work”, and that was it. But we never said “Never again”, we just put it to the side. “Let Deep Purple rest for a while”.

And we keep hearing these rumours...

– So do we.

Who is spreading them?

– I honestly don't know. Nothing has emerged from this band. I mean, David, Ian and myself has even publicly declared that we are not interested in reforming Deep Purple and that we don't want people to think that it comes from us. But maybe a certain guitarist that has a habit of wearing funny black hats and lives in Connecticut... maybe the rumours are coming from Connecticut? I really don't want to see a reunion for the wrong reasons. The only thing I have heard so far is people saying “Hey, we are going to make a lot of money... lots and lots of money”. But I have made enough. I'm not a millionaire, but my life is OK. I live a comfortable life and I enjoy myself in Whitesnake. I don't want to see Whitesnake killed off just... and I don't want to play those songs anymore. It would be like taking a step back and that doesn't interest me.

What do you think of some of these records that we see now, like “In Concert”?

– We have no control over that at all. We have tried and Ian Paice did some re-mixing for the compilation “Deepest Purple”, but they would have released that anyway. So now we say “OK, so you are going to release a new album? Then let us know about it so that we can give you our help, a new mix or whatever”. Because it has all been released, there's nothing left in the bag.

How about “Last Concert In Japan”?

– You mean the one with Tommy?

Yes. Word is he couldn’t even perform that night, and now people can buy that.

– Money, money, money. We have no control over these songs until, eh, 1987, and then it’s “Bye bye Deep Purple”.

There is talk about releasing some bootlegs now.

– Yes, and in a way you could say that it is very flattering. It means that we had great success and that it meant something. My personal advise to anyone that is going to buy one of these titles is, check it out in the store, listen to the quality of the sound, look for the source... because it could be a load of crap. Sorry, eh, rubbish!

How about a few words on Tony Ashton that was involved in your next project?

– Oh, I love him, he is my favourite.

What is he up to now?

– Eh, Tony’s life would make a great movie. A series of disasters. He went broke, which was very sad. He never thought that the tax people was for real, thought they were a fairy tale, which they are not. And one day he had them at his door.

When did you first meet him?

– In 1969, we shared the same management company. I still think that Tony is one of the finest performers Britain has ever had. But he had this nervous breakdown, which is why we had to stop the Paice Ashton Lord thing. He was just a nervous wreck. He couldn’t face the public again. He is writing music and doing advertising work today, and I think he is happy doing that. It could all change one day, he has written some music that could well be a huge deal when it comes out.

How was the breakup of PAL?

– As I said he had lost it by then. We were going to record a second album but then he didn’t even work in the studio anymore. Ian Paice and myself paid the bills and it was a lot of money.

Did you want to form a new band after that?

– PAL finished in 1977 and I didn’t do anything until 1978.

How about offers?

– Sure, but I had a nervous breakdown as well. I sat at home and felt sorry for myself. And the longer you do that the harder it is to walk out that door again. I stopped writing, playing, listen. It happens to a lot of people.

So did you view Whitesnake as a chance to rehabilitate yourself?

– (laughs) I hope not. I have always been a good friend with David, apart from a little fight that we had once in a German magazine, which meant nothing.

You don't like to write songs?

– I don't think of myself as a great rock'n'roll writer. With a guitar you can come up with a decent riff in minutes. You can't do that with keyboards.

Any projects in the pipeline?

– I have written music for another solo album. I'm very interested in English music from 1600-1800. I'll try to utilise those influences and incorporate them in a more modern way. I have no expectations that it will sell, I just hope that it will pay for itself. Cozy Powell and Simon Phillips are going to play on it. I was going to use Bonzo from Led Zeppelin but of course that is impossible now. The songs will feature different stars and it is all written. I don't know when I will have the time to do it. Which is the same old problem that I always used to have. But I didn't do anything for two years and that was hell. As long as my legs will allow it I will continue to tour. It has nothing to do with age, if you have the energy and the will it will not be a problem. But you have to convince yourself that you really want to go up on that stage and make people happy. To make them sing. It has to have some meaning. If you have that self confidence, you're fine.

You said in an interview once that playing extended solos bored you. How do you view this today?

– I play a short solo now as well, but not Bach and Tschaikovsky because I don't think that the people want to hear that.

How about playing something from "Sarabande"?

– I usually listen to what the bassplayer and the drummer is doing and then anything goes, which is a step back to how it used to be in the early days when rock'n'roll was one with improvisation. I find that interesting, it's a challenge.

Progressive?

– Not necessarily, but something is going on that keeps you awake (laughs). But sometimes everything works out great and that is wonderful. Today, I want to stick to the traditional role of a keyboardplayer – and this is not my idea or anybody else's – I just

want to roam inside the big picture. And on top of that the drums, the guitars and the bass can deliver. It is like a huge orchestra. But I always looked at the keyboards as something of a small orchestra. We'll see tonight if you agree with me.

What is it like to work with Ian Paice, who surely is the best drummer in rock?

– I have always said that I have considered myself lucky to work with Ian. You can't be in top shape every night. Maybe the journey have tired you, or maybe you feel a bit ill. OK, you may want to appear to be in good spririt, but there are bad nights. You know, up with the arm and "Hey, hey", but you feel bad. But Ian is always so full of energy, "Come on, yeah, push, push...". I have worked with a lot of drummers but nobody has his enthusiasm. That's why I love him.

Yes, he worked hard even on that final UK tour of England with Deep Purple, when the rest of you had given up.

– Yes, but then we had a drug addict on one side of the stage and an alcoholic on the other, and Glenn was pissed out of his mind.

Is it true that Ritchie wanted you to join Rainbow?

– Five times.

And it doesn't interest you at all?

– No.

Would you use him on your album then?

– Sure, but then he would have to do what I told him to do (laughs). I really don't want to be a background musician, and I wouldn't even be sure that I had a job because he fires people more often than he changes his underwear. You would never know who would be in the band, whom you would socialise with. Because it wouldn't be with Ritchie, you never see him. It could be Freddie Mercury. I will never understand why he had to change it. Cozy Powell was a great drummer and Graham Bonnet is an amazing singer. I considered that band to be a very good one. He should have kept it. I just did some work for Graham's solo album and he told me that the problem with Ritchie was that he kept telling him how to sing all the time.

David Coverdale has said that he thinks that Ritchie may end up being the Frank Sinatra of rock'n'roll.

– (laughs). That's funny, it could happen.

He never changes his style.

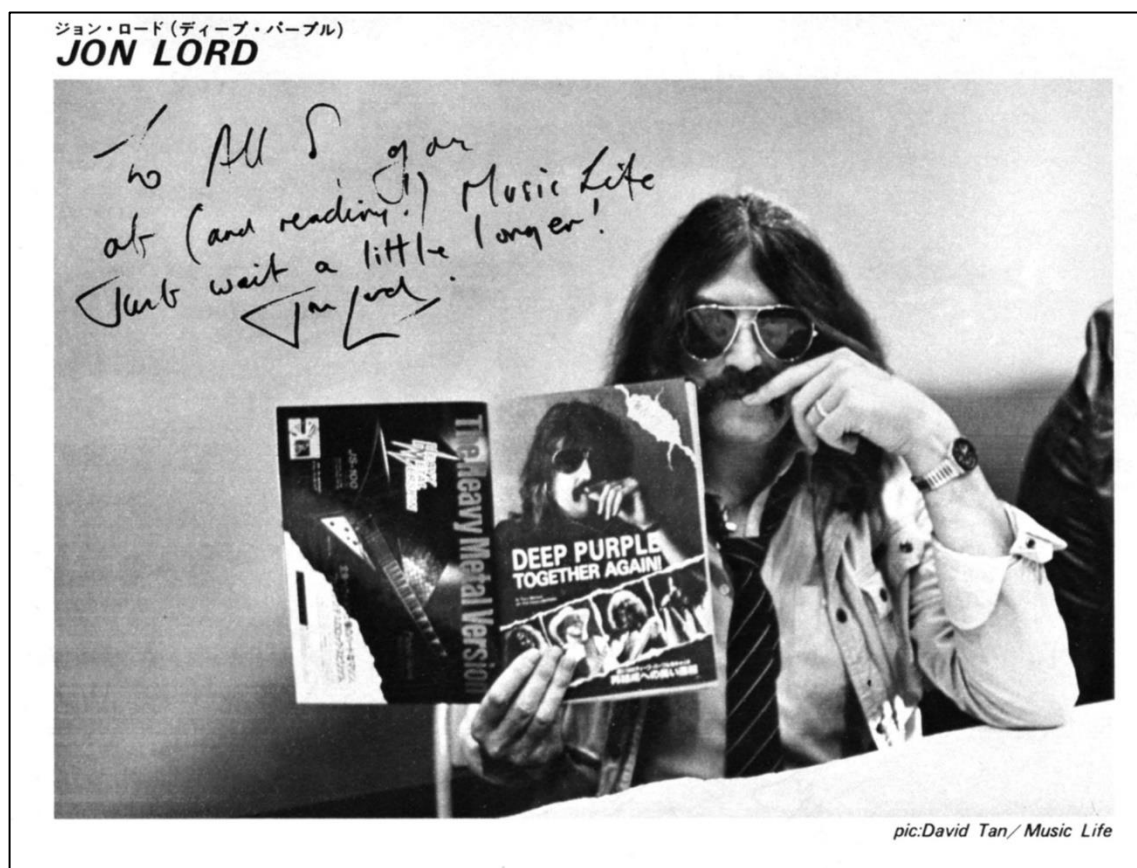
– No, but he changes the band, but not the music. But I don't want you to think that I have anything against Ritchie, that's not true and I like him. I find him very hard to work with but I like him. I also have great respect for his talent, but it hasn't moved in the last five years. He plays pretty much what he played back in 1975 but in my opinion not as good. And I think I know why. He doesn't have to fight anymore. The moment he encounters another opinion, he change the band. So the energy might get lost in that situation. He just avoids conflict now, like the one he had with me in Deep Purple. I wasn't about to let him have all the spotlight and that resulted in all the duels that we had, which became a trademark for Deep Purple. He doesn't have that now in Rainbow. The only guy that used to be like that in Rainbow was Cozy Powell.

Do you think that Deep Purple still had that energy when Tommy Bolin was in the band?

– When he could play, yes. But that was like one night out of five. It was a sad period and I really don't like to talk about it very much.

OK.

– He destroyed himself and that was a tragedy. But Ritchie annoys me, he doesn't try hard enough. He doesn't give anybody a chance to inspire him. He always wanted to be on top of the world and now it continues. It was sad that he had to leave Deep Purple.



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JON LORD

THE DEEP PURPLE LEGACY LIVES ON

By Bob Doerschuk

EVEN AS WE SPEAK, somewhere in England, the man who soldered classical themes to brain-frying rock and roll several years before Emerson, Lake & Palmer had even learned one another's first names, who squeezed anguished squeals and roars from his Hammond organ while pre-synthesizer keyboardists were still picking out tidy melodies, who dared to show rock fans that long unaccompanied keyboard improvisations could be at least as interesting as Ginger Baker drum solos, is sequestered with his current band, getting ready to spring a new album on an American public when they least expect it — and perhaps when they most need it.

Just for a moment, put aside your electropop records, you sons and daughters of disco and the synthesized new wave, and put on the organ solo in your hoary old recording of Deep Purple's "Hush." The rhythms don't metronomically click; they punch behind Ian Paice's restless drumming. And the keyboard lines don't cycle by in hypnotic repetitions; they follow the emotional tides, falling and rising in lower-manual smears like animal growls, and erupting in escalating staccato chords until a Leslie speaker springs to life and splatters sound across your walls in a climactic finale.

Just another day's work for Jon Lord, arguably the godfather of progressive rock and now the keyboard maestro with Whitesnake.

As we go to press, Whitesnake is disap-

pearing into the English studios to prepare a new album release. Their last LPs sold respectably in America, but there have been changes in the lineup and in the group's focus that may make for a bigger impact next time around. If Jon Lord speaks true, we may be hearing more keyboards, something closer to the instrumental balance that made him and guitarist Ritchie Blackmore rock and roll's hottest solo combination years ago with Deep Purple. In those days, rock was flexing its young virtuoso muscles, something which Lord feels it needs to do again in order to revitalize itself. And he may be the man to do it.

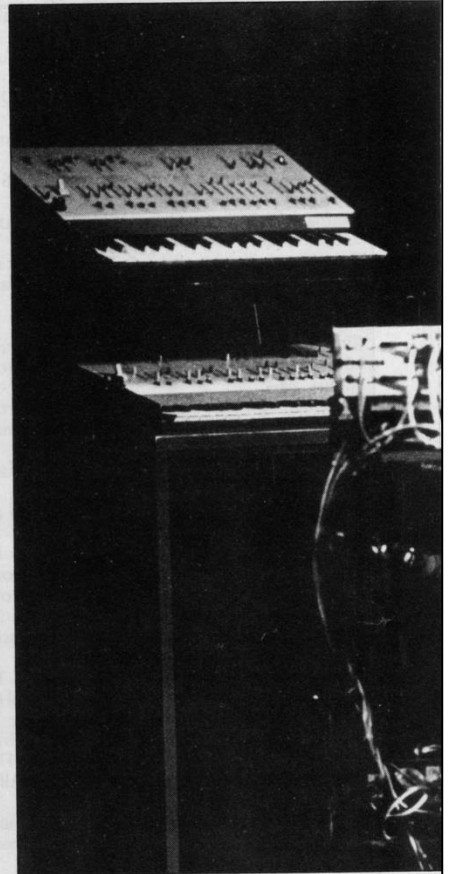
Lord, who was born in Leicester, England, on June 9, 1941, put Deep Purple together with Paice and Blackmore in February 1968 while all three musicians were in Hamburg, Germany. Lord brought a solid musical grounding into the band, with years of classical piano, drama school study, and jazz and rock playing already behind him. They recruited bassist Nick Simper and singer Rod Evans, then recorded an arrangement of the Joe South song "Hush," which popped into the American top five by the summer. Their first three albums quickly followed its footsteps into the U.S. charts, pushed by Stateside tours in late '68 and early '69.

These successes gave Lord time and money to explore a longtime interest in blending elements of rock and classical music into a single style. He had tried transplanting familiar orchestral themes into ex-

tended introductions and chamber quartet interludes in various Deep Purple tunes, but fueled by the heady experiments being undertaken in English rock during the late '60s, he went a step further and composed a concerto for rock band and symphony orchestra, presenting it in London's Royal Albert Hall with Malcolm Arnold conducting the Royal Philharmonic Orchestra on September 24, 1969, and again at the Hollywood Bowl a year later. Similarly grand projects, like *The Gemini Suite* and a film score for *The Last Rebel*, flowed from Lord's pen during this same period.

But it was Deep Purple, and his groundbreaking organ work with them, that remained at the center of Lord's attention. They continued to fill concert halls and sell prodigious numbers of albums around the world despite personnel changes, including Blackmore's departure in 1975. Eventually, though, the band elected to split up. Following its demise in July 1976, Lord and Paice put together an ill-fated group with singer/pianist Tony Ashton, then organized Whitesnake with the last Purple singer, David Coverdale.

Jon has remained active with that band up to the present. They enjoy steady successes particularly in Europe, and Lord has expanded his arsenal to incorporate a collection of synthesizers and other sundry key-





boards. But because of Whitesnake's particular style and structure, he has been playing more of a background role than was customary with Deep Purple, so it is his early work that remains most indelibly etched on the minds and ears of his fans.

Rumors of a new contract with Geffen Records and of his re-emergence as a powerful solo voice prompted *Keyboard* to track him down in England. There we found an amiable and highly articulate Jon Lord, elated at the Geffen deal and anxious to come forward once again. Musically he will do so on the next Whitesnake LP this summer. And in terms of his ideas and opinions for matters past, present, and future, he takes the opportunity to speak out here and now.

* * *

BEFORE DEEP PURPLE came together, you had already done a lot of recording and club work in London, much of it with some very good players. Why do you think it was Deep Purple, rather than any of these other groups, that attained success?

I think it was the first hard rock band to use keyboards in another way than just as a cosmetic background effect, particularly in the earlier parts of the '70s, when Ritchie and I were trading licks and swapping solos and

doing things like that that were taken from jazz but were unusual in rock. My style evolved through my playing with Ritchie, who is a very forceful personality. His guitar playing is very full; it fills most of the spaces. So I had to evolve a style which was kind of a rhythm organ, rather than a rhythm guitar. Through having to fight like that I think I might have come up with a rather unique way of playing. It wasn't until I got into Deep Purple that this began to happen. What I was doing before was pretty derivative. I was a Jimmy Smith freak.

So in the beginning as an organist, were you more concerned with duplicating Jimmy Smith sounds than finding your own style?

At the very beginning, it was difficult not to play a Hammond like Jimmy Smith or Jimmy McGriff or all those '60s organ stars. But if you've got any kind of searching mind at all, copying somebody else gradually becomes very unsatisfactory. After a while I wasn't doing anything fulfilling. I desperately wanted to sound like Jimmy Smith, but then I thought, "What's the point? I'm not going to achieve that on my L-100 anyway." That's when I started to search around the organ and find other ways of using it. It was really a process of learning by example. There was a marvelous man, Graham Bond, who at that time had a band with [bassist] Jack Bruce,

[drummer] Ginger Baker, and [saxophonist] Dick Heckstall-Smith — a marvelous man who, unfortunately, is no longer with us. [Ed. Note: Bond was run over by a London subway train in 1974.] He played Hammond slightly like Jimmy Smith, but with a kind of individuality that was really quite stunning. The band I was in used to open a lot for his band in clubs, so after several months of this I kind of sucked his brain dry. I was always asking him questions and getting him to show me bits and pieces — tricks of the trade, if you like. He was invaluable. Just watching him was a lesson. It's very important that he should be credited with a great deal of what I've managed to achieve at the organ.

Were you also exploring alternative modes at that time? Some of your later Deep Purple solos seem to indicate that you were interested in moving beyond bluesy accidentals.

I really tried — and I still do try — to say to myself that I don't see why there should be any barriers, so that if I want to use an influence, I will use it, if it works. Just because it's hard rock doesn't mean that I can't use an Eastern scale, or a whole-tone scale, or try a classical allusion, because all those things are part of what I've always been. I'm quite catholic in my approach to music. Obviously the song is important. When you do a solo, you're interpreting the words and the feel of a song in a different way, and there's no point in stitching something on that has nothing to do with it. I have done that occasionally. There are a few solos in the Deep Purple catalog that make me cringe with embarrassment. There's one on *Who Do We Think We Are?*, in a song called "Rat Bat Blue." I remember putting a bit of Bach at double speed into the solo and thinking, "This will be wonderful," but it comes and goes right by on the record, and you think, "What the hell was that there for?"

In those days before Deep Purple, didn't you and Ritchie Blackmore work together in a band called Roundabout?

In actual fact, that was the name that was suggested for the band that ultimately became Deep Purple. Ritchie and I were introduced to each other by a guy from Liverpool, Chris Curtis, who used to play drums with the Searchers. He wanted to form this band called Roundabout, but before we even got to rehearsal or knew who was going to play bass or anything, he went off somewhere and we never saw him again. The guy he had engaged to provide some finance to get the thing off the ground came back to me and said, "Can you get hold of Ritchie again? I was quite impressed with the way you two were talking, and I'd be interested in financing." We never actually made a record. We did play three or four shows in Denmark under the name Roundabout before we changed it to Deep Purple.

Didn't you also work with Mitch Mitchell, later Jimi Hendrix's drummer, in a group called Riot Squad?

Yeah. I can only vaguely remember that session. I was in a band for two or three years called the Artwoods, which featured Art Wood, [Rolling Stones guitarist] Ronnie Wood's older brother, as a singer. That was my first real band, and I left it because it had

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kind of stagnated and I wanted to go somewhere else. I wasn't quite sure of what I wanted to do, but it certainly wasn't going to be just playing basic R&B. I enjoyed doing that, but I wanted more. There was a period of about six months where I had no work, but I had to pay the rent, so I did quite a few sessions, strange albums and compilations. Remember the Kinks' first hit, "You Really Got Me"? If you listen very carefully, there's a piano going *plink plink plink* in the background, beginning in the second verse, I think. Well, that's yours truly.

Did you play organ from the beginning, or did you start on piano?

I started with piano at the age of seven. We'd been given an old piano by an aunt of ours who was better off than we were. She had bought a new piano, and dumped this old one on us when I was about five. I used to plunk around on it to the point where I think my father got enraged enough by the untutored noise I was making to insist that I take piano lessons, for which many thanks to him. I'm very grateful for that. So I studied for ten years in the normal classical mode. The first couple of years were fairly unfruitful, but when I was about nine or ten I got hold of a really brilliant teacher in my home town. His name was Frederick Alt, and he was a concert pianist. A fantastic man, and a really superb pianist. He died a couple of years back. You know how a really good teacher can impart the joy of knowledge and make you feel the joy of what you're learning, rather than making it a chore that you have to do? That was really when I began to take off.

Did you have ambitions of becoming a concert pianist yourself?

Yes, for a while, until I realized it meant eight to twelve hours a day practicing. I like to call myself essentially laid-back, but sometimes my wife calls me lazy [laughs]. In any event, the amount of effort involved in getting to that standard was greater than my need to do it, so I just decided to become a gifted amateur.

Do you still play classical pieces?

Yes, I do. Funnily enough, my father came down to see me about a year ago with a great pile of the music I used to play, and some of it I can't play now, which is most disturbing! When I was about 15 or 16 this teacher had me playing Liszt and some of Brahms' really hard, heavy piano music. What I really most preferred playing, though, were the French composers — Debussy, Fauré.

That's so different from the music you're associated with.

Absolutely, but it's delightful to play at home in a kind of introspective way. I also had quite an early flirtation with jazz, and I found out that a lot of the jazz pianists — Bill Evans, and later on Chick Corea — were influenced by that same Impressionistic style of piano writing. I still play it at home. It's a cleansing kind of music to me.

Why are you unable to play other pieces from your student days, though? Has rock and roll had a negative effect on your technique?

I would say so, yeah. It's awfully difficult, especially if you're a busy rock and roll musi-

cian, to keep up the kind of practice that is required to play these pieces successfully. I can still stumble through them, but I remember that I used to play them a lot better. I'm working on them again and trying to get them back, because I'm a great believer in the necessity of technique, which allows a musician to be able to translate his ideas into sound. If I hear a marvelous solo in my head and my fingers won't play it, then something worthwhile to me has been lost. To that end I try to keep my technique up, but during the busy years with Purple, '70 to '75, when I got home all I really wanted to do was to kick off my shoes and lie back in my chair. Pounding away at the piano for a few more hours was not high on my list of priorities.

JON LORD: A SELECTED DISCOGRAPHY

With Deep Purple:

Burn, Warner Bros., 2768.
Come Taste The Band, Warner Bros., B-2895.
Deep Purple In Rock, Warner Bros., 1877.
Deepest Purple, Warner Bros., PRK-3486.
Fireball, Warner Bros., 2564.
In Concert, Portrait (dist. by CBS), R2-38050.
Machine Head, Warner Bros., K-3100.
Made In Europe, Warner Bros., B-2995.
Made In Japan, Warner Bros., SWS-2701.
Purple Passages, Warner Bros., ZLS-2644.
Stormbringer, Warner Bros., PR-2832.
When We Rock, We Rock, Warner Bros., K-3223.
Who Do We Think We Are, Warner Bros., B-2678.

With Whitesnake:

Come An' Get It, Mirage (dist. by Atlantic), 16043.
Live... In The Heart Of The City, Mirage, 19292.
Ready An' Willing, Mirage, 19276.

Did rock make any technical demands that classical lessons might not have prepared you for?

Not in terms of being able to move your fingers along the keys, but certainly in terms of endurance and strength. I found very quickly that large concerts were a completely different environment to sitting in the front room at home and playing the piano. Stamina became a factor, so more than ever I was pleased that I had gotten a technique. At that point, it only became a question of hardening that technique up.

Was hand tension the real problem?

You've hit the nail on the head. It is hand tension. I tend to find that the hands start to tense up rather than staying nice and loose. For me, it's just a question of thinking through it, but I know some keyboard players, friends of mine, who find it quite difficult to keep playing by the end of the evening.

Part of the problem may lie in playing different keyboards at different heights with different actions. Your arm angle would be constantly changing.

That is unnatural. I was taught to play "properly," with the wrist held high and the back of the hand over the keyboard rather than hanging down in front of it, and some-

times it is impossible to assume that position. And I also play standing up now, which is a different ball game again. But on the whole I didn't find a great deal of difficulty in transferring from one keyboard to the other.

Do you use any hand relaxation routines before concerts?

Yes, I do. I usually spend about 15 minutes at a small practice keyboard in the dressing room, just doing a few scales and arpeggios. It warms the fingers and gets them loose. If there's no time to do that — say I arrive pretty late, or I've been travelling all day — I notice the difference between doing it and not doing it. I don't think an audience would notice it, but it's obvious to me that I do play differently, that I'm able to let my mind roam a little, if I've had the chance to practice a few minutes before the concert.

When did you get interested in playing rock?

When I first heard Jerry Lee Lewis play that intro to "Whole Lotta Shakin' Goin' On." Beethoven and Mozart just went out the window for a while. I just couldn't work out how he got that effect. It was quite a shock to hear.

Was your wrist action strong enough to play that way?

No, that's what I couldn't get. I could do it from a technique point of view, but it sounded wimpy. It sounded awful, in fact. So that proves one thing: Rock and roll may be simplistic, especially in some of the early stuff, but if there's no feel behind it, it won't work. Rock is feel music as much as anything else. Technique is still a very important factor, certainly in my way of wanting to play, but I had to realize that I hadn't yet developed the feeling I needed to play it right. I had to work at my craft.

So what did you do?

I came to London and went to a drama school — anything to get out of Leicester, you know? I had three good years there, but during that time I was playing all kinds of piano. I was doing sing-along stuff at a pub in the evenings to earn a few pounds, I played in a small modern jazz outfit, and I occasionally got to play a bit of rhythm and blues, which was the up-and-coming music in the early to mid-'60s. There was a very thriving club scene in England then. I learned by example. Nobody had written a book saying how to do it, and unfortunately, because my mind had been tutored and classically-trained, it needed a book at that time to tell it what to do. I had to get out of that way of thinking and just go with the flow.

Can you recall the first time you realized that you had gotten the right feeling for playing this music?

Oh, I remember it very well. It was at a place near Portsmouth in south England, and one of Manfred Mann's early bands was playing. I sat in with them on a terrible old piano that was stuck in the corner; they miked it up, and the next hour went by in what seemed to me like 20 seconds. It was great. I enjoyed myself immensely. They came up after and said, "Hey, that was fabulous. Come sit in again." I knew I'd gotten somewhere. I recall it very strongly, actually. I recall drinking too much beer afterwards as well [laughs].

Did you begin practicing jazz out of your style around then?

JON LORD

Yeah, around when we had gotten the Artwoods together, because of certain things that had happened to me while I was playing with them. The band was very much based on R&B improvisation. There'd be two or three choruses, then off you'd go. By this time the guys were saying that Hammond organs were going to be the big thing, so we bought one of them on a hire/purchase plan.

In other words, you rented it, and the money you spent on rent could be used toward buying it.

That's right. So I was using piano and organ onstage, and as I did solos a bit of classical music would creep in. The audience seemed to like it, so I started to get a bit of a name in the clubs as a different kind of player. I was trying to pull the band away from being a straight 12-bar blues R&B band into something a little more adventurous, for want of a better word. I don't want to disparage the other guys in the band, they were lovely musicians, but in the end I began to outgrow them. What I wanted to do began to stick out in the band like a spare groom at a wedding. It didn't fit properly anymore, so I needed to start working with musicians who would allow me to grow in that direction. That's when I met Ritchie; he was talking my kind of language. I'd heard Hendrix by this time, and I'd heard Vanilla Fudge, so I knew there was more for me out there than I could see in an R&B band.

And yet there were very few keyboard players around at the forefront of that scene.

Most of the creative energy was still coming from guitarists.

Absolutely, and I was determined to change that, along with a couple of friends of mine like Emerson and Wakeman. Back in the late '60s the three of us were really grouped together in England, although obviously our differences came out later on.

What was your first encounter with Keith Emerson's music like?

I went to see Keith play one night because I'd heard that his band, the Nice, was good. To my amazement I found that he was doing the same sort of thing that I was doing, although I'd never met or heard him before, and he, similarly, had never met me or heard me play. It was possibly understandable that we should have such similar ideas, because we had both been classically trained before going into rock and roll situations, and we were arriving at roughly the same conclusion. But then Keith took it a good deal further into a totally keyboard-oriented band, which was not what I wanted. I wanted to play with a guitarist.

Emerson never really did work with a guitarist.

No, and I hope he'll forgive me if he reads this, but I think it showed. There was an occasional overindulgence. I feel that I can say this because I have also stated publicly that I happen to consider him one of the finest modern keyboard players in our kind of music. But I'm afraid that, for me, he lacks a little soul.

Was the Hammond the first non-piano keyboard you had ever played?

I had played a pipe organ in church while I was at school. My school had a big pipe organ in the school hall, and I'd gone in for a couple of organ competitions.

So you played the foot pedals too?

Yeah. In fact, in the first Deep Purple back in '68, I used to play the pedals, but I soon got rid of them because it was actually rather pointless. With the sound quality in those days, you could never hear them, and it looked like I was trying to stamp out a cigarette [laughs]. There was just this great amount of thrashing going on. So when I came to the Hammond, I did have some idea of organ technique — you know, the fact that there's no sustain unless you keep your fingers on the notes, and that therefore it's a good deal different from the piano. Again, this is where the ability to finger properly, which I'd learned from being taught, was of great value, especially if I was playing a slower passage with *legato* phrasing, where smoothness is essential. There's nothing worse than hearing a piano player try to play an organ like a piano. It sounds awful! The swell pedal technique is also a totally integral thing, because the organ keyboard is not touch-sensitive. I'm stating obvious things here, but I'm trying to make the point that I had picked up organ technique from having played the pipe organ.

What model was your first Hammond?

My first one was a small L-100, but when I got my first C-3 in '68, I was hooked. I've still got that same organ. It's a beaut; I love it. It's been around the world so many times, but it's never let me down — he said, touching

wood. I've had a lot of modifications done to it, of course.

Like what?

One of the most startling ones is that there's an RMI electric piano built into it.

Triggered by the organ keyboard?

Using the same contact system, yes, as the keyboard of the Hammond, so on the top manual I can play just organ, just RMI piano, or both. That's how I get that really huge dirty sound, which is a bit of a trademark for me.

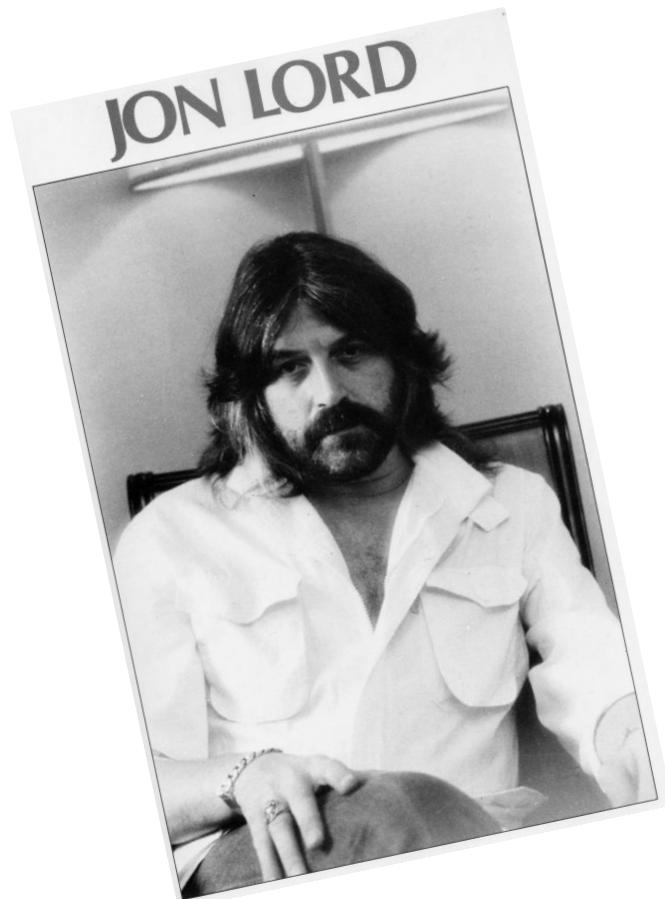
On the introduction to "She's A Woman" by Whitesnake, from Ready An' Willing, it sounds like you have a Clavinet doubling the organ line. Is that the RMI-Hammond interface?

That's the RMI and the organ, yes. Another secret bites the dust. There are other little refinements on the organ too. The bottom two octaves of the lower manual can be hooked up to trigger a synthesizer, so I can have my Minimoog set down on the floor and linked up to the Hammond. I just click a switch and there it is. I can't bend pitch that way, of course; it's just for when I need a straight doubling sound.

Who did your modifications?

A gentleman in England named Bill Hough, who is a positive genius. He did Keith's keyboards, and he went out on tour with McCartney. All I would have to do would be to say to him, "Look, I have an idea. I want a phase box where I can just press a button and phase any of my keyboards." And he'd build it, and all these other little things, which have all become a big integrated system.

Continued



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What about your amplification? Are you using Leslie speakers now?

I did get rid of the Leslies at one period in the early '70s. I went to straight speakers for a couple of years, which oddly enough really improved my technique, because they made it even more difficult to play smoothly. The Leslie somehow fills out the sound; it gives it life. The straight speakers tend to make the sound more direct; it doesn't breathe as easily. I had to match my technique to that to make it work. That was good for me, but we went back to the Leslies when we found out how to boost them in a way that was useful for me.

How were they modified?

I've got a Crown amp running them, but the Leslies are completely gutted, with 15"

Gauss speakers and heavy-duty JBL horns built into them. Each cabinet can take about 300 watts before they start to blow up, and I've got four of them. It's a huge amount of power, but I've still got that lovely Leslie effect. Two of the Leslies are miked, top and bottom, and as they rotate at slightly different speeds you get a nice swirling effect out front. They're also miked into the monitor system, so I can hear myself along with everybody else in the band.

What kind of monitors do you have?

They come with the PA; I think it's a new model called Harwell. Our PA company always provides us with a monitoring system.

What about the rest of your keyboards?

There's a Hohner Pianet/Clavinet, which I find very nice indeed. Running it through the Leslie gives it an extra dimension it lacks when going through a straight speaker. For

synthesizers I use Moogs, as you know, but I'm getting rid of the four or five of them I've been using, because that's too many to take on the road, and I'm going to use the new Memorymoog. I'm getting along okay with it, though I've got a lot to learn about it yet. It sounds like about eight Minimoogs all linked together. And I use the Yamaha CP-80 electric grand.

Do you play the CP-80 differently than you would play an acoustic piano within the context of the band?

The actual way of playing it is no different than with an ordinary piano; what's different is the treatment of the sound. I can phase it, echo it, do this, that, and the other, and the sound guy up front can add some nice effects with the Harmonizer as well. But generally speaking, the great advantage of that piano is that it is so very much like an ordinary grand piano in feel. It's a lovely invention. I greeted it with open arms, because we used to have to use a normal grand with Countryman pickups and all that sort of thing, which is a hell of a job.

What qualities in terms of sound and action work best for you on the piano?

Depending on the number, my preference is for something more mellow. I like pianos to roll and be smooth. The Yamaha is a very close approximation to an ordinary grand.

Do you send the piano signal direct into the mixer?

I have the piano DI'ed [direct-inputted], yes. I have a DI line straight into the mixer, but the piano sound also comes through the Leslies, so the sound guy can mix both signals and get some very nice effects. Everything goes through the Leslies and various treatment systems, like phasing and echo.

It's funny that you run everything through Leslies now, since with Deep Purple you hardly ever ran the Leslies at full speed. You seemed to prefer that straight overdriven growly Hammond tone. Does that seem like a fair characterization of your sound back then?

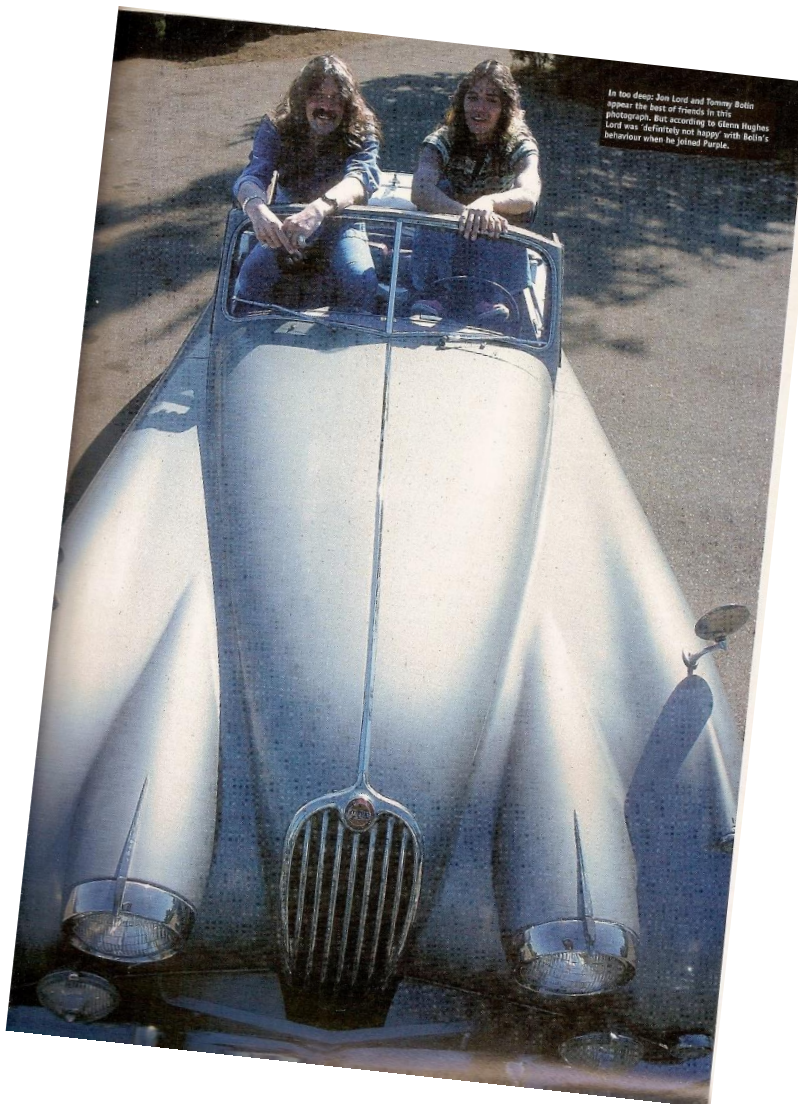
Yes, I would say so, but even now I try to save the fast speed on the Leslies for the climaxes. I prefer the slow swirl of the chorale. And yes, I do like the organ to growl. I don't like polite organ sounds too much. They're all right for Holiday Inn lounge jazz. The Hammond organ is not really your archetypal rock and roll instrument, and to try to make it one, to keep it in the context of what I'm doing now with Whitesnake and what I did before with Purple, has been a fight, a battle — a very pleasurable one, and ultimately one in which I think I succeeded. But the piano is a much easier keyboard to play in rock. I love playing rock and roll piano, because it blends much more easily.

Yet it's a more physically demanding instrument than the organ.

The piano? Oh, yes, and I've got the scars to prove it.

What is your approach to registration on the Hammond?

I found that I use roughly the same setting for the all-out music. In the quieter passages I experiment more with the drawbar settings. I like to use the drawbars a lot. They're such an amazing part of the Hammond sound. I used



In too deep: Jon Lord and Tommy Bolin appear the best of friends in this photograph. But according to Glenn Hughes, Lord was "definitely not happy" with Bolin's behaviour when he joined Purple.

to do solos by holding down a cluster of notes and then playing with the drawbars. If I've got a few treatments on it, like echo or phasing, I can get some quite startling effects — almost synthesizer effects, and I was doing this before synthesizers. Most of my best solo work has unfortunately been onstage — I say unfortunately because it's not here anymore. It's gone, it's out in the ether. I've always found it difficult to do a convincing pyrotechnical solo on record. It's quite difficult to stand in the studio and flail away.

Are there any recorded solos you're particularly proud of?

On *Made In Japan*, the live album, there's a solo on "Lazy" that I'm quite happy with. Most of the organ work on *In Rock* and *Machine Head* I'm very proud of. But I always found it hard to solo as well in the studio as I do onstage. Of course the time element is different. In the studio somebody always says, "Right, you've got 24 bars, now, fill 'em!" But, number one, you want the solo to be integrated fully into the song, and number two, you want it to shine. You want people to say, "That's a good solo," when they hear it. The sterility of the studio sometimes defeats that possibility.

Is there anything you can do to put yourself into a concert stage of mind when doing a recording session?

Yeah. I'll have the lights down, jack up the headphones, and have the studio cleared, so it's just me, the engineer, and/or the producer. Then I'll just try to fit myself into a feeling of being onstage. I much prefer to record late at night; I don't think rock and roll exists much before tea time [laughs]. I hate recording in the morning and the afternoon. I start to motor along a bit by seven o'clock; from then on it's okay.

One gets the impression from your recorded output since Deep Purple that you're soloing much less these days than you used to.

On the records, yes, that's true. It's something I want very much to change. Whitesnake was a band that had already started when I came into it. The style of the band had almost been laid down, so it was much more difficult than with Purple, where the band had begun evolving with me and my compadres. And of course Whitesnake has two guitars, and that's another nudge out of the spotlight for yours truly. What with the slight style change and the two guitarists, it can be quite difficult to get in. You sometimes feel like stopping and saying [in Cockney accent], "Wait! Let me in" [laughs]. But onstage it's fine. I still play a lot onstage, but I haven't yet been able to fully stamp my solo personality onto Whitesnake. What I'm trying to do instead is to provide a kind of halo or umbrella of sound, on which the music of the guitars and voices can be painted.

Whereas your organ work with Purple was more probing and cutting.

Exactly. Since I left Purple, over these past few years, I seem to have gravitated toward this slightly huger sound, but a sound that is less definable, maybe less placeable, for the band to lay onto. That's the general feeling I'm trying to create, and it's beginning to work quite well onstage. We've got a wonderful sound engineer who really under-

stands what we want to do.

Are you more of a fully-integrated multi-keyboardist with Whitesnake than you were with Purple?

I don't know. I still think of myself as "Jon Lord: Organist," not "Jon Lord: Keyboard Player." I am really an organist in the rock and roll sense. I love to play the piano and the synthesizers when they're appropriate, but basically I'm still an organist.

What was your first contact with synthesizers like?

Very strange. I think we must go back to '71. There was a guy in London named Peter Zinoviez, a mad professor type who was working with EMS. They were making the very first performance-style synthesizers, where you worked with patch cords. It was really impossible; you could set one sound up, and it would take half an hour to find

another one. I went round to see him because I'd heard about these new things. I was ushered into his workshop, and he was in there talking to a computer, trying to get it to answer back! He gave me one of their early models, and I took it home to experiment with it, but I really couldn't get it to do much except make odd bleeping noises, which wasn't terribly helpful to Deep Purple. In fact, I could make better bleeping noises on the organ! But then somebody introduced me to the ARP Odyssey around '72 or '73. I had a couple of them for about two or three years. I thoroughly enjoyed them, found them very useful. Then around '76, just after the band broke up, I went to see a mate of mine named Bob Papazinsky, who now is a demonstrator for Moog in Buffalo. He gave me my first Minimoog — I'd seen them used, but never actually played one myself — and I fell



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in love with them. I've been a Moog artist ever since.

How would you describe your relationship with synthesizers today?

I have a very particular relationship with them. I'm not an electronically minded man. Things electronic confuse me. I put the plug in the wall, and as far as I'm concerned, if it doesn't go on, it's broken. That's the limit of my knowledge. I understand the relationship between filters and oscillators and so on, but only on the most basic of levels, where I can use it as a tool for providing a sound I might not be able to find on the organ. The easier and more performance-oriented the instrument, the happier I am, because I think of the synthesizer as just another instrument in my armory. I don't see it as the keyboard of the future. Totally electronic keyboard synthesized pop I find incredibly boring. When you get to the point that the machine starts playing the musician instead of the other way round, then that musician is in trouble. I like to be its master, rather than let it be the master of me.

You seem to use them mainly for effects, like big swooping glissandi, rather than for melodic improvisation.

That's it, yeah. Or for fattening up the organ sound for a particular effect. Sometimes in Whitesnake, when the two guitars have a written harmony passage, I like to put a single synthesizer line between them, to make it three-part harmony, because it molds in very nicely with the guitars.

Do you follow their nuances with pitch-

bend and modulation?

I've attempted it occasionally, but to me no one does that better than Jan Hammer, and I ain't gonna compete with him on that level. He's brilliant and wonderful to listen to, but that's not the way I use them. I tend to use them, as you say, much more for incidental effects. I love, for example, getting that really marvelous bottom-end growl that you get from the Moog; that's very useful for our kind of music. What I'm looking for in the Memorymoog is an instrument that will give me maybe half a dozen or a dozen really superb personal sounds in a polyphonic framework, where I can say, "These are my sounds," and integrate them in with my other keyboards into Whitesnake. But I'm not going to allow it to take over my other instruments.

Will you be using the Memorymoog's program sequencing?

Well, there's one instance in the show we're working on where I'm on my own for maybe a minute and a half, and for that segment I'm trying to do a piece which will essentially start written, then become improvised, because that will be the excitement: "Where am I going to go with it tonight?" Putting myself on the line is very exciting — for me, I mean; hopefully for the audience as well [laughs]. That's where the program sequencing will be very useful. Wish me luck!

What do you think of the Memorymoog factory presets?

There are some very good ones indeed. I haven't tried them all out, since I only got it two days ago. I'm still kind of staring at it, so

I'm afraid I can't be very forthcoming, except to say that it looks like it's the answer to what I've always wanted. I've had a Polymoog for ages, and it's lovely, but so desperately out of date. I can get a superb string sound out of it, though, and I've got a Moog string filter, which lets me adjust that sound so that it ends up sounding like a beautiful chamber orchestra. That's one thing I don't want to lose. I want to put that into the Memorymoog. In fact, we had a guy come in from Moog while I was doing my solo album early last year, called *Before I Forget*. It was released in Europe, but not in America. I played him the backing track, and he said, "Great! Who did the string arrangement?" I said, "I did." He said, "How many strings was it?" I said, "It was the Polymoog," and he went very red. But that's an amazing compliment for me to fool the Moog man. I was very thrilled with that.

Given your excitement over the Memorymoog's potential, do you imagine you won't ever need to recruit a full orchestra to do projects like Gemini Suite again?

That's a good question. If I could answer it obliquely, I did exactly what you just suggested on *Before I Forget*. I used my keyboards as the orchestra, with bass and drums and guitar here and there. It was something I'd wanted to do for some time. The thing is, though, that I'm smitten with big orchestras. I love 'em. A powerful orchestra in full flight is still one of the most exciting audio-visual experiences for me, especially if you're actually at a concert. I'd still like to do that again, if anyone would let me. The operative words are "let me," because it is incredibly expensive. But the thing I was trying to do, integrat-

ing a rock band into an orchestra, I think I've had enough of trying that.

What do you think of Gemini Suite, now that you can look back on it?

Ah, bless its little heart, it's very naive. I thoroughly enjoyed doing it, and it was amazing to work with the London Symphony Orchestra. The thing that Deep Purple did before that, the *Concerto For Group And Orchestra*, was great fun, and a great event. To have been there and seen it was enjoyable, but musically it was also very naive. I've come a long way since then.

If it was an attempt to fuse rock with the classics, you'd have to admit that it failed, because the rock and orchestral sections generally alternated, with a minimal amount of blending.

Yes, exactly. That's why I say it was a naive attempt. I did do one album in Germany in '75, which again I don't think was ever released in America, called *Sarabande*, where I think I succeeded. I did it all in the studio, as opposed to in a concert hall, so I was able to have greater control. I had the group actually playing with the orchestra a good deal. But one had to make concessions in the orchestration because of that. I do believe now that never the twain shall meet, at least not with each style having its own terms. One or the other, the rock or the classical side, would have to make concessions. In the end I became disenchanted with the whole idea, although I had a hell of a lot of fun trying to make it work.

Outside of your orchestral experiments, when working with Deep Purple, you have been credited with helping to lay the founda-

tion for the heavy metal sound, although I've never been able to understand why some people categorize Purple purely as a heavy metal band.

I'm very pleased to hear you say that, because I don't understand it either.

Your music seemed much less simplistic than the music we associate with heavy metal, and yet because of Deep Purple's approach you usually had to keep your ensemble parts pretty simple, with open fifth voicings and unison lines with the bass. Did you find your role harmonically restricting in any way?

Again, a good question, and one that will take a lengthy reply, rather than just a simple "Yes," which is in fact the answer. Okay, yes, it was difficult, and perhaps initially harmonically restricting. But one of the great joys about Purple was that this forced me into searching for ways to make it more interesting for myself, and therefore for the listener. That's why we could never be classified as a heavy metal band. It might have spawned a lot of heavy metal bands, and it was loud and raucous, but it was more than that. It could also be soft and tender, it had dynamics, and it had humor. And incidentally, I don't consider Whitesnake a heavy metal band at all. If you like, I consider it a modern R&B band. It has tendencies toward what people might call heavy metal — it's loud, and it tends to be aurally exciting — but playing heavy metal music to me is like giving somebody a strange pill that pins their ears back and produces a kind of numb lethargy. Constant grinding riffs are not my idea of rock and roll.

A lot of bands in that genre play nothing

but I-IV-V progressions, but Purple in particular was never that restricted.

No. We really felt we were doing something different. There was a lovely feeling of experiment and adventure at the beginning, and it lasted a good long time. We were blazing trails in a way. Okay, other people were doing the same in other directions. We weren't alone, but because we had that almost missionary zeal to spread the gospel according to St. Purple, it gave us a kind of freshness that I don't think can be locked in as heavy metal. And part of that freshness was the knowledge that I had to contribute in a way that was fulfilling for me, or I'd be lagging behind the guys who were making the band great. I feel the same with Whitesnake in a slightly different area. I've got to find it interesting. If I don't, I wouldn't be able to give it the shot in the arm it might need.

There are important differences between your roles in Deep Purple and Whitesnake, aren't there? For one thing, you're doing much less songwriting with Whitesnake.

Yes, that is true.

And you're more of a support musician than a leader.

Yes. I find it increasingly difficult, in fact, to write at the keyboard for the kind of music that Whitesnake is doing, whether it's at home on the piano or with headphones and a small synth. I was at home a lot last summer, since the band's been off the road due to legal difficulties — unquote — and I made a conscious effort there to refine and hone my writing so that I could start contributing ideas to Whitesnake that they'd find useful. Now, David [Coverdale] has a great variety of fresh

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ideas, and I've enjoyed playing them, helping them along, and adding to them, but I would certainly like to feel that I'm being represented as a writer a little more. That's my next goal.

You've described Whitesnake as a modern R&B band, but Paice, Ashton, & Lord, the group you formed after Deep Purple split up, seemed to fit that description even more.

I'm afraid that that band was an indulgence. It was something I desperately wanted to do. I very much wanted Tony Ashton to come out of the closet and reaffirm himself as a good, gutsy, boogie kind of player and singer, like he used to be in the early '70s, but unfortunately, between the products of a certain company called Johnny Walker, another company called Heineken, another company called something else, and a lack of confidence in himself, he'd lost a lot of it. The experiment really relied on his being absolutely up for it, and he wasn't. Also, an eleven-piece rock and roll band is an incredibly expensive thing to run, with horns and lady singers and everything.

Weren't the horn players on the PAL album, Malice In Wonderland, just studio additions?

No, they were going to be part of the band. We had a marvelous three months. We made that album, we did a tour of England and some parts of Europe, we made another album that's still unfinished in the can, and we had a great time, but in the end the accountants said, "Look, I'm afraid it's costing too much, and you're not going to get it back." By that time Tony realized he wasn't going to be able to cut it. So we did just that — we cut it.

The organ on that album, with its bright registration and heavy vibrato, really didn't sound like your usual work. Did Ashton play most of the organ parts?

He played a couple of solos, but mostly it was me. You see, in that style and with that kind of band, I couldn't really stitch a huge growling C-3 solo on top. It wouldn't have sounded right.

It certainly was different from the kind of keyboard playing we hear among many rock players today. What do you think about the role of keyboard instruments in contemporary rock?

I think the revolution in keyboards has been as great, if not greater, than any other that I've seen in the music business in the last

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20 years.

What are your opinions as to how they're used?

I have a couple of small misgivings that nag away at me. The revolution in the keyboard industry has provided the musician with a startling range of products, which is making it easier to sound very competent and brilliant with a minimum of involvement, and I'm just wondering whether this will result in a lowering of actual standards of ability, because with some of the keyboards that are now so readily available, you don't really have to fight to sound amazing. This is not sour grapes; I'm not saying that it isn't fair that we didn't have this when I was starting out. I just think that sometimes it's good to really have to work at something. Don't get me wrong. I believe that if you really do work at these instruments, you can get them to sound even more marvelous, but the ratio between required ability and resultant effect is very narrow. I mentioned Jan Hammer earlier. He can make a synthesizer talk, but no one doubts his immense technical ability. In actual fact, I sometimes doubt the ability of the new young keyboard players. I'm not suggesting that it must be a prerequisite in rock and roll or pop that the player be a technical genius. I mean, was Ringo Starr a technical genius? No, but he worked fine for the Beatles.

The problem may be that keyboard talent manifests itself now in ways that you're not used to considering. Where older rock artists attracted attention by being dazzling soloists, that just doesn't seem to even be relevant today, so it may be unfair to judge today's artists by yesterday's criteria.

That's why I hesitate sometimes to say all this. I must agree with you again; perhaps I'm using the wrong criteria. I have a suspicion that that might be the case. It's just that I somehow miss the new young amazing keyboard player. I sound like Methusaleh here, but I've seen a lot of changes in the music world, and the one thing I haven't seen is a continuing supply of unusually gifted keyboard players. I would like to see someone come out of the woodwork and make me sit back in amazement. I worry that good keyboardists may already be a vanishing breed because of the technical advances. I would just like to occasionally see someone who makes me say, "Jesus, he's good!" rather than, "Jesus, his machine is wonderful!" ■

PURPLE PROSE

With the classic Mark Two line-up reunited and a comeback album 'Perfect Strangers' on the streets, GEOFF BARTON begins a major series of interviews with all the members of the '80s version of DEEP PURPLE.

SO. AFTER years of false starts, rumour and innuendo, the Mark Two version of Deep Purple is back together.

This is undoubtedly a mega event in the history of rock, but... would I be right in saying that the reformation hasn't caught the imagination of the record buying public in quite the manner you might have expected?

Maybe I'm being overly cynical, but in place of a lotta shouting from the rooftops and dancing in the streets I seem to have detected - from punters as well as press people - a feeling of caution, of guardedness, an attitude of 'OK, big deal, so you've reunited - now get on with it and show us what you can do'.

Well, Messrs Gillan, Glover, Blackmore, Lord and Paice did just that, and a couple of weeks back released their comeback album 'Perfect Strangers'.

As I mentioned in my review last issue, the LP is a safe, solid effort, neither mind-blowingly magnificent nor trite, tedious and interminable.

Maybe there should've been something more, I don't know, but with repeated listens I've grown to kinda like the record. While it hasn't quite excited me enough to take the dust covers off my twin-neck squash racket, I have grown to admire the sheer quality of the music on display. Purple make it sound so easy: with a minimum of fuss and bother, they've fallen right back into the 'Machine Head' groove.

'Perfect Strangers' is sophisticated rock played with virtuoso ability. It's Purple back at, if not their very best, then certainly Goddamn close to it.

Like you, no doubt, I had my misgivings, my reservations about the Mark Two Purple reunion, let alone their right to exist at all in the synth-swamped, pop overkill world of the Eighties. But after talking to the guys I couldn't help but be mightily impressed by the high level of wild enthusiasm and total commitment on display. The five of 'em are back together and, really, the overriding feeling I get is that it's like a family meeting up once again, after spending a decade apart.

'with a minimum of fuss and bother, they've fallen right back into the 'Machine Head' groove.'

Money may well be a big reason why this reformation came about, but there are several other big reasons as well. There's the burning desire to inject a bit of class back into rock 'n' roll. There's the will to prove that they can still cut it as musicians after all these years. There's the great feeling of meeting up with long-lost friends after a long time spent apart. And, above all, there's the sheer joy of playing together once again.

IN THIS, the first part of a major series of interviews with all the members of the new/old Deep Purple, I talk to keyboard player Jon Lord, drummer Ian Paice and singer Ian Gillan. Bassist Roger Glover and guitarist Ritchie Blackmore will follow next issue.

My first three conversations took place in an odd little rehearsal room situated in the town of Bedford, of all places. Apparently, the band wanted to start putting their live show together in an out-of-the-way location, away from a big city tinderbox atmosphere.

The room itself was a kinda olde worlde wedding reception-style annexe to a wine bar, with plenty of mock Tudor beams, horse brasses and paintings depicting hunting scenes on display. Thick blankets shrouded the windows to soak up the sound and also keep that pesky daylight at bay.

On the door leading to the rehearsal area was attached a plaque, on which was inscribed, in medieval script: 'The Antico Room'. The cynics among you might say that, bearing in mind Purple's less than spring chicken status, the fact that they were occupying a room with that particular title is more than somewhat apt...

Anyway, on with the interviews. I've basically let Jon and the two Ians speak for themselves, with a minimum of interjections from yours truly.

Lord was, as ever, the lucid, articulate gentleman. Paice was more brisk and efficient; it was obvious he had more than half a mind on the England-Finland football match, which was being played even as we spoke. And Gillan was... well, very wary, very defensive. You'll find out the reason why a little later on...

JON LORD

"... most of the modern-day Metal bands seem to have taken Purple, Sabbath and Zeppelin as their mentors, but in doing so have become very insular and narrow-minded. . ."

LISTENING TO the 'Perfect Strangers' album, one of the first things that struck me was how much you seem to be enjoying yourself. You're obviously relishing being able to give that ol' Hammond organ full rein again. . .

"Oh yes, I've been having a marvellous time. But look - can I make a ground rule before we start in earnest? I know you were never a particularly keen Whitesnake fan and I don't really want to say anything against them - after all, they fed and clothed me for five years! But... it did get to the point where I began to feel terribly restricted in that band. I was not so much *misused* as *unused*. At times I felt like I was nothing more than a convenient, portable orchestra. Just to get back with these guys again and be given a role more in line with my abilities and temperament... well, I find that very exciting." Doubtless, in the Depeche Mode dominated '80s, many people will find your style of keyboard playing old-fashioned.

"They may well do, Geoff. They may well do. But I would say this to my detractors... indeed, to Purple's detractors: why shouldn't a hard rock band still at the height of its powers be able to exist alongside the likes of, as you say, Depeche Mode? Music is an international language, a receptacle for people's emotions and feelings. It's one of the most wide ranging of all the arts and there's room enough in there for all of us. Perhaps people should open their minds a little before they rush into print to condemn the Purple reunion. Or is that too much to hope for?"

You don't hear much of the big and beefy Hammond organ sound these days, do you?

"No. It's a great instrument. Sadly neglected, in my opinion. Of course, they don't make them any more - but only because the

patent ran out and they forgot to renew it! I suppose the style in which it's used in rock music is something that myself, Keith Emerson and probably Rick Wakeman helped write the book on. I really don't see why it shouldn't be as valid now as it was then. After all, it's not that long ago. . ."

Maybe not in years. But in rock 'n' roll terms, it's near enough an eternity.

"Except that some of the things that have happened, say, in the last four years of music have been harkbacks of the most plagiaristic kind. Most of the modern-day Metal bands seem to have taken Deep Purple, Black Sabbath and Led Zeppelin as their mentors, as their starting points. . . but in doing so have somehow managed to become very insular and narrow-minded. They don't seem to be going anywhere. I don't like the term 'Heavy Metal' particularly, but I can understand why it's applied to some bands. . . And Deep Purple were never an FM outfit?"

"Never. We never wore studded wristbands or posed for photos with blood pouring out of our mouths. That's OK, that's for people who're into a different style of music to us, but... look, this is probably going to pre-empt a question, but the good thing about this reunion is that there wasn't one single member who had to be dragged out of retirement into the band screaming, 'No! I don't want to!' There was no feeling of that at all.

"It was just five people who'd been playing in other bands getting back into the group they used to be in, so... there's a strong feeling of a line connecting what happened then to what's happening now, which is something you don't get any more. I mean, I hear Blackmore riffs in the music of all these new Metal bands. I think to myself: 'Hey, I'm sure Ritchie wrote that in 1971. . . You see, Purple's roots are far more diverse and

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PURPLE: FROM PAGE 19

wide-ranging than most of today's HM groups." You had nothing to emulate. You were pioneers, in a way.

"We had to invent something. We took from jazz, we took from old-fashioned rock 'n' roll, we took from the classics; we took from here, there and everywhere. We were musical magpies in a way, and I found that delightful. And, as I say, some of the modern Metal bands haven't gone back much further than Sabbath, Purple. . . And you think they should?"

"Yeah. Well, maybe not that. . . but wider, you know? Ritchie and myself used to do things onstage that were taken purely from the style of modern jazz. We used to swap musical jokes and attacks. . . he would play something and I'd have to see if I could match it. That provided a sense of humour, a sense of tension to the band. . . a sense of: what the hell's going to happen next? The audience didn't know and, nine times out of ten, neither did we! That was very exciting.

"When we first started rehearsing the material for 'Perfect Strangers' in Vermont, I remember Ritchie coming up to me and saying: 'How do you get that sound out of your organ? I've spent the last seven years looking for keyboard players with that tone. You've done it straight away and I've spent hours with people trying to make them do the same'. I said: 'Well, you've got to be me, for a start! It doesn't make me any cleverer than the other guys, it just makes me me. And it meant that Ritchie had spent years looking for something in Rainbow that he could never find."

You obviously feel that there's a place for Deep Purple's virtuosos sophisticated rock in the Eighties.

"We feel that. When we finally managed to reform after all those years of rumours and false starts, I must admit I began to feel quite excited - not only for myself, but for the music business. . . you know, one of those classic rock bands was coming back to play and tour some more! That's not an egotistical statement, just a statement of how I felt about it at the time. I still do feel that way, in fact. I'm pleased that we're back, because I think that, in a strange way, we can help. That sounds weird, I know. I mean, just because we're back together again doesn't mean we're going to change the world or anything, but it's going to inject something just a little bit nice back into the music business. I know that might sound trite, but it's what I believe."

People have been saying that the only reason you've reformed is for the money. A million dollars each, isn't it?

"Is it? Look, I'm not going to

spend all my energy excusing myself. . . what I am going to do is just simply say, come along and listen to us. And if you still think that at the end of the night, after hearing the album or after a year of the band being on the road showing the commitment I hope we do show. . . then, hell, you can just go away and continue to believe it. Our only chance to change that belief is - by example. This is getting very serious, Geoff - and it shouldn't be, because rock 'n' roll is all about having fun and enjoying yourself. And all of us in Purple, we certainly do have a good time. We always did, up until those last bitter few months. . ."

When the Mark Two Purple disbanded?

"Yeah. Because to me, when this line-up split, Deep Purple stopped. Of course, I know we carried on for a few years after with David and Glenn and then Tommy, but. . . I don't know, it was never quite the same. The last six months of this Mark Two line-up were terrible; I don't think any of us would care to go through such a miserable time again."

What exactly happened to cause the band to break up?

"In 1972 we were on the road non-stop for 44 weeks. Six nights on, one night off for 44 solid weeks. And there was the most horrendous pressure on us at all times. I don't think Ritchie will mind me telling you this, but the only time I've ever seen a crack in the famous Blackmore sang-froid was somewhere in the middle of those 44 weeks, just before a gig in San Antonio, Texas. We were both walking down a hotel corridor and I was talking to Ritchie and. . . suddenly he wasn't there. I turned around and he was leaning against a wall with tears running down his cheeks. I asked him if he felt alright and he said, 'I don't know, I feel weird'. I asked him what he was crying for, and. . . he didn't even know he was crying. I started panicking, I said, 'Call the roadies! Get the manager! Hold the show!' We got Ritchie back to his room, gave him a large brandy and eventually he started to feel a little better. . ."

"I never want to have to experience that kind of pressure again. So, at the first meeting we had earlier this year, when we started talking about getting back together, I remember saying, 'OK, if we do it, let's do one thing, let's make sure that we take our time. I might want to see downtown Phoenix, Arizona instead of going pfft! right through it. Let's do a gig and have a day off. Even if it becomes a financially insecure exercise, f**k it, let's do it that way'."

And that's what you're going to do?

"That's what we're going to do, and that's the reason why I'm sure this Deep Purple reunion is

going to be a long term thing. I mean, I love it, my fingers are working again, my mind's working again, I feel very much on top of what I'm doing.

"You know, all those years I spent in Whitesnake, I was still getting voted top of the old keyboard chart in the readers'

polls in magazines, but. . . I always felt it was a bit of a con, really. People were voting for my reputation rather than for anything I was actually doing.

"But now that I'm back with Purple, I'm going to give them back a reason to vote me number one."

JON LORD

Pourpre Phœnix

Qui a dit que les cinq de DEEP PURPLE étaient des rockers bons pour la retraite ?

Le premier qui dit ça prend mon « new rock records book » dans la figure et son numéro d'ENFER s'auto-détruit dans les trente secondes qui auront suivi cette prise de conscience.

Pas de mauvais esprit, chez les hardos on peut tout de même faire confiance, dans certains cas, aux plus de quarante ans.

Allons, je brûle d'impatience de vous présenter ce « Perfect Strangers » et d'un seul coup les conflits de génération seront réglés.

Alors, DEEP PURPLE est reformé, eh bien, cette fois c'est vrai !

Nous avons pris tous notre DEEP PURPLE illustré, version non expurgée et sommes partis en quête des savantes paroles de notre LORD favori.

O LORD, roi des orgues, parles-nous enfin !

(TOUCHARD, acte III, scène IV !).

ENFER : La première question qui me vient en tête est une question idiote mais je ne peux m'empêcher de te demander comment tu te sens au moment de la reformation de ce qui peut être à été le plus grand groupe de hard-rock de tous les temps ?

JON LORD : Oh, c'est la séparation et les adieux à David COVERDALE. J'aurais voulu l'aider à faire de WHITESNAKE un groupe mondial, en fait WHITESNAKE n'a eu de succès qu'en Europe et au Japon. Mais le temps passe et, à la fin de l'année dernière, j'étais las de ne pas pouvoir percer au-dessus d'un certain stade et j'en ai eu marre de voir WHITESNAKE végéter.

Car c'était bien avant le projet de reformation de DEEP PURPLE. A l'époque, je ne savais pas trop bien ce que j'allais faire mais j'avais décidé de partir.

J'en ai discuté avec David qui m'a demandé de rester. C'est ce que j'ai fait, le temps d'entamer la deuxième tournée de WHITESNAKE et puis je leur ai fait part de mon départ définitif. J'espère que WHITESNAKE va continuer et je leur souhaite d'avoir du succès car ils le méritent, David met vraiment toutes ses tripes dans son groupe et il y arrivera, j'en suis sûr.

E. : En fait, pour toi cette reformation de DEEP PURPLE marque le début d'une nouvelle carrière. C'est ainsi un retour à la case départ.

J.L. : Oui, tout à fait mais cela ne m'inquiète pas du tout ; je peux t'assurer que

lorsqu'on s'est tous retrouvés pour la première fois depuis 10 ans, c'était en dernier dans le Connecticut, on était tous fous de joie comme si on montait un groupe pour la première fois de notre carrière. On s'est tous un peu comportés comme des gosses à l'idée d'aller enregistrer un disque ensemble. En un instant, les dix dernières années de séparation étaient effacées, envolées !

Nous avions un avantage majeur important, c'est qu'aucun d'entre nous n'avait pris sa retraite pendant cette dernière décennie et que tous, dans notre coin, on a travaillé et sommes restés des musiciens professionnels.

Tu vois ce que je veux dire : personne n'est parti garder ses moutons pendant dix ans en restant éloigné du business, si bien qu'on est tous restés conscients des attentes du public.

J.L. : Ce qu'il a fait il y a deux ans, lorsque WHITESNAKE était empêtré dans ses problèmes juridiques. Pour aider David, j'ai résigné un contrat avec WHITESNAKE pour un nouvel album.

Trois jours après, j'ai reçu un coup de fil du manager de RAINBOW qui me demandait de les rejoindre. Pour tenir la parole que j'avais engagée vis-à-vis de David, j'ai dû refuser, aussi parce que je me serais fait de David un ennemi, ce que je ne voulais à aucun prix car j'aime bien David.

Tu comprends aussi que cela a été très dur, pour moi, de prendre la décision de quitter WHITESNAKE.

E. : WHITESNAKE, le blues, la soul... comment se fait-il que DEEP PURPLE ait tant changé de style après le départ de Ian et Roger, dans la mesure où toi et Ritchie étiez toujours aux postes de commande ?

J.L. : Quelque part en nous il y a toujours eu une grande part de rhythm and blues, de soul. Ecoute la reprise de « River deep, mountain high » sur notre deuxième album aussi, la tournure qu'a pris DEEP PURPLE à partir de l'album « Burn » ne m'a pas vraiment choqué : autres musiciens, musique différente, normal non ? !

En fait, je ne me suis pas inquiété pour le groupe car on sait très bien ce que l'on va faire et comment le faire.

Non, je dirais que je suis anxieux car l'excitation devant tous nos projets était tellement forte que, par retour, nous sommes anxieux à l'idée de rencontrer la réaction du public.

E. : Depuis que l'on parlait d'une reformation de DEEP PURPLE et que rien ne se passait, personne n'y croyait plus. En fait, chacun participait dans son coin à son groupe et DEEP PURPLE semblait être « l'Arlésienne » du hard rock.

Alors, qu'est-ce qui a fait que cette reformation a été définitivement effective ?

J.L. : C'est vrai que pour nous-mêmes, j'en ai vraiment eu ma claque de voir annoncer tous les deux mois dans la presse rock la reformation de DEEP PURPLE, surtout dès lors que personne d'entre-nous n'avait jamais rien déclaré.

Les seules circonstances qui avaient pu présider à la reformation de DEEP PURPLE sont exactement celles qui ont été réunies cette année. Ce qu'on voulait, c'était faire un album, une tournée et recommencer une carrière. Si c'était une reformation le temps d'un concert : « on prend la caisse et on arrête », je crois que personne n'aurait été d'accord pour ça.

Nous, ce qu'on veut, c'est refaire un vrai groupe et envisager une nouvelle carrière.

E. : C'est là où je voulais en venir : beaucoup ont pensé que derrière tout ça, il y avait avant tout un « coup de fric ».

J.L. : Je vais être franc : c'est vrai qu'il y a de l'argent en jeu et c'est aussi vrai que nous ne sommes pas indifférents à l'argent que l'on peut nous offrir pour cela ; c'est humain.

Cependant, je peux aussi t'assurer que si l'argent était la seule motivation qui pousse à la reformation du groupe, ce serait un véritable désastre et cette réputation que l'on a acquis à force de travail acharné et de combativité serait ruinée en un instant et aucun d'entre-nous ne prendrait un tel risque.

Fondamentalement, ce qui s'est passé c'est que tous les cinq, on a réalisé qu'on se manquait les uns les autres, mais il a fallu un certain nombre d'années pour que ce manque devienne conscient.

Je crois que chacun dans son groupe a essayé inconsciemment d'exorciser cette carence, mais au bout du compte, cela a été plus fort que nous et on a compris que ce qui nous manquait à tous c'était DEEP PURPLE.

Je pense que c'est aujourd'hui le meilleur moment pour reformer le groupe puisque nous avons pris conscience de cet état de fait.

E. : Alors aujourd'hui, tout est réglé, le groupe est bien réel, l'album est pour bientôt ; dis-nous qu'est-ce qui vous a poussé à vous ranger sous la bannière de Polydor International plutôt qu'une autre maison de disques, car au fond vous avez vous-mêmes choisi cette société.

J.L. : C'est vrai, des offres on en a eu des tonnes, des plus grosses aux plus petites compagnies. Cela fait déjà pas mal de temps que l'on parle de la reformation de DEEP PURPLE et la presse

anglaise surtout s'en est donné à cœur joie pour ce qui était d'entretenir le téléphone arabe.

Lorsqu'on a décidé tous les cinq de se réunir vraiment, on a donc reconsidéré toutes les offres. Ce qui en ressortait, c'était avant tout l'argent. En fait, on a très souvent eu l'impression qu'on nous prenait pour des paquets de lessive, rares sont les gens qui se sont préoccupés du groupe au point de vue événement musical et encore plus rares sont ceux qui ont pensé au plaisir et à la joie qu'un tel événement pourrait susciter pour nous-mêmes et pour le public.

Finalement, on a décidé d'aller chez Polygram International car c'est chez eux que l'on a rencontré les préoccupations les plus proches des nôtres. On a d'ailleurs signé pour moins cher que ce qu'on aurait pu avoir chez d'autres grosses compagnies.

E. : Cela va faire près de 17 ans que DEEP PURPLE existe, que reste-t-il de tes premières années de business avant PURPLE ?

J.L. : Beaucoup de souvenirs en vrac. Avant PURPLE, j'étais musicien de Club. Cela a un peu démarré avec les Flowerpot-men où je n'étais, en fait, qu'un musicien de sessions. Avant cela, j'ai fait beaucoup de rythm-blues dans les Clubs anglais, puis les Flowerpot-men m'ont proposé le job. Ils me payaient 60 livres par semaine, mais comme je te l'ai dit, je n'étais qu'un « backing musician ». Je travaillais aux arrangements et je composais un peu pour eux. A l'époque, 60 livres par semaine représentaient beaucoup d'argent et je croyait que l'avenir était assuré avec ce groupe-là. Et puis un jour, un type m'a présenté Ritchie qui arrivait de Hambourg, à l'époque il faisait partie d'un groupe appelé « The three Musketeers ».

Ça a tout de suite accroché avec Ritchie. On a passé la nuit à parler, à jouer, lui de la guitare et moi sur le piano pourri du Club où je jouais. C'est cette nuit là qu'on a, d'ailleurs, composé une grande partie des morceaux qui figuraient sur le premier album de DEEP PURPLE : « Shades of Deep Purple ». Puis, on a décidé de rester ensemble et de former un vrai groupe. On a rencontré, un peu plus tard, Tony EDWARDS, un business man qui voulait investir de l'argent sur un groupe de rock plutôt pop (finalement, il a eu DEEP PURPLE), ce qui fait que tout de suite on a pu s'acheter du matériel et trouver un local de répétition sans se soucier des problèmes d'argent.

E. : Et Chris CURTIS, dans tout cela ?

J.L. : C'était lui qui m'a présenté à Ritchie BLACKMORE. Chris était batteur et son idée était de créer un groupe ouvert avec un noyau immuable, Ritchie, moi et lui, et de prendre des musiciens qui viendraient faire le « bœuf » avec nous. C'était « Rundabout », une idée très sixties, basée sur le happening et la spontanéité, cela a marché un court moment puis Chris a disparu, comme ça, sans prévenir.

Un jour, alors que je passais à mon hôtel, à Munich, pour prendre mes affaires et partir en Angleterre, le téléphone sonne : C'était Tony EDWARDS qui me demandait si je voulais toujours faire ce groupe. J'ai dit oui et il m'a raconté qu'il avait trouvé des musiciens pour Ritchie et moi.

Tu vois, si j'étais reparti une heure plus

tôt, DEEP PURPLE n'aurait jamais existé. Le succès de DEEP PURPLE, d'une manière globale, vient du fait que cela a toujours été un groupe qui était présent là où il le fallait et quand il le fallait.

C'est Tony EDWARDS donc qui a réuni les 5 premiers de l'histoire de DEEP PURPLE. De là, c'est parti, on a travaillé et tourné comme des fous.

Tu vois, à l'époque, on ne devenait pas stars du jour au lendemain. On a pris tous les concerts que l'on pouvait avoir. Un soir on gagnait 40 livres, le suivant 400 livres et le surlendemain 30 livres. On a jamais arrêté et cette politique a été payante car lorsque nos disques sont sortis, nous n'étions pas inconnus.

Il a fallu lutter et se battre longtemps pour tenir et c'est seulement trois ans plus tard avec DEEP PURPLE in rock que nous avons connu la consécration.

E. : Justement, ce qui est frappant, c'est la différence entre les sixties et aujourd'hui pour ce qui est de la manière d'acquiescer le succès.

Aujourd'hui, il semble que ce soit beaucoup plus rapide qu'à votre époque.

J.L. : C'est peut-être aussi pourquoi les groupes ne durent pas très longtemps aujourd'hui. Beaucoup acquiescent le succès trop rapidement sans avoir trop galéré avant.

Je crois et me base sur l'expérience de DEEP PURPLE que si tu ne galères pas un minimum, si tu ne te fourres pas dans tous les plans qui peuvent te passer à portée de la main, tu ne peux assurer le succès lorsque celui-ci arrive.

Si tu prends un groupe de kids dans la rue qui ne répètent que depuis quelques mois et que du jour au lendemain ceux-ci se retrouvent face à une foule de dizaines de milliers de spectateurs, cela ne va pas parce qu'il y aura un choc de culture trop violent et trop rapide.

E. : Puisque tu parles de choc culturel, prenons la culture à un autre niveau et ne penses-tu pas que le succès de DEEP PURPLE venait aussi du fait que toutes sortes d'influences de cul-

tures venaient embrasser le concept d'ensemble. Exemple l'album « Concerto for group and orchestra » !

J.L. : Trop d'influences, trop d'idées parfois même ! Pour l'album « Concerto for group and orchestra », l'idée était assez vieille et je voulais le faire depuis longtemps. Elle m'était venue en écoutant l'album qu'avait enregistré Dave BRUBECK Jazz Quartet avec le New York Philharmonic Orchestra. Donc je m'étais dit : « c'est super avec un groupe de jazz, je me demande ce que cela donnerait avec un groupe de rock ».

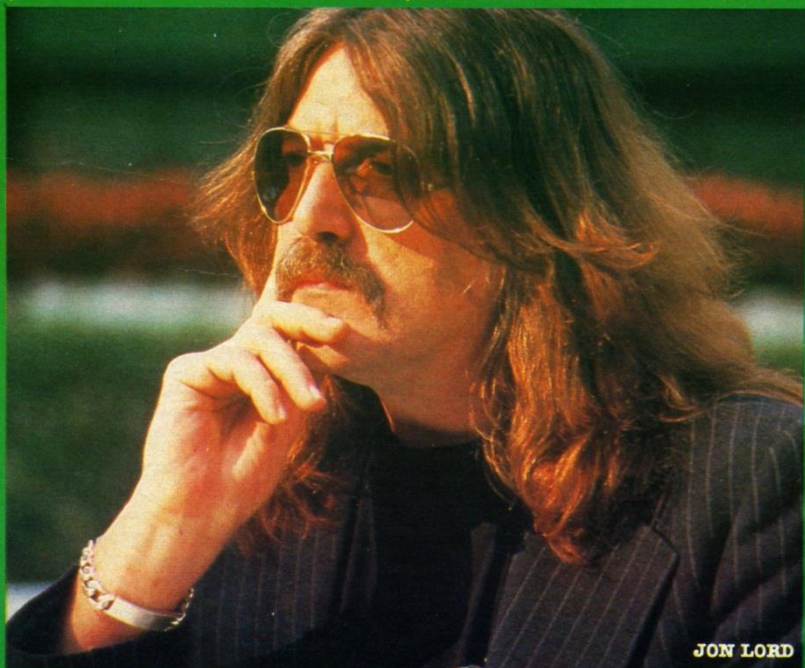
Un jour, peu de temps après l'intégration de Gillian et Glover dans le groupe (c'était en juin 69), Tony EDWARDS me demanda si l'idée de faire un concert avec le groupe et un orchestre m'intéressait toujours. J'ai dit oui et Tony m'a répondu : « tant mieux, car j'ai réservé l'Albert Hall pour septembre ». Là-dessus, j'ai commencé à l'engueuler car je n'avais que deux mois pour composer la musique de ce concert. Il a fallu que je travaille toutes les nuits pour m'en sortir.

Ce qui s'est passé, c'est une grande confusion au niveau des médias car en fait, ce n'était qu'une expérience qui n'engageait que moi et non le groupe et bien sûr, tout le monde a mis cela sur le dos du groupe et la réaction sur DEEP PURPLE reflétait une mise en doute de notre esprit rock.

Puis DEEP PURPLE in Rock est sorti et cela a remis les choses en place. Pour en revenir à ce concert d'Albert Hall, c'était une expérience plutôt précaire. Comme l'orchestre coûtait très cher, nous n'avions pratiquement pas répété. On a eu juste la possibilité de faire trois répétitions de 2 heures avec cet orchestre. Lorsqu'on est allé à l'Albert Hall, on était quand même nerveux et on n'était pas vraiment prêt : soit c'était fantastique, soit c'était nul.

En fait, cela a été fantastique, mais pour tous, cela n'était qu'une expérience ponctuelle et intemporelle.

E. : Y a-t-il eu une relation de cause à effet entre cette expérience et le changement de personnel intervenu un peu



JON LORD

avant ce fameux disque ?

J.L. : Non, pas spécialement. Nous avons fait les trois premiers albums trop rapidement. Comme le management voulait récupérer son argent, on a passé nos deux premières années en studio. Mais nous ne savions pas exactement dans quelle direction nous allions. Nous cherchions notre identité. Sur disque, même après trois albums, nous ne l'avions toujours pas trouvée, sur scène nous devenions de plus en plus heavy et agressifs. On s'est rapidement aperçu que Rod Evans et Nick Simper ne suivaient plus ce que nous faisions, c'est pour cela qu'on a pris Ian et Roger. Le résultat a été immédiat, preuve en est l'album « In Rock », où là nous avions enfin trouvé notre personnalité.

J.L. : Ian et Roger faisaient partie d'un groupe, « Episode six ». Comment êtes-vous entrés en contact avec eux ?

J.L. : Tony EDWARDS avait entendu parler de ce groupe. Un soir, Ian PAICE, Ritchie et moi sommes allés voir « Episode six » dans un Club où ils donnaient un concert. Rapidement, nous nous sommes mis d'accord et nous nous sommes dit : « Voilà les types dont nous aurions besoin ».

Lorsqu'on a offert la place de chanteur, de DEEP PURPLE, à Ian, il a dit : « non, pas question, je reste avec mon groupe », et donc Roger GLOVER resta avec lui.

Une semaine plus tard, je recois un coup de fil de Gilan qui me dit : (il était assez timide) « Je vais te passer Roger GLOVER qui veut te dire quelque chose ». J'ai dit bon ! et lorsque je l'ai eu il m'a demandé : « Jon, peut-on encore changer d'avis ? ».

Voilà, j'ai dit OK et c'était reparti pour DEEP PURPLE, et pour une période fantastique. De août 1969 à la fin 1972 nous avons vécu des moments inoubliables. A la fin de l'année 72 les problèmes ont commencé à surgir.

Lorsque Ian et Roger sont partis on a tous eu envie de tout laisser tomber. Je peux dire ça maintenant et t'expliquer pourquoi ils ont quitté le groupe : en 1972, nous avons passé 40 semaines aux Etats-Unis sans jamais rentrer chez nous. A la fin, nous étions tous épuisés, vidés et la moindre discussion prenait l'allure du drame. On a même failli se taper dessus pour des problèmes mineurs et stupides.

Dans le groupe, il y avait deux fortes personnalités un peu égocentriques : Ritchie BLACKMORE et Ian GILLAN. Pour ce dernier, il n'y avait plus qu'une seule solution : partir. De plus, à la fin de cette tournée américaine, Roger était très malade. Je me rappelle encore l'avoir vu sortir de scène et s'effondrer, comme à l'agonie. Avec tous ces problèmes, cela ne pouvait plus continuer. Roger est rentré, et a dû rester un bon bout de temps, à Londres pour retrouver sa santé.

Roger a dû suivre des traitements psychiatriques et analytiques pour se refaire une santé car aux dires du médecin il n'y avait rien en lui de physiquement malade : tout était dans sa tête.

Si nous avions eu des gens responsables et attentionnés, ils auraient dû comprendre que cette tournée était vraiment trop dure et l'auraient écourtée.

E. : Je crois que c'est tout de même difficile de dire à des musiciens : « Allez,

c'est trop dur pour vous, on arrête ! » ?

J.L. : En général, oui, mais là nous avions tous envie d'arrêter, c'est ce que l'on désirait et tout le monde le savait ! savait !

Tous les soirs, même discours : « Cette fois, c'est fini, on rentre » et tous les soirs le management répondait : « Allez, encore une, regardez le public, pensez à l'argent que l'on va se faire ! » Il nous faisait le coup tous les soirs et au bout c'était l'album. Nous, on était vidé, voilà pourquoi Ian et Roger sont partis, une fois l'album « Who do we think we are » terminé.

E. : Mais alors, pourquoi DEEP PURPLE n'a pas splitté à ce moment-là ?

J.L. : On voulait tous arrêter et prendre le même chemin que Ian et Roger, cependant le management réussit à nous persuader de tenter une nouvelle expérience.

De plus, une fois la nouvelle du départ de Ian et Roger annoncée, on a reçu des tonnes et des tonnes de cassettes du monde entier, on en a écouté le plus possible, juste avant de devenir dingues.

Et puis, un jour, j'en ai eu marre d'écouter ces cassettes avec des chanteurs plus nuls les uns que les autres qui essayaient de reprendre ou plutôt massacrer « Child in time » et j'ai dit à Ritchie : « Ça va mal, je crois qu'on ne trouvera jamais un chanteur compétent, regardes comme c'est mauvais tout ce que j'ai là ». Pour lui prouver ce que je disais, j'ai sorti une cassette au hasard et je l'ai mise dans l'appareil. Je te le donne Emile, on est resté comme deux ronds de flancs ; c'était David COVERDALE. On s'est écrié ensemble : « Oh, un chanteur ! ». On a aussitôt pris contact et nous sommes partis le voir répéter. C'est là que c'est drôle. On s'est présenté et on a vu un type venir vers nous, qui était donc David. Au début on n'y a pas cru. On a vu une espèce de paysan plutôt rondouillard avec des cheveux mal coiffés, une petite moustache ridicule, style mille pattes autour de la bouche, mais l'horreur suprême pour nous était son strabisme divergent : un œil à la cuisine, l'autre au salon. Il portait un pantalon affreux deux fois trop large pour lui avec des étoiles aux fesses et des chaussures à très hautes semelles compensées, un tee-shirt de mauvais goût, trop petit, par contre, bref le look de cauchemar... Devant cela, Ritchie a commencé à se renfrogner, moi je suis resté plus flegmatique et j'ai essayé de rester gentleman.

Je lui ai fait comprendre qu'on était là uniquement pour l'entendre et qu'on déciderait après. On a écouté ; Ritchie et moi sommes restés sur le cul et on lui a dit OK, sous certaines conditions. Le premier truc qu'on a fait a été de lui payer un séjour en clinique afin de faire éliminer son horrible strabisme. Il s'est mis tout seul au régime et on lui a refait une nouvelle garde-robe. Voilà, le tour était joué mais on a eu du boulot !

E. : Je crois savoir que Glenn HUGHES glanait aussi le rôle de chanteur ?

J.L. : Aussi, mais seulement par mauvaise interprétation de notre pensée, c'est-à-dire que lorsqu'on a dit OK pour le job de bassiste, suite à son départ de Trapéze, on lui avait demandé s'il pouvait chanter et assurer les chœurs, par

exemple, ce à quoi il avait répondu oui. Mais il a cru qu'il pouvait devenir l'unique chanteur du groupe.

C'est là que déjà certains problèmes ont surgi car David, lui, n'acceptait pas que GLENN puisse chanter à sa place sur certains morceaux. Sur le premier album « Burn », il n'y a eu aucun problème, David et Glenn se sont très bien entendus pour ce qui était du partage des vocaux.

Puis les disputes ont commencé : GLENN disait « Je vais chanter car je suis meilleur que David, puis David venait me voir en furie pour s'assurer qu'il était meilleur que Glenn.

En fait, cela me minait le moral, car je vis le moment où ces querelles de gamins allaient foutre le groupe en l'air.

E. : C'est un peu ce qui s'est passé par la suite ?

J.L. : Ritchie et moi, on en a eu marre d'intervenir et il est arrivé un jour où l'ambiance était si pourrie que Ritchie m'a dit : « J'en ai assez de tout cela, je m'en vais ». Il y a eu une confusion pour ce qui était de mes rapports avec Ritchie. Tous pensaient que l'on était ennemis, deux choses intangibles comme l'eau et l'huile : ça n'était pas cela, nous étions plutôt comme l'huile et le vinaigre. Deux entités séparées qui lorsqu'on les mélange donnent un tout, consistant, tel l'assaisonnement de la salade (!!!).

C'est vrai que nous n'étions pas des amis intimes, plutôt deux personnes qui cohabitaient très bien ensemble, tant sur le plan musical que sur celui de la vie de groupe.

E. : On a quand même taxé Ritchie d'égo-centrique, ça n'est pas un peu vrai tout de même ?



J.L. : Ritchie est un fabuleux guitariste de groupe. Il a compris que la guitare est l'instrument du rock'n'roll mais il n'a pas oublié que les autres intérêts comptent aussi. Il sait parfaitement intégrer son instrument au groupe et c'est cela qui fait aussi son génie.

E. : Mais pourrais-tu nous dire quel est votre plus grand point d'accord ?

J.L. : Je crois que ce qui nous réunit le plus, Ritchie et moi, ce sont nos influences classiques. Regarde, c'est évident chez Ritchie, sur l'album « Difficult to cure », il n'a pu s'empêcher de broder autour de la 9^e symphonie de Beethoven et ça je savais qu'un jour ou l'autre il y arriverait.

Je crois que ce qui a créé la musique de DEEP PURPLE est un juste mélange d'influences allant de Bach aux Beatles. On est tellement proches sur ce point que lorsqu'on improvisait sur scène, il se créait une espèce de dialogue entre sa guitare et mon orgue, au point que je pouvais anticiper les prochains accords de Ritchie.

Le plus fou, c'est que, au plus tard aujourd'hui, le même feeling passe encore entre lui et moi.

C'est pourquoi je dis que si nous avions été ennemis comme tant de gens l'ont dit, une telle osmose musicale n'aurait jamais pu se produire.

E. : Deux personnages différents pour le même feeling musical !

J.L. : La première fois que l'on a rejoué ensemble dans le Vermont, Ritchie s'est arrêté et m'a demandé : « Jon, comment réussis-tu à faire sortir tout ça de ton orgue ? J'ai passé cinq ans avec RAINBOW à faire en sorte que mes claviers sonnent comme Jon LORD et

je n'y suis jamais arrivé ». Alors je lui ai répondu : « Ritchie, ce n'est pas une question de technique, ni de matériel, c'est plutôt la façon dont je m'accorde avec toi ! ».

Il m'a dit, « pourquoi ne l'as-tu pas dit plus tôt, je t'aurais offert le job dans RAINBOW ».

Cependant, dès que Glenn et David se sont mêlés d'écrire des chansons, les choses ont été plus poussées. Je n'ai pas aimé la tournure de « Strombringer » et ce qui a suivi car là, carrément, on virait au reggae. Tu vois, passer de DEEP PURPLE in Rock, donc de la musique la plus heavy qu'il soit à des titres mielleux comme ceux de « Strombringer », il y avait trop de latitude et trop d'espace pour que l'on ne puisse pas s'interroger ! Ritchie BLACKMORE est parti et puis il y a eu le crash final avec « Come taste the band » qui était plutôt un album de Tommy BOLIN.

E. : Comment cela se passait avec Tommy BOLIN ?

J.L. : Très bien, il était heureux comme un roi d'avoir pu rentrer dans DEEP PURPLE. C'était un type très sympa, facile à vivre et un guitariste très talentueux. J'ai vraiment eu beaucoup de peine quand il est mort.

Le problème est qu'il avait pris le train en marche et qu'il n'a jamais vraiment compris ce qu'était DEEP PURPLE.

E. : Pourquoi l'avoir pris, alors ?

J.L. : Parce qu'au fond de moi je ne voulais pas arrêter DEEP PURPLE qui représentait ma vie. Je savais qu'en laissant partir Ritchie c'était une partie de l'âme du groupe qui se volatilisait mais j'ai voulu tout de même continuer l'expérience.

Nous avons fait une tournée mondiale



avec Tommy. Cela ne s'est pas passé trop mal, bien que le feeling n'y était plus. Un soir à Liverpool, en sortant de scène, je suis allé voir Ian PAICE et je lui ai dit : « Ian, je suis désolé mais je ne peux aller plus loin. Par respect pour le groupe que j'ai créé, je ne peux continuer à le regarder se désintégrer devant mes yeux, je préfère arrêter avec les honneurs ». Et PAICE m'a répondu : « c'est étrange, Jon, j'allais justement te dire la même chose ».



Voilà la fin de DEEP PURPLE. J'ai bien flippé un moment, puis je me suis dit qu'il fallait reprendre le travail et tenter d'autres expériences.

E. : Et aujourd'hui ?

J.L. : Aujourd'hui, une nouvelle expérience, quelque chose que j'ai souvent espéré voir se réaliser sans jamais trop y croire. Je suis comme un gamin devant un feu d'artifice !

ADREAS KRATTZ
(Traduction Philippe Touchard)

MUSIC GEAR

edited by Paul Gallotta

Stars' Instruments: Deep Purple's Jon Lord and his setup

BEFORE TOMMY LEE TICKLED the ivories on "Home Sweet Home," before Gregg Giuffria's synthesizers became an integral part of Angel's wall of sound, Deep Purple's Jon Lord had already established the keyboards as a credible part of hard rock.

Born in Leicester, England, Lord began banging on the piano at the age of five. When he was seven, his father forced him to take lessons. "I cursed him daily until I was 10," he laughs. Starting out primarily with Mozart and Haydn, Lord soon progressed to Debussy, Tchaikovsky . . . and Jerry Lee Lewis.

"I was about 14 when I heard 'Whole Lotta Shakin' Goin' On,' and I couldn't believe the things he was doing," reflects Lord.

Having put Handel and Beethoven on the back burner, Lord joined an R&B band called the Artwoods.

"Ronnie Woods' older brother Art was the leader and he wasn't too keen on my introducing bits of Bach into old Howlin' Wolf songs," Jon recalls. "Consequently, I moved to London, where I shared a flat with a roadie for Procol Harum. Through him, I met the drummer from the Searchers, and he was looking to put a band together, so he introduced me to a guitarist who was living in Hamburg at the time. Then he split and left me alone with this chap named Ritchie Blackmore."

And the rest is history.

Lord is using a very simple set up for Purple's current tour: a Hammond Organ ("modified beyond recognition"), and a Yamaha CP8 electric piano MIDI'd to a Yamaha DX1 and an Emu Emulator II. For amplification, he uses four Leslie cabinets with Gauss 15" bass speakers and JVL high density horns. For effects, he uses a sole Yamaha Digital Echo.

—Paul Gallotta



LAYNE MURDOCH/CIRCUS

Deep Purple's Jon Lord. The forefathers of heavy metal, Purple were once listed in *The Guinness Book of World Records* as the World's Loudest band.

Jon Lord Interview (1984)

Posted: September 7, 2012 (<https://trinkelbonker.wordpress.com/>)



I met Jon Lord three times in his Whitesnake years (and briefly later on) and made three interviews, one of which (this one), was really just a chat in a restaurant. This was right before he left Whitesnake for Deep Purple and he knew that I had published a Deep Purple fanzine in Sweden. Not only did he buy a beer, but he hinted that the Purps were about to meet... This conversation took place at Grand Hotel, Stockholm, April 14 1984. Enjoy.

JL – I am so tired, I have hardly slept at all since we arrived in Sweden. I will have to steal an hour or so before the show tonight.

T: It was sad to hear that Mel Galley had broken an arm.

– Yes, that is the sort of thing that give you an ulcer. Two weeks from now our most important tour of the States begins and Mel can't be there. Right now we don't know how to deal with this but if it works out fine with John Sykes here it should work out in America as well. But it is all quite nerve wracking.

The american market is the only one left to conquer. Is David ready to work as hard as it takes to crack it over there as well?

– David might well be but then he would have to do it without me. That is how Deep Purple conquered America, loads of concerts all the time. And it finished us as well. I hope that Whitesnake cracks America but I don't intend to kill myself to make that happen. But what happens over there now is very important for the future of Whitesnake.

I know that you hate this question but what about Deep Purple? I spoke with Ian Gillan a few months ago and he claimed that it was close to happening in January last year.

– I am disappointed that he said that because I have never said yes, and neither has Ian Paice. It seems to me that Ritchie Blackmore, Roger Glover and Ian Gillan wants to get Deep Purple back together again, but I still have to say yes. But we will have a chat about this soon.

What is your opinion about Chris Charlesworth Deep Purple biography, are you happy about how the band is portrayed in this book?

– As happy as I can be, but naturally everything that happened was not revealed even now. If we talked about everything that occurred girlfriends and others could get hurt. You know, there is a lot of stuff going on in a band that people never see.

It seems like Ian Paice was basically fired from Whitesnake...

– Yes, but he had himself to blame. He became a little lazy when we recorded “Saints An´Sinners” and David took notice. Ian Paice is a better drummer than Cozy Powell, but Cozy is probably better suited for Whitesnake now.

Do you keep in touch?

– Sure. We will always be the best of friends. My wife Wicky is his wife Jackys sister. They are twins, I think I have just discovered how to tell them apart(laughs). I talked with him just three days ago.

You didn´t write anything for the new Whitesnake album “Slide It In”, why is that?

– I´m really not that good at writing stuff that suits Whitesnake and since David is good at it I just forget about that. I have been busy working on music for a couple of movies and a tv-series. And I am thinking about making a followup to “Before I Forget”, my last record.

If you excuse my candidness, I feel that Whitesnake is still a better live band than studio band. Any plans for a new live album?

– So far we have still to achieve in the studio what we can in a live situation, that is true. There is talk about a new live album but then you know how the situation is at the moment. Maybe later.

Jon Lord (v. 2.5)

UPDATE: KEITH EMERSON • ERASURE • JOHN PAUL JONES

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JON LORD'S PURPLE REIGN



JON LORD'S PURPLE REIGN

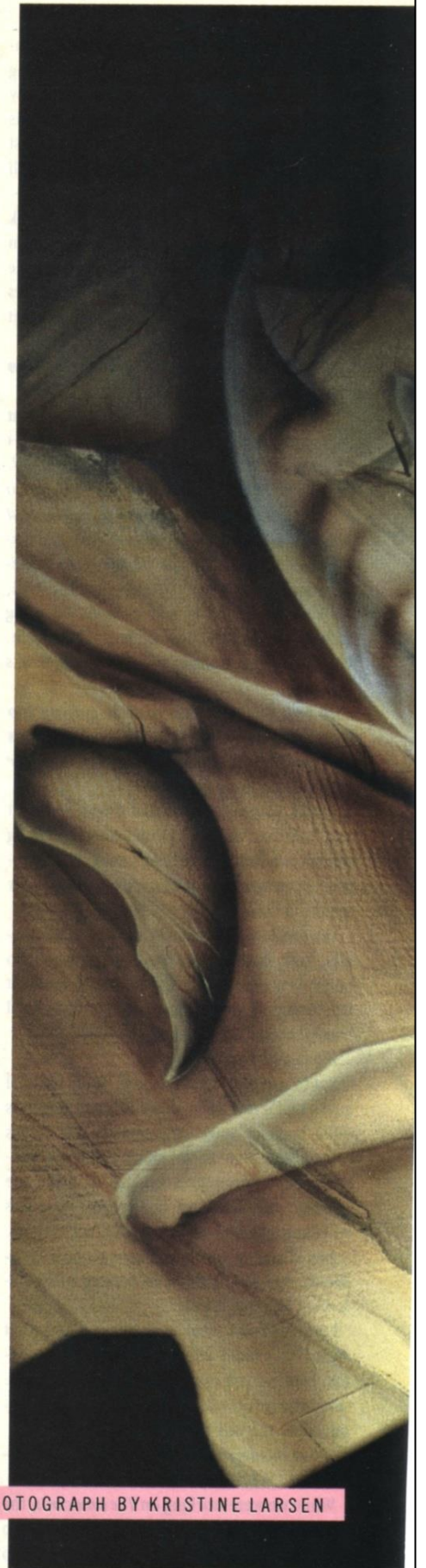
There may have been pretenders and contenders, but on Deep Purple's 20th anniversary, Jon Lord is still the king of hard-rock keyboards.

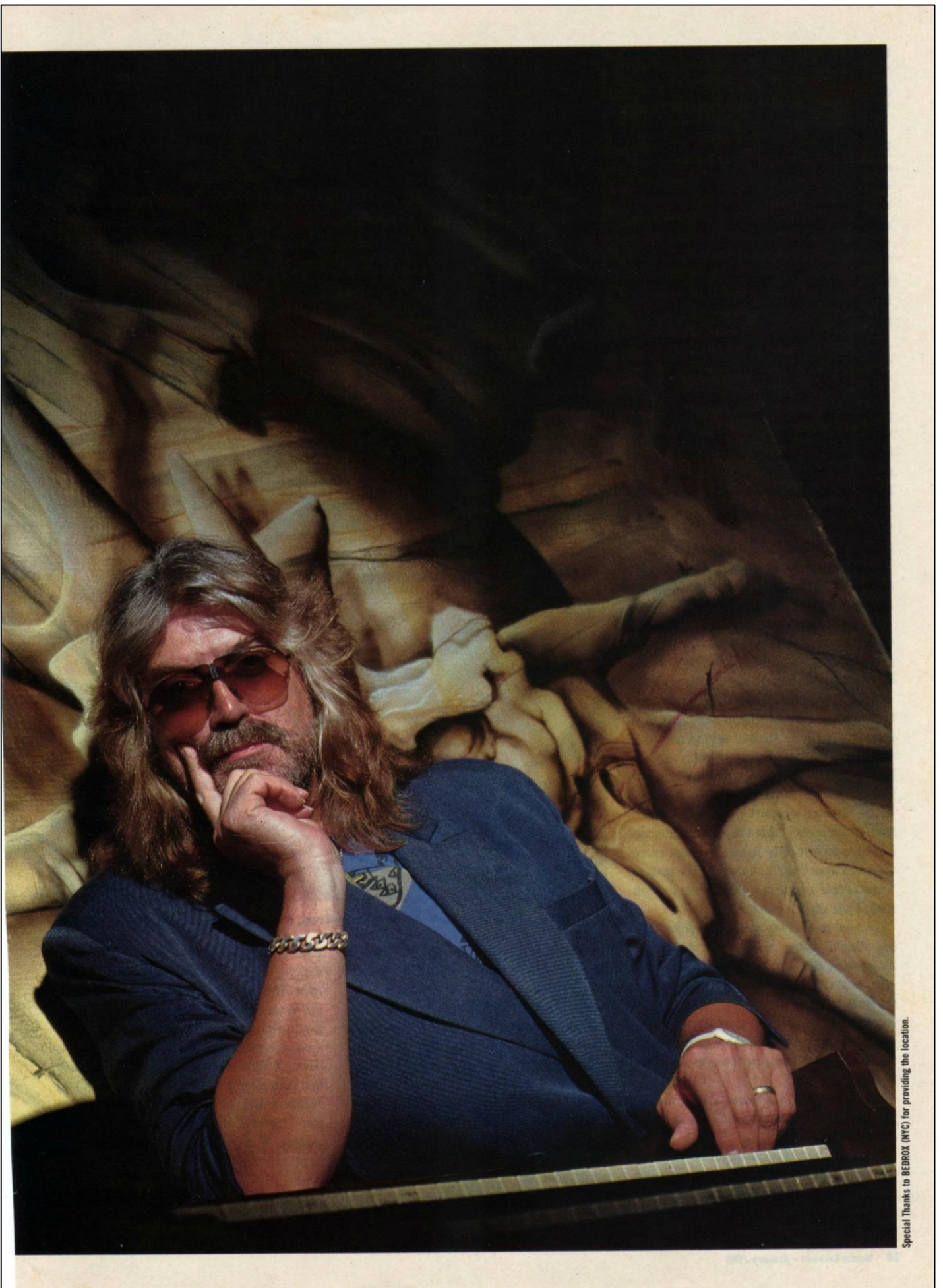
Jon Lord is the most influential keyboard player in the land of heavy, no-nonsense rock 'n' roll. Period. True, he hasn't had much competition in the 20 years since the release of Deep Purple's debut album, but you can bet every journeyman MIDI metal head brave enough to go one-on-one with a Marshall-mad guitarist can thank the Lord for paving the way. With his highly amplified Hammond organ as his trademark, Lord has created a vocabulary of licks and tricks that

have become the blueprint for heavy keyboard players the world over. However, because of spotlight-gobbling guitarist Ritchie Blackmore, many underestimate Lord's influence.

But that's okay. Lord humbly realizes that it's his duty to complement the band and is perfectly comfortable with that role. *Nobody's Perfect*, Deep Purple's third official live album, celebrates the band's 20th birthday and is an appropriate bookmark of Purple's most popular songs, including

INTERVIEW BY JOE LALAINA, PHOTOGRAPH BY KRISTINE LARSEN





Special Thanks to BEDROX (NYC) for providing the location.

the seminal "Hush," "Highway Star," "Space Truckin'," "Woman From Tokyo," "Perfect Strangers" and, of course, the obligatory "Smoke On The Water."

Talking to Jon Lord is like talking to history. He's been through it all—from the British Invasion and jamming with Hendrix to surviving every trend and transitory fashion statement that pop music could offer. In fact, he and drummer Ian Paice are the only members who've been with Purple since the beginning. We are pleased to report, in this exclusive interview, that for all the battles fought, Jon Lord is down-to-earth, very funny and truly a gentleman.

A lot has happened to the keyboard world since the first Deep Purple album came out 20 years ago.

That's for sure. The keyboard explosion is probably the single largest revolution in the rock 'n' roll business. Therefore, the electronic keyboard is the most daunting musical instrument. I'm so glad I'm not starting out now, because it would be really hard to decide what to play. Should you go analog, digital, or play, God forbid, a Hammond organ. It's a difficult choice, regardless.

What do you think of the new digital keyboards? They're a long way from the Hammond sound.

I have a DX7, which is a fabulous machine. It does everything I ask of it very quickly. It's a perfect MIDI operator; it operates my Emulator II, which makes everything easier on stage.

Digital synthesis is obviously a massive step forward. I've been talking to musicians of all generations during the past several months. I was talking to Dave Edmunds, a lovely ol' chap. He said he's desperate for a synthesizer that's warm-sounding. I couldn't help him, because I haven't found one myself [laughs]. You'll learn from this interview that I'm not a technocrat. I'm not even sure of the names of things, except the notes from C to C and through the octaves. When people ask me how many watts I'm running, I just say, "a whole bunch."

Let's get something straight before we go on. You're often credited as playing a Hammond B-3, but you really play a C-3.

Yes, that's correct, I play a C-3. The B-3s are the ones with the spindle legs. Since C-3s are sturdier, they can handle more abuse on stage and can be carted around more easily. I kinda stuck with the C-3 because it was the one that I first started playing.

Why carry a C-3 around when you can get almost the same sound on a synth or with a sampler?

There's nothing that can duplicate the *feel* of the thing. You can't synthesize the feel of something. You can get the sound exactly right, but it's still not the real thing. I can't play a keyboard that's no longer than my arm in front of



Fin Costello/Retna

Jon Lord at his C-3 playing with vintage Purple.

20,000 people. When we played the California Jam in 1974, there were more than 300,000 people in the audience. I was behind my Hammond, and I was cool.

Looking back, what was it about the Hammond that appealed to you?

There's a certain warm attack and a "living" quality that doesn't exist on other organs. I think it's due to the fact that the tones are mechanically generated. You can buy a little Korg, and it sounds incredibly like a Hammond, but you can't *play* it like a Hammond. It's not a beast under your fingers. It's just a dinky little thing that goes, "Hi, I'm sounding like a Hammond." Just imagine me—I'm a big guy, over six feet tall and more than 200 pounds—

standing behind one of those little things and shaking it back and forth. It would not look right. The Hammond is a classic instrument. If you want that sound, there's really no other way to get it. It's difficult to explain, but it's like a piano—you gotta play it. The Hammond is having a bit of a comeback, but I'm surprised that even more people aren't playing it. It's an adaptable and very versatile instrument. I can play "Highway Star" and then crank it down and play in a jazz trio. It's a fabulous instrument. I apologize to it every night for kicking it around.

Do you remember your first Hammond?

Yes, I sure do. It was a few years before the first Purple album. I got my hands on an L-100,

"We arrived at the use of classical licks and abusing our instruments independently."

which looks like an upright piano. It's a simple Hammond, but it's still got the "click" sound.

I got my first C-3 on February 12, 1968—I'm much better at remembering dates than describing technical stuff—during the time of Deep Purple's first rehearsals. It didn't have Leslie speakers; it had a big reverb cabinet. Great things, but they don't travel.

Do you still have that Hammond?

No, it died in 1973. Then I bought the one I have now from Christine McVie. In the early seventies we were touring constantly, and Fleetwood Mac played with us many times. They did about four tours with us. Christine needed money and, at the end of one tour, she decided to sell it. It had two Leslies, it was in perfect condition, and it was about 15 years old then. I can't remember exactly what I paid her for it. I know it wasn't much, probably about \$1,500. Of course, they were still being made in those days. I've had that one ever since.

What modifications have been done to it?

Not much, actually. One thing that was done—do you remember a piano company called RMI?—I had one of their units built into my Hammond by an amazing man, Mike Phillips. He used to go on tour with us and he could mend anything. The way a Hammond triggers a sound is exactly the same way as a RMI piano works. Mike put the guts of a RMI into the bottom of the C-3 and then hooked it into the keyboard. This modification enables me to blend harpsichord and loop sounds with organ sounds. It creates some nice effects and enables me to get the Jon Lord-y sound.

My Hammond has a ring modulator from the old Gibson Maestro company. I bought six of them as soon as they stopped making them. I'm only on the second one—I still have four brand-new ones left in their original packages. The ring modulator operates as the central volume for the whole organ. There's volume, pitch and modulation controls on it. If I really want to crank it, the ring modulator gives me the overdrive sound.

Being that you carry only one Hammond on tour, what would you use as a backup if something were to go wrong with it?

Prayer [laughs]. I just trust it. It's kinda over the top to take two Hammonds on tour.

You're notorious for rocking the Hammond back and forth on stage.

I don't know how I discovered it. Because of the bulk of the thing, it looks like it's gonna tip over. But there's a balance point. Just under the keyboard, there's a natural groove. Funnily

enough, I arrived at throwing the Hammond around before Purple. One day I went to see a band called the Nice and saw Keith Emerson doing it, and he was also playing some classical licks in his music. We were both totally separate and we never even met until about the time he joined ELP. We arrived at the use of classical licks and abusing our instruments quite independently. It must've been something in the water in England at the time.

You're probably more associated with the Hammond than any other keyboardist in a rock band.

That's probably because I haven't diversified from it much. Keith very much embraced the early Moog stuff and, in fact, helped Robert Moog with some ideas for the Polymoog quite early on. I used an early synth or two, but it was mainly for some quick effects and for fattening out some of the bass sounds.

What's your favorite new piece of gear?

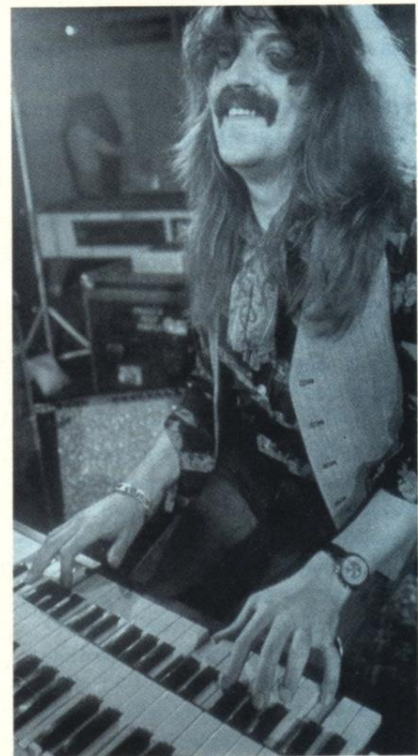
The Emulator. I used to love the old Mini-moogs. I've still got three of them at home. In fact, I have one of the last 25 that were made. It has a little commemorative plaque on it. I have number 01. Robert Moog has the last one. I used to love those things because I understood them. I don't understand digital synthesis as easily as I understood analog. The Polymoog was an advanced instrument for the time. Unfortunately, they'd spent too much time developing it. By the time it came out, it was yesterday's news.

You must be proud to have been with Purple from the very beginning.

Absolutely. We had some great years in the early seventies. Then Ian [Gillan] and Roger [Glover] left, and I didn't enjoy the period with David [Coverdale] and Glenn [Hughes] and, rest his soul, Tommy Bolin. To me, it wasn't Deep Purple. And then, 11 years after Ian and Roger leave, we get back together and we're having more fun than ever. Deep Purple is a damn good band and we've made a niche in rock 'n' roll history. Maybe not a huge one, but enough to be very proud of.

What's your favorite Purple album?

Made In Japan. I remember that period well, and the band was at the height of its powers. That double album was the epitome of what we stood for in those days. It wasn't meant to be released outside of Japan. The Japanese said, "Will you please make a *live* album." We said, "We don't make live albums; we don't believe in them." They said, "Please, please make a *live* album." We finally said okay, but we said



we wanted the rights to the tapes because we didn't want the album to be released outside of Japan. That album only cost about \$3,000 to make. It sounded pretty good, so we said to Warner Bros., "Do you want this?" They said, "No, live albums don't happen." They wound up putting it out anyway and it went platinum in about two weeks.

Deep Purple's comeback album in 1984, *Perfect Strangers*, was another platinum-selling album. The one right after it, *The House Of Blue Light*, wasn't nearly as successful.

The House Of Blue Light was a weird album and hard to put together. *Perfect Strangers* pretty much wrote itself. It was so glorious, because it was great to be back together after being apart for so many years. We had grins from ear to ear. Then we did the *Perfect Strangers* tour and we were second in ticket sales to Bruce Springsteen. Then the management and record company said, "It's time to do the next album, guys." We made the massive mistake of trying to make our music current. We discovered that people didn't want us to do that. They wanted us to do what we do best. We're Deep Purple—loud, proud, pure and simple.

Of all the Purple albums, which were you most involved in the songwriting?

Fireball, I think. It's difficult to write convincing hard-rock material at home on a piano. I defy anyone to come up with the licks to "Into The Fire" or "Smoke On The Water" on a grand piano. In that respect, Ritchie [Blackmore] is invaluable, always has been and always will be. He is the spark that lights Deep Purple. I can't

compete with him on that level. He sketches the bold strokes and I do the coloring in. But that's my job as keyboardist—there's no other instrument that can add colors like the keyboard can.

Is Blackmore as difficult to work with as people say he is?

Ritchie's like a terrier or a pit-bull—he gets hold of something and won't let go. He has a vision of what he wants, and he'll fight and fight until he gets what he wants. He's rarely wrong, and if he is wrong, he'll admit it with utmost graciousness. Until he's proven wrong, he won't budge. I love him the way he is.

Ritchie doesn't play the guitar the standard way; he has odd ways of looking at things. Different chord shapes that most guitarists may not be able to come up with, or maybe wouldn't even want to come up with [laughs]. Because he's such an individual type of player, I have to be on my toes.

What was it like when Ritchie left the band and Tommy Bolin took his spot?

I didn't know what hit me. I was talked into it. Tommy was a sweet man, and I was so hurt when he died. When Ritchie left, I thought it was the end of Deep Purple. Then David Coverdale came to me and said, "Please keep the band together." David played me the album that Tommy did with Billy Cobham, *Spectrum*. We liked his playing on it and invited Tommy to audition.

Speaking of Coverdale, you did about six Whitesnake albums with him. You didn't get much songwriting credit, though.

Whitesnake was a guitar-based band, and there were two guitarists in it. It's hard enough to deal with one. David talked me into joining the band. He was calling me for six months, and then, in August of '78, I finally said yes. I felt, right from the start, as a backing musician. I was content in that role for a while, because I was still bruised from Purple breaking up. One reason that I succumbed to David's offer was that, by joining Whitesnake, it gave me something to do.

I went from playing huge auditoriums with Purple to half-empty clubs with Whitesnake. It was a real shock to the rock 'n' roll system, but a very salutary thing for the ego. I was showed exactly what it was like when I first started out, and how transitory it all is. Once we were playing some half-assed club in Germany with about 20 people in it. This guy came up to me after the show and said, "You look like Jon Lord from Deep Purple." I said, "I am Jon Lord." He said, "Yeah, sure," and walked away.

I stuck with Whitesnake and we started playing unusually different British music. It was like modern R&B. And remember, we were fighting against the punk revolution.

What's your opinion of the punk revolution?

The punk movement had to happen, and thank God it did. The music business was rescued by those young people who said, "I can't play yet, but I'm gonna go out and learn in public."

Deep Purple and Led Zeppelin ruled the hard-rock world back in the early seventies. Was there any rivalry between the two bands?

No, each band was different. Zeppelin cornered the sex-symbol angle, with Robert Plant being so damn good-looking, and they had more of a blues-based side than us. We were more of a heavy-rock band. Robert still calls us, with his tongue firmly in his cheek, Deep Sabbath.

Although there was no rivalry between us, we were a bit jealous of their initial success. If Purple would have stayed together, we might have achieved the same mid-seventies status that they did. They embraced the arena rock 'n' roll show with open arms, whereas we didn't embrace it quite so completely. We were a touch weary of arenas because we had spent so much time in the 4,000 seaters, and we were ever so comfortable in those halls. That was the kind of hall in which *Made In Japan* was made.

What were some of the most memorable jam sessions that you've been part of?

I'll never forget the time I jammed with Jimi Hendrix at Steve Paul's Scene club. It must've

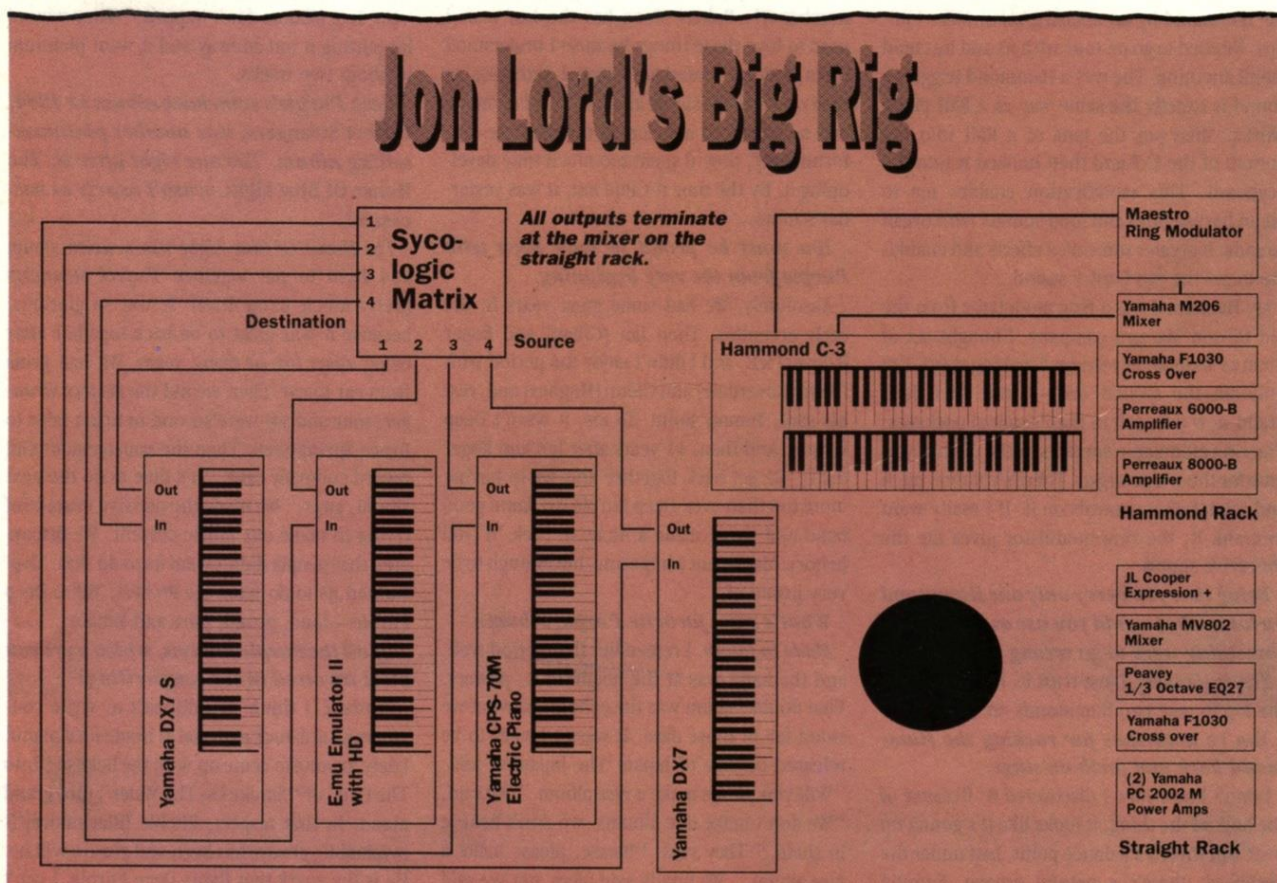


Illustration by Richard Randall

been around 1970. Whenever we were in New York, we either went to Max's Kansas City, a club on Bleeker Street called Nobody's, or the Scene club. The Scene had the most beautiful women who loved to go to bed with rock musicians. That was the innocent days, when the most you could get was a dose.

I had met Jimi several times in London, and I was good friends with his manager, Chas Chandler. I was at the Scene one night, and Jimi comes over to me and says, "You're playing. There's an organ on stage, man." I don't know what he was on, but I asked him if he had 30 dollars' worth [laughs]. Jimi was a gentleman, and he was very soft-spoken. I told him I'd love to jam, and we did. Steve Stills was on bass, Buddy Miles on drums, Jimi on guitar, Dave Mason on sax, and me on organ. We played for about three hours and it was fantastic. We did it again the next two nights. After the first night, Steve Paul told us that if we'd come down the next night, the drinks would be on him. I was there at 7:30 in the evening.

I specifically remember trying to get a solo in edge-wise. There'd be so much guitar, guitar, guitar. Suddenly there'd be a little pause, and I'd try to sneak in an organ solo. But before I knew it, there'd be more guitar, guitar, guitar. That's Jimi for you.

Are there any other jams that stand out?

There's been so many. I played with the Kinks

several times. I even played the piano on "You Really Got Me." I was paid five pounds for it. The guitar solo was played by Jimmy Page, but the Kinks have denied it.

Who are your biggest influences?

Jimmy Smith was like a god to me. There was also a British organist, Graham Bond; he taught me, hands on, most of what I know about the Hammond organ. I also used to listen to Mark Stein of Vanilla Fudge in the late sixties. He was a useful source of tricks on the Hammond.

My other influences are more cerebral. There's the influence of my piano teacher; I was with him from the ages of seven to 17. He made me want to learn to love the keyboard. He said, "If you love it, you'll want to do it properly."

You're often referred to as a classically trained keyboardist. How true is it?

I think it was in my early biographies and it kinda stuck with me. I don't wear it like a badge, and it's not a banner that I wave. It's just the way I learned to play. I played classical music until I was 18.

What advice do you have for up-and-coming keyboard players?

The first thing they should do is practice, practice, practice, and *then* try acquiring a technique. I can't stress how important practicing is. It isn't designed to be a sterile, self-serving thing. It won't take away, it will help, your desire to jam, create, and let it all hang

out. Practicing will only help the translation of your ideas from your mind to your fingers and onto the keyboard. It's a glorious thing when you break through a barrier and can suddenly play with a fluency that you didn't have the week before.

Especially when your style distinguishes you from everyone else.

Absolutely. My style has been molded by the musicians that I've been around. I'm lucky to have been playing with someone like Ritchie Blackmore all these years. I was also lucky to grow as a musician in the era I did, constantly surrounded by great musicians. What you hear goes toward what you are. Be a sponge and soak up everything you can.

Have you reached your goal?

No, no way. I'll be dead before that happens. I'd like to be a better player than I am. I've had many wonderful times, and I've been rewarded beyond any expectations that I had as a younger man. I'm reasonably well-known, I have a good life, and I'm playing with a good band. Here I am, 47 years old, and I'm still playing in a rock 'n' roll band and being accepted. Lately, I've been banging my head against my piano at home. I want to learn more, and play the most difficult classical pieces. I'm trying to relearn the Beethoven, Chopin, Mozart and Liszt repertoires. Music is great. I can't think of a world without it.





Deep Purple



We Ain't Gonna Split!: Jon Lord

Deep Purple, riven by rumours of splits, have blasted back with news of a new album, a new record company deal and plans for extensive tour and even some secret 'warm up' gigs!

The mighty super group, pioneers of speed metal and progressive rock made a powerful and convincing come back when they reunited in 1984 just seven years after the original Seventies' band broke up. Where other great groups from past eras quibbled and squabbled about whether they could get back together or not, Deep Purple just steamed in with all guns firing and unleashed some exciting, valid new records.

Fans couldn't believe it when guitar giant Ritchie Blackmore, teamed up with his old sidekicks, Jon Lord (keyboards), Roger Glover (bass), Ian Paice (drums) and the mighty Ian Gillan (vocals). There were those who claimed it wouldn't last, that Ritchie would be off again to reform his own band, Rainbow, or that Gillan would want to work solo once more. But it seems obvious that Deep Purple can easily co-exist with solo projects, now that management in the Eighties has wised up to the need to give their stars breathing space. As Jon Lord

explains, it was the conveyor belt grind of hard, endless gigging that wore them out and created problems, the first time around.

Jon, full of good cheer and retaining his gentle, courteous sense of humour, talked to us about Deep Purple past, present and future when he called to explain the news about the band's sudden switch from Polygram Records to BMG announced last month.

The last time I talked to Jon he was still in Whitesnake, and he wondered if I had gone to the

Deep Purple party in Germany last year. Jon explained why he wasn't there. "I wouldn't dress up in medieval gear. That's more Blackmore's territory. It was our last record company's idea, which might have something to do with why they are our last record company! We have changed to BMG or Mercury in America. It seemed like a good idea for a change because I don't think our band and Polygram saw eye to eye anymore. They didn't give us the feeling they still thought Deep Purple was a current band. We still believe it is, and when we got back together, we didn't intend just to do one album and split. In fact if ever we do disappear, we are going to do it loudly!

ROCK UNIVERSE

Our management came to us one day and said they thought it would be better and they had a fabulous offer from BMG so we took it. Quite a few of the people who were at Polydor when we reformed are now at BMG, so in a way we've moved with them. BMG are another of those huge

German conglomerates. But as you know Germany has always been good for us, careerwise and record company wise. Germany seems to be the centre of the rock universe. It was an amicable split and there is no point in a group and record company staying together if there is no feeling intellectually and emotionally between them. It doesn't seem to make an enormous amount of sense. It only means the company would be forcing an artist to make something, and the artist wouldn't be trying their best."

Jon believes that Germany is now probably the centre of the rock universe. "Our records have always sold well in Germany and they were among our first supporters. Ritchie always had a big following there. He had created a mystique with a band called the Three Musketeers, believe it or not! This was in Hamburg just before Purple. Gillan and Glover were vaguely known for Episode Six. Purple started out playing clubs in Germany and from there our fame spread by word of mouth. Ritchie destroyed an amplifier and Gillan did his high octane scream, suddenly people realised our band was different and it was Germany that first picked up on that, followed by the U.K.

Jon
LORD



All this was back in 1969, twenty years ago this year mate! August will be our twentieth anniversary of the classic band line up with Gillan and Glover. That's what we count as the true beginning of the band. In September 1969 we played at the Royal Albert Hall."

Lord was amazed to hear I still had a programme for this event when the band played with a symphony orchestra. How did Jon compare the first version of Deep Purple with today's band - had the music changed much?

"It's the way that you record it. And some of the instruments you play have changed more than the actual music itself. I don't believe rock or pop actually changes that much. It takes new things on board which alters it to a certain extent. But the basic fundamental drive is there which makes it work and that will always be the same. The drive that made Elvis Presley's Jailhouse Rock a great record is the same drive that made 'Whole Lotta Love' a great record. There is a line that runs through rock that doesn't change that much."

So when Deep Purple got back together again did they think the chemistry was still right to produce great rock music?

"Absolutely. There were the big-

gest grins I've ever seen on five faces the day we got together. It was a super day. Funnily enough for the first week we didn't play any of the old stuff at rehearsals. It was almost like we were afraid to, y'know? We didn't want to spoil what was happening by just being nostalgic. The amazing thing was, nobody could remember what key any of the old stuff was in anyway. Lots of arguments about that. But when we did find the right key from our records, we discovered to our great joy that Mr. Gillan could still sing them in the same key. I don't know how he does it. I think its tight jeans!"

TEMPTATION

Jon recalls Purple first got together in a small house in Vermont, in the North Eastern United States. They used it to record 'Perfect Strangers' their come back album, in the basement. The band have been back there recently to do some writing.

"It's a super part of the world. Far enough away from the city to avoid temptations, but close to a town with a couple of bars and nice restaurants, so you can get out and relax for a while. It's a fabulous place for us to go."

So when they first re-united had they got over past problems and relationships that some thought had led to their break up?

"Seem to have done. Yes. In the past a great deal of the problems were attributal to management. I'm not passing the buck, but we were very much treated as a property, a sort of thing that you wound up and made money. We were sent out on the road with no real

thought about longevity or what the pressure might do to the band. In 1973 we should have taken a year off. Then there would have been no hiatus. The band would have gone on naturally. Actually, it might not have gone on as long as it has, but it would certainly have gone on for a few more years without a break. We were treated abominably. And at the point when Ian and Roger left in 1973 then Ritchie and I made the decision to carry on which as far as the rock world is concerned was quite a good thing because it gave them David Coverdale! It pulled him out of a boutique in Redcar which I don't think would have happened without that impetus from Purple."

LOON PANTS

What was David doing in a boutique in Redcar?

"Remember loons? He was selling Loon Pants and singing in an amateur band in the evening. He sent Ritchie and I a tape which we quite liked and that's how he came on the scene. But even then Ritchie and I were not convinced it was a great idea to carry on.

There was immense pressure to do so. Then Ritchie folded under the pressure. He said 'I've had enough, I want a Rainbow.' So that was it for me. I got pressure from Coverdale then and Glenn Hughes who said: 'Come on, we've only been in the band for a year. Surely we can find another guitarist?' It's amazing what you give in to when you know you shouldn't. We got Tommy Bolin in, God bless him. He was a lovely chap and a super player, when he was under control. But he wasn't under control which we didn't

realise at the time, and it killed him. We did a world tour during which, to be polite, he was quixotic. One day he would be superb, presumably when he was high, and another day he would be dreadful, when he couldn't score. Then we got to England and British audiences just didn't take to him. They wanted Blackmore. He couldn't deal with that. He quite liked Germany and played reasonably well over there. When he was not getting what he needed to survive...why are using euphemisms? It was heroin. When he wasn't getting the stuff he couldn't cope. It was a dreadful waste because he was a superb guitarist. Billy Cobham (the drummer) still reckons one of the most stunning performances ever was by Tommy on Cobham's album on a track called 'Quadrant 4'. It was a hugely fast shuffle, and Tommy busked it in the studio. Cobham still says it was one of the most electrifying performances he's ever seen. A great shame."

How was Tommy Bolin recommended to Deep Purple?

"David Coverdale heard the Cobham record and had also heard Tommy with the James Gang. We just contacted him. We said, would you like to be in Deep Purple? 'Oh sure man!' At first he seemed like a great guy and a superb guitarist, so I thought I would give it another bash, but it was sad to see Tommy die (of an overdose), and to see the band I'd been very much in love with, just fizzle out.

STARRY

So to get back together in 1984 was terrific but nerve wracking. It was an idea we had all resisted in various ways. There had been a long gap from 1976 to 1983, and during those seven years there had been various blandishments. We were offered a million and a half bucks to do one album and a concert - I mean EACH! This was in 1981. So you can see the prime mover behind reforming was not financial. If that had been the reason we would have done it before. We got back together for a far less starry figure. The thing was it worked, it was great and we had a wonderful time."

So all past water had flowed under the bridge? (A curiously imprecise question, but Jon knew what I meant)

"Yes, we are still five extremely strong characters. It's not an easy ride. There is still some occasional white water (a boating term, familiar to we nautical types). Just before a gig is the most critical time. If you are



Pics: Didi Zill



recording and things go wrong you can go off for an hour, or even a week if necessary. But at a concert, things sometimes get said. We're not so sophisticated we can't go on stage in front of that number of people without feeling extremely nervous. I still get dreadful butterflies - oh yes. In the old days one used to solve it by pouring booze down one's throat. I don't drink before I play anymore, and we have never been a chemical abuse band. Well the only chemicals we've abused have been hops, barley and malt."

And if you drink too much of that, you can't wear loon pants anymore?

"Well absolutely! It's the death of loon pants. We are a perfectly straight lot now. We only celebrate AFTER a gig. The fruit of the vine is more our mark. But before going on stage it is a touch critical." Were Deep Purple satisfied with the new albums recorded since their reunion?

CONFUSED

"Oh absolutely. Forgive the immodesty but I thought 'Perfect Strangers' was a perfect album. It said every thing about the band that needed to be said. We weren't trying to be a super new Eighties band, and at the same

time, we weren't just a nostalgia band. On the second album 'House Of Blue Light' we made a few concessions by using sequencers, but looking back we liked the album a lot. At the time we weren't too sure what we were doing. We were a bit confused. We always do one good LP, a confused one and then another good one! So 'House Of Blue Light' was like the Seventies LP 'Fireball' which set us up to do 'Machine Head' which was our biggest ever. The next new LP will be the biggest too!"

So there was a new Purple album in the pipeline and rumours of Ritchie buzzing off to reform Rainbow were out of the window?

"That's right. We are writing together NOW and we'll be recording it this summer, in time for your Christmas stocking. It should be out in November and then we are going to tour again. This year we are taking a break from touring. We want to make sure this album is right because we've got a new record company, an important album to make, and we need to concentrate."

And no solo projects? Jon explained the band were too busy working on Purple projects.

"We have gone back to five way involvement in writing the

material. We didn't do that on 'House Of Blue Light'. We worked separately and brought it all together. That fell mostly to Ritchie, Roger and Ian Gillan, which was the case post 'Machine Head'. Before that album with 'Fireball' and 'In Rock' we did it as a five way conglomerate. Remember what Winston Churchill said? A camel is a horse, designed by a committee. Deep Purple seems to make a better horse by committee!"

So what songs had been written for the new album?

"There are six semi-completed and a further half dozen in a rough state. What we would like is to go somewhere and play the new stuff in front of an audience, just as a few one off gigs in the summer. It wouldn't be a real tour. We just like to see how the stuff goes down. We are thinking of doing a few big clubs in Germany or Scandinavia just to feel the excitement again and try the new material."

CHAOS

Would they play under their own name or would it be like Ian Gillan's Garth Rocket and the Moonlighters (his secret outfit)?

"No it would be under our own name. We couldn't advertise it

too far up front or else it would be chaos. We would pick a club that could hold a thousand people and advertise it the day before. I know it has been done before but it's a good idea. It gives us a chance to play without too much pressure and it's immensely enjoyable. We did it in America just before we did a big gig at the Giants stadium last summer, with Aerosmith and Guns n' Roses. There were 80,000 people there - it was lovely. I'm glad to say our drawing power hasn't diminished. I think we can still be counted among the top five rock bands. The 1985 reunion tour was a big success and the only person to outsell us that year was Bruce Springsteen. Heartening to say the least after being away for seven years."

Were Purple still as big in England though? We haven't fully done Britain properly yet. We did the Knebworth Fayre on the wettest mid-summer day in eighty years. There were 70,000 there but they all got soaked, poor people. I felt so sorry for them all sitting in the mud! We really want to play more at home and let people know we mean business."

CHRIS WELCH

METAL HAMMER 23

Jon Lord (v. 2.5)

LITTLE RICHARD: "Eu sou o verdadeiro Rei do Rock & Roll"

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PARALAMAS DO SUCESSO
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LITTLE RICHARD
Meu Bem Querer
DJAVAN
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arranjo de PEDRINHO
MATTAR

JON LORD

detona seu Hammond no DEEP PURPLE



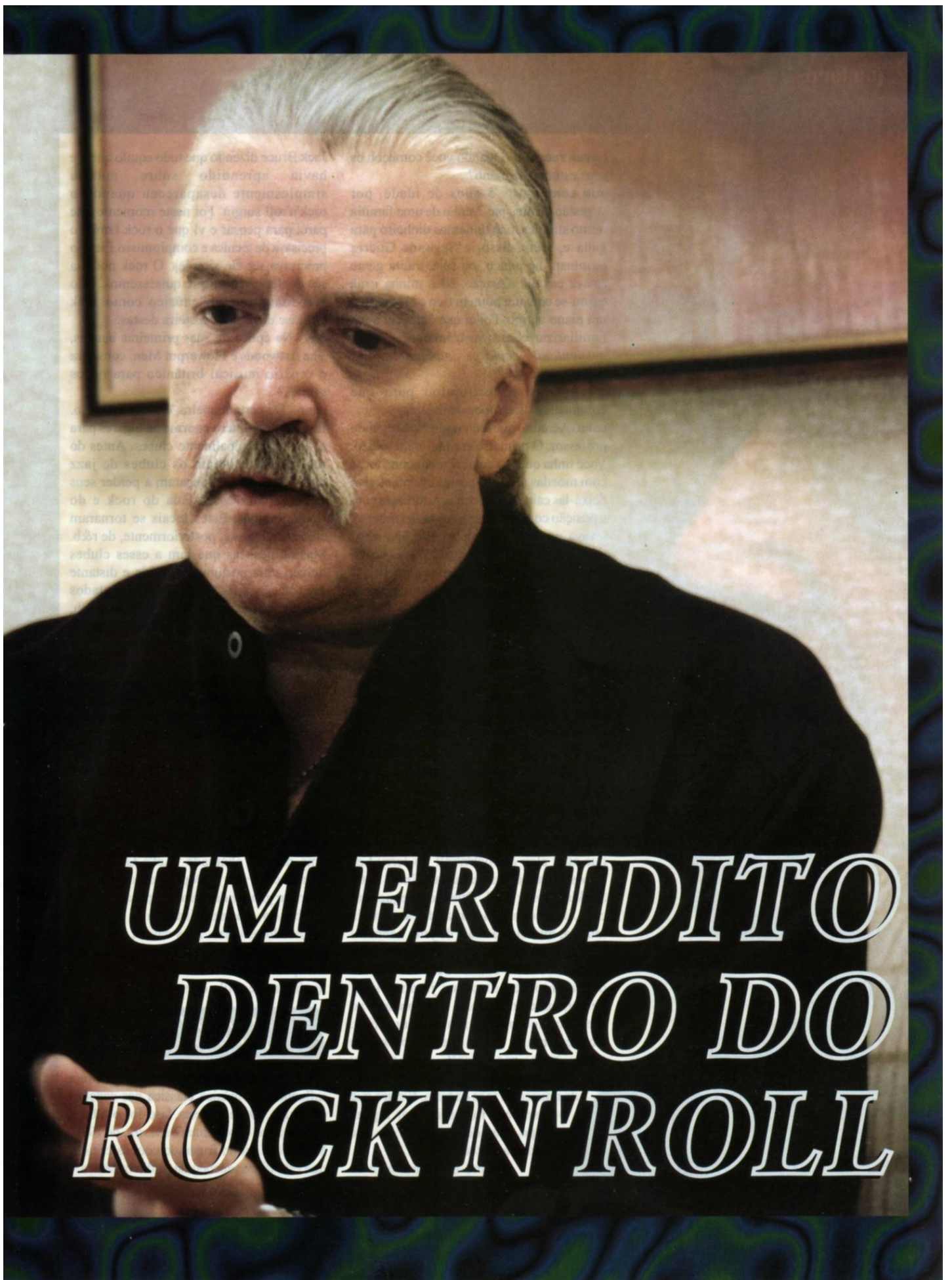
Depois de somar quase 30 anos de carreira, Jon Lord continua com um entusiasmo quase adolescente. Navegando do erudito ao rock sem preconceitos e, muitas vezes, confrontando estes dois gêneros, ele busca sempre transcender o lugar comum.

Apesar do espírito estilisticamente aventureiro, o valor da palavra "inovação" perde a essência de seu sentido quando o assunto é seu instrumento, o órgão Hammond. Lord não vacila e se mantém fiel à sonoridade que escolheu para uma das vertentes de sua música. Criou uma maneira própria de lidar com este instrumento e, por mais que alguns simuladores cheguem bem perto do som de um Hammond, Lord não abre mão do original.

Pertencente a uma das maiores e mais barulhentas bandas de rock de todos os tempos - estamos falando de nada menos que o Deep Purple - Lord destila sons pesados no trabalho ao lado do grupo e imprime variações surpreendentes em seus álbuns solos. Quando se pensa em teclas no rock'n'roll, é inevitável imaginar sua figura, hoje estampando longos cabelos grisalhos, como um verdadeiro mestre nesta arte.

Em uma longa entrevista exclusiva à COVERTECLADO, Jon Lord fala - e como - sobre passado, presente, as histórias, os conflitos e os segredos que rechearam sua vida e sua música.

por Fernanda Mena



jon lord

TATYANA ALVES

COVER TECLADO - Quando você começou os seus estudos de piano?

JON LORD - Aos 5 anos de idade, por sugestão de meu pai. Venho de uma família muito simples, não tínhamos dinheiro para nada e, além disso, a Segunda Guerra terminara há pouco, ou seja, muita gente estava em má situação. Mas minha irmã casou-se com um homem rico e ele nos deu um piano antigo. Foi aí que comecei a me familiarizar com o instrumento (*rindo e gesticulando como se colocasse os pés sobre o teclado*).

C.T. - Quem o estimulou para que continuasse os estudos de música?

LORD - Acredito que tenha sido meu segundo professor. O primeiro era muito metódico. Você tinha que se sentar rigidamente, tocar com moedas sobre as costas das mãos sem deixá-las cair, para que se acostumassem com a posição correta... E se você as derrubasse, levava um tapa nas mãos! Ele não tinha nada a ver com música com "M" maiúsculo. Ensinava tudo sem nenhum sentimento.

Este segundo mestre havia sido concertista clássico, mas teve vários problemas porque gostava de 'menininhos'. Ele largou o emprego e voltou para a sua cidade natal, que é a minha também, Leicester, onde começou a dar aulas. Ele era brilhante, um gênio. Um pouco estranho, obviamente (*risos*), mas brilhante. E quando ele percebeu que eu não estava interessado em sua política sexual, mas em música, as coisas fluíram bem. Com ele aprendi a amar a música. Ele ficou devastado quando descobri o rock'n'roll, mas... (*risos*)

C.T. - Como foi essa descoberta?

LORD - Tinha 15 ou 16 anos. A primeira vez que ouvi algo de rock'n'roll foi Jerry Lee Lewis, uma música chamada "Whole Lotta Shakin' Going On". Quando cheguei em casa, fui correndo tentar tocar aquela música, mas ela não saía de jeito nenhum! E eu tive muita sorte porque não aprendi a gostar de um estilo de música em detrimento de outro que já apreciava. Sempre adicionei aquilo que aprendia ao meu conhecimento musical anterior. Conheci muita gente que se apaixonou tanto pelo rock'n'roll que acabou esquecendo que este não era o único estilo de música na face da terra. É claro que eu também fui assim por algum tempo, mas depois percebi o que estava acontecendo.

Lembro-me muito bem de

Jack Bruce dizendo que tudo aquilo que ele havia aprendido sobre música simplesmente desapareceu quando o rock'n'roll surgiu. Foi neste momento que parei para pensar e vi que o rock também precisava de técnica e compromisso. Ele não precisava ser tão simples. O rock poderia ser qualquer coisa que quiséssemos. Não acreditava que um músico como Jack pudesse dizer uma besteira destas.

C.T. - Na época de suas primeiras bandas, The Artwoods e Flowerpot Men, como era o cenário musical britânico para novos grupos?

LORD - De certa maneira, era maravilhoso. Existia um número enorme de lugares para se tocar, principalmente clubes. Antes do rock'n'roll, existiam os clubes de jazz tradicional, que começaram a perder seus clientes com a chegada do rock e do rhythm&blues. Estes locais se tornaram clubes de blues e, posteriormente, de r&b. Mas as pessoas que iam a esses clubes tinham uma postura muito fria e distante em relação à música. Ficavam sentados olhando o palco com ares de analista. 'Oh, esse é um r&b de Chicago de 1933!' (*risos*). Aí, músicos mais jovens começaram a tocar blues de uma maneira um pouco mais rápida e forte, o que acabou contagiando o público. E a coisa toda foi mudando...

Respondendo à sua pergunta: era uma cena musical muito boa. Por falar nisso, o Flowerpot Men não era realmente meu grupo. Eu era um músico de apoio contratado. E o grupo em si era muito estranho. Quando o Flowerpot Men 'aconteceu' nos EUA, eles passaram a usar todas aquelas coisas hippies e cantavam uma música chamada "Let's Go to San Francisco" (*risos*). Depois disso, eles só queriam ganhar dinheiro e, apesar de estar quebrado financeiramente, acabei largando os caras. Eles davam um passo para a frente e dois para trás, e eram tão comprometidos com sua música que mudavam de estilo o tempo todo (*risos*).

O COMEÇO DO DEEP PURPLE

C.T. - No início do Deep Purple, existia muita influência da música clássica nas canções do grupo. O auge desta fase foi o álbum *Concert For Group and Orchestra*, de 1970. Você ficou muito frustrado com as críticas que este disco recebeu da mídia britânica?

LORD - Sim, mas é que eles levaram tudo isso muito a sério. Este disco não deveria ter sido encarado assim. Foi um trabalho muito duro. Escrevi muita coisa. O resultado era para ser baseado em diversão e poucos perceberam isso. Hoje em dia, muita gente diz que este álbum é bom. Eu gosto dele e adoraria fazê-lo de novo! O que será que nós queremos dizer quando falamos em música clássica? Para mim, clássico é Mozart e Beethoven. Aquilo que estávamos fazendo não era 'rock clássico', e sim um grupo de rock trabalhando muito ao lado de uma orquestra. Era uma tentativa. Só que eu queria tentar algo novo! Porém, todos éramos jovens e tínhamos muitos ideais. Nós ainda estávamos escrevendo o livro da vida. E ele ainda não está pronto. Graças a Deus! (risos).

C.T. - Falando nisso, quais são os seus compositores clássicos favoritos?

LORD - Depende do momento. Tem dias em que a única coisa que posso ouvir é Mozart. Em outros dias, quero ouvir Tchaikovsky ou Stravinsky... Sei que é terrivelmente infantil o que vou dizer mas, para mim, só existem dois tipos de música: a boa e a ruim. É algo muito simples de se afirmar e, obviamente, estão surgindo milhares de formatos de se fazer música. Espero que isso continue, mas, muitas vezes, ligo o rádio e fico meio perturbado com o que ouço (risos).

Voltando ao disco, além da coisa ter sido levada muito a sério, existia mais um agravante. De um lado, nós tínhamos os críticos de música clássica, que não gostaram do resultado porque ele não era próximo o suficiente daquilo que eles entendiam. Do outro lado, havia o pessoal que gostava de rock, e o resultado também não ficou próximo a eles. Nós ficamos na linha de fogo. Mas este era o objetivo do projeto: fazer uma batalha entre duas coisas distintas, para que no final pudéssemos apertar as mãos e irmos embora como amigos. Foi demais!

C.T. - Quando você começou a trabalhar com o produtor Martin Birch ocorreu alguma mudança na sua maneira de gravar os teclados?

LORD - Sim. Vou ter que voltar ao passado um pouco para me lembrar bem... Até a entrada de Ian Gillan e Roger Glover no Deep Purple, sempre usei caixas Leslie. Quando fomos gravar em Roma, eu estava buscando um som mais forte, por isso

resolvi usar a Leslie com uma amplificação maior e mais pesada. Além disso, usava um *bass speaker*. Porém, ainda precisava de algo mais forte e acabei ligando a Leslie a um amplificador de guitarra, o que me proporcionou um som mais barulhento. Tudo isso porque tinha que competir com a guitarra de Ritchie Blackmore. De certa forma, tinha que fazer o mesmo com a bateria de Ian Paice.

Ritchie não é um grande guitarrista em termos de ritmo. Ele gostava de simplesmente tocar uma corda e deixá-la soando em *feedback*, o que é legal, mas depois de alguns shows se torna meio monótono. Então, tive que descobrir uma forma de tocar que complementasse a guitarra de Ritchie. Desculpe, essa é outra resposta longa (risos)! Bem, eu precisava de um som e uma técnica que completasse e, ao mesmo tempo, se impusesse contra a guitarra dele. Como a Leslie era muito polida, usei uma gravação em linha. No final, utilizei alguns stacks Marshall, que eram maiores que um combo de guitarra. Então, desenvolvi esse jeito de tocar o teclado com as duas mãos juntas fazendo um tan-tan-tan-tan (*gesticulando como se ofizesse*), ou o modo alternado, mão a mão, o que nunca foi usual no órgão, mas era a única maneira com a qual eu conseguia um tipo de acordo com Ritchie.

Só que isso é muito difícil de ser gravado, pois o som de um órgão precisa de espaço. Você não pode colocar um amplificador pequeno porque o som simplesmente desaparece. Então, nas gravações de Roma, o órgão tinha uma sala especial. Nós usávamos duas caixas Leslie dispostas uma de costas para a outra. Mas havia muita reverberação... Eu tinha que usar fones o tempo todo. Era um pouco desconfortável, mas foi assim que conseguimos aquele som. Algumas vezes, eu usava um canal para a Leslie, outro para o sinal de linha e mixava os dois.

Eu e Martin trabalhamos nisso juntos. Viram? Depois de tanta conversa voltamos ao Martin!!! (risos)

C.T. - Nos anos 70, além da carreira no Deep Purple, você lançou alguns grandes discos solos, como *Gemini Suite*, *Sarabande* e *Windows*. Nesta época, aconteceu algum tipo de conflito entre o trabalho solo e o grupo?

LORD - Sim. Finalmente chegamos a uma resposta curta (risos).

C.T. - Conte um pouco sobre isso.

LORD - No começo, todo o resto da banda achava legal eu ficar 'aprontando com algumas orquestras por aí', como eles mesmo diziam. Escrevi muita coisa e muitos críticos gostaram do resultado, o que aumentou meu interesse em continuar nesta área. Foi aí que a BBC de Londres pediu que eu escrevesse uma música para eles. Naquela época, existiam milhares de músicos que morreriam para conseguir um convite desses. E lá estava eu, um jovem roqueiro de cabelos compridos, escrevendo músicas para a BBC. Compus *Gemini Suite*, que foi executada no ano seguinte (71) com o Deep Purple, e transmitida ao vivo pela rádio BBC. Para batizar esse trabalho, analisei diversos aspectos. O primeiro deles é que sou do signo de Gêmeos, que por ter como característica básica a distinção de duas metades, se encaixou perfeitamente no fato de termos uma orquestra e uma banda de rock juntas. A obra é composta por cinco movimentos, cada um deles baseado na personalidade de cada componente do Deep Purple.

Depois de um tempo, o pessoal do Purple começou a não gostar mais do que estávamos fazendo. Diziam que aquilo não era rock'n'roll... Nós fazíamos rock todos os dias e achei que seria bom tentar algo diferente! Mas eles não queriam, então usei outros músicos para a gravação do álbum. Somente Roger Glover quis participar, e Ian Paice acabou concordando também. Ritchie disse que não iria fazê-lo...

C.T. - Sempre o Ritchie...
LORD - É, sempre o Ritchie. Só que agora não mais!!! (risos). Não tenho que me preocupar mais com isso.

Mas depois do *Gemini Suite*, veio o *Windows* e o *Sarabande*, que é o meu favorito. É difícil explicar porque fiz estes álbuns solos. Acredito que é preciso ter algo a dizer para realizar um projeto deste. Percebo, hoje em dia, que os momentos musicais que menos gosto nestes discos são justamente aqueles nos quais não tinha nada a dizer. Na época, o restante da banda não queria que eu continuasse com esse discos e agora eles reconhecem que era uma grande idéia, que eu estava certo e eles errados. Só que perceberam isso com 20 anos de atraso. (risos)

C.T. - Depois do grande sucesso de *Machine Head* e *Made in Japan*, houve um período meio turbulento durante a gravação de *Who*

jon lord

Do We Think We Are. De que forma esses problemas influenciaram seu processo criativo?

LORD - Os problemas maiores envolviam Ian Gillan e Ritchie Blackmore. Eles realmente se odiavam, o que era uma pena. Também percebemos que existia um problema entre Ritchie e eu. Queria deixar a banda um pouco mais selvagem, ir além, o que Ritchie nunca quis. Ele é muito limitado, sempre quer ficar onde está. E era aí que residiam meus problemas com ele.

Ian Gillan saiu em 1973, dizendo que não queria mais trabalhar com a banda. Iria fazer somente aquilo que estava no nosso contrato e depois sairia. Além disso, todos nós estávamos meio desanimados. Porém, existia um problema ainda maior nesta época: nós tínhamos dois empresários que não estavam nem aí para o que estava acontecendo com a banda. Trabalhávamos quatro ou cinco horas por dia, seis dias por semana. Éramos simples máquinas de ganhar dinheiro para esses caras. Olhando a coisa hoje, fico ainda mais irritado com eles porque isso acabou desgastando demais a relação interna do grupo. Além do mais, éramos muito jovens e bobos... Foi muito estressante e neste álbum, exceto em faixas como "Woman From Tokio", nós sinceramente não tínhamos o que falar.

É um bom disco, mas perto de *Machine Head*... Ele foi gravado em três lugares diferentes. Primeiramente em Roma, onde o local tinha uma vista maravilhosa. Como em outras ocasiões, trouxemos a unidade móvel de gravação dos Rolling Stones. Só que ela nem passava pelo portão do jardim da casa. Isso demonstra como éramos espertos (*risos*)! Toda vez que queríamos ouvir o que tínhamos gravado, era necessário ir até a rua!

C.T. - Durante o período Coverdale-Hughes, o Deep Purple apareceu com uma certa sonoridade soul, como em *Stormbringer* e *Come Taste The Band*. Na época, você aprovava este tipo de redirecionamento musical?

LORD - Não, eu não aprovava. E nem Ritchie. Por isso, ele caiu fora. Eu resolvi ficar em *Stormbringer* porque achei que não teria grandes problemas com essa nova onda, mas Glenn Hughes tinha um problema muito sério com drogas na época. Ele admite isso, não é nenhum grande segredo! Então, eu estava meio cansado e distante de tudo aquilo. Sabe, já tive os meus

próprios problemas com drogas no começo dos anos 80 e eles só duraram um ano... Não gostei da direção que as coisas tomaram e resolvi sair. Poucas pessoas sabem disso, pois fui persuadido a ficar. Coverdale insistiu muito, mas eu não estava mais interessado. Além de não concordar com o rumo das coisas, não gostava do jeito com que as músicas estavam sendo feitas, Ian Gillan havia saído, Ritchie também, Roger Glover não estava bem... O que estava acontecendo ali? Eu não via razão para continuar.

Foi aí que Paice veio até mim e disse que ficaria se eu ficasse, e que nós poderíamos conseguir um novo guitarrista, um cara chamado Tommy Bolin. Ouvi um trabalho dele e fiquei simplesmente fascinado com sua guitarra. Só que eu não sabia que Tommy também tinha um terrível problema com drogas!! Ele era viciado em heroína e tomava de tudo... Desculpe Tommy (*olhando para o céu*)! Mas é verdade! Se algo pudesse dar algum barato, Tommy estava tomando. Então, na hora de gravar, meu único interesse era tentar fazer com que ele não tomasse nada em excesso para que pudéssemos finalmente trabalhar. Só que eles estavam querendo tocar outras coisas. Quero dizer, Glenn queria ser um Steve Wonder!!! Queria cantar como ele, andar como ele, se vestir como ele... (*rindo muito*).

Com tudo isso, subi no palco de um show em Liverpool, em 75, e disse a Coverdale que aquela seria a minha última apresentação ao lado da banda. Aquele não era mais o meu grupo, aquele que eu amava e que ajudei a fundar... Disse o mesmo para Paice e ele tanto concordou comigo que resolveu fazer o mesmo. Essa decisão não foi por causa de conflitos musicais. Hoje, ouço *Come Taste The Band* e acho um grande disco, mas aquilo não é Deep Purple.

PROJETOS SOLOS E WHITESNAKE

C.T. - Depois da morte de Tommy Bolin e do final do Deep Purple, você gravou alguns discos no projeto Ashton, Lord & Paice, além de outros ao lado de Tony Ashton. Como surgiram estes projetos e qual é o tipo de experiência que eles trouxeram para você?

LORD - Tony é meu amigo desde 1969 e

havia trabalhado muito com r&b. Mas ele estava meio perturbado, por causa da 'síndrome de Johnny Walker' (*conhecida marca de uísque*). Como eu sempre quis fazer algo com ele, gravamos *First of The Big Bands* e foi muito divertido. Pagaria por este trabalho! Ele deve ter vendido oito cópias mas tudo bem (*risos*), foi pura diversão. Aí, Paice disse que deveríamos tocar juntos e eu sugeri o mesmo para Tony. Nós fizemos alguns trabalhos, como no álbum *Malice in Wonderland*, e foi muito bom. Só que Tony estava ficando cada vez mais perturbado e nervoso. Ele passou a ter medo de subir no palco depois de já ter feito isso milhares de vezes!!! Quando tínhamos alguma apresentação, ele ficava totalmente aterrorizado e depois de alguns meses disse que não conseguia mais fazer aquilo. A experiência foi incrível, aprendi muito sobre escrever música com Tony... O custo acabou sendo mais alto que aquilo que ganhamos, mas tudo bem...

C.T. - No álbum *Before I Forget*, você gravou muitos estilos diferentes. Isso foi algum tipo de resposta para as pessoas que o consideravam muito erudito?

LORD - Hum... Boa pergunta! Nunca havia visto a coisa por esse ângulo... Nesta época, percebi que aquilo que eu estava fazendo fora do Deep Purple poderia ser confuso para algumas pessoas. Quase nunca direciono meus trabalhos de uma maneira óbvia. Uma hora estou aqui, outra estou lá... E este disco deve ter sido ainda mais confuso, pois não teve nenhuma orquestra. Na verdade, a razão disso foi o fato de eu não ter dinheiro na época. Tocava no Whitesnake e nunca recebi nada por isso. David Coverdale pensava que eu era rico e por isso não me pagava (*risos*). Eu estava tentando me tornar um escritor de música. Escrevi algumas coisas, mas o álbum ficou um pouco estranho. A única canção que realmente gostei de fazer foi "Where Are You?", que escrevi para minha esposa. Eu estava num quarto de hotel da Filadélfia, depois ter feito um show com o Whitesnake para mais ou menos nove pessoas... (*risos*)

C.T. - Nove?

LORD - Naquela época, o Whitesnake não significava nada nos EUA. Aliás, até disco intitulado *Whitesnake* (87), do qual eu já não fiz parte, o grupo não significava nada por lá. Bem, e eu estava sentado naquele quarto de hotel pensando que diabos estava fazendo ali!!! Resultado: escrevi esta

música.

C.T. - Qual foi a sua reação quando David Coverdale o convidou para tocar no Whitesnake?

LORD - Recusei essa proposta quatro vezes, desde 1977. Depois de tanta insistência, resolvi aceitar. Ele tirou os teclados de Brian Johnston e colocou meu órgão no lugar. Depois de mais ou menos 3 anos, o Whitesnake havia crescido assustadoramente na Europa. Nós éramos a banda que vendia os ingressos para seus shows mais rapidamente. O Whitesnake ainda mantém esse recorde em Estocolmo. O recorde mais rápido é do Whitesnake, o segundo lugar é o Deep Purple, e o terceiro, do Rainbow. Eles realmente gostam da gente (*risos*).

Foi legal trabalhar com o Whitesnake por um tempo. Era divertido, mas essa experiência não ajudou na minha carreira ou na minha técnica. A coisa não ia para lugar nenhum. Não ganharia nada se continuasse ali. Sai em 1983. Coverdale não decidia quem ele queria na banda e eu não recebia nada. Ele tinha duas casas, três esposas, oito carros... E eu estava sempre duro e muito confuso. *Before I Forget* demonstra bem quão confuso eu estava.

A VOLTA DO PURPLE

C.T. - Qual foi a principal razão para a reunião do Deep Purple em *Perfect Strangers*?

LORD - Exatamente aquela que nós declaramos na época (*risos*). Gillan surgiu com essa idéia em 1982, mas ele e Ritchie não entravam num acordo, como sempre...

C.T. - Essa história é quase uma novela, não é?

LORD - Com certeza absoluta! E é uma das melhores no gênero, com muito mais capítulos que as convencionais. Bem, em 1982, o antigo agente do Deep Purple, que havia se tornado empresário do Ritchie Blackmore's Rainbow, me ligou pedindo para que eu me juntasse àquele grupo. Mas acabei fazendo um acordo com Coverdale para tocar no Whitesnake por mais seis meses. Hoje em dia, sei que isso era uma tentativa de fazer com que eu entrasse no Rainbow

para depois transformá-lo no Deep Purple. Meu Deus, até eu fiquei confuso com esta história! (*risos*)

Depois que sai do Whitesnake, Gillan me telefonou e resolvemos nos encontrar. Ele veio a minha casa à tarde e só saiu às três da manhã. Ficamos conversando sobre os velhos tempos e os bons momentos que passamos naquela época. Decidimos que seria muito bom fazer tudo de novo. Por isso, começamos a ligar para os outros e marcamos um encontro. Há 10 anos nós cinco não sentávamos numa mesma sala... No começo, ficamos quietos e, de repente, um de nós começou a rir... Gillan e Ritchie apertaram as mãos, mas essa trégua durou mais ou menos um ano (*risos*). Enfim, a única razão para essa reunião foi o fato de querermos tocar juntos novamente. Desde 1976 até essa volta havia sido um período terrível para mim. Tive alguns anos normais, mas nada de excitante aconteceu. E foi tão bom tocar novamente com eles! Sabe, o melhor rock'n'roll que eu já fiz na minha vida foi com esses caras. Foi demais!

C.T. - Como vocês encararam o fato de muita gente dizer que o Deep Purple havia retornado somente pelo dinheiro?

LORD - É tão fácil dizer ou escrever isso. Vamos examinar esse tipo de afirmação por um momento: antes de tudo, esse é o meu trabalho. É isso o que sei fazer, é

como eu vivo!!! Sustento minha mulher, meus filhos com música. Se fosse só pelo dinheiro, não ia dar em nada. *Perfect Strangers* ficou muito bom! Quando alguém afirma que voltamos só pelo dinheiro, tenho vontade de perguntar: "Eu não me lembro de você naquela reunião!?! Como você sabe!!!" (*risos*)

LORD E HAMMOND

C.T. - Você coleciona instrumentos?

LORD - Não. Tenho apenas alguns sintetizadores dos anos 70 e 80. Dois Minimoogs, um outro chamado Micromoog, que ninguém se lembra, um Polimoog, Memorymoog... Tenho cerca de cinco ou seis instrumentos.

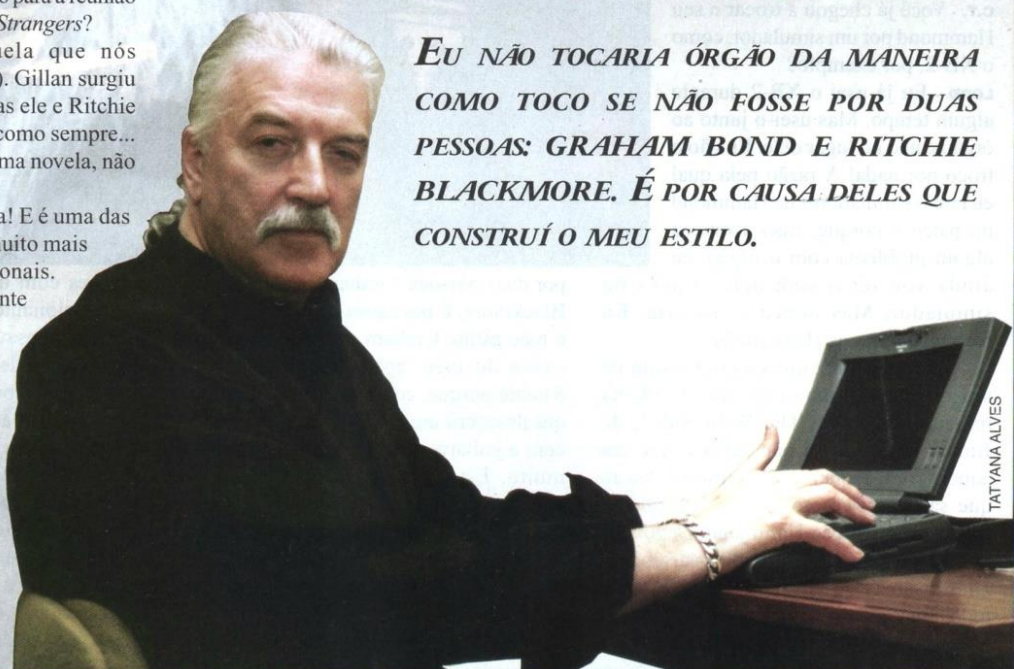
C.T. - E os Hammonds C3? Quantos você tem?

LORD - Somente o que uso no palco. Ele está comigo há mais de 20 anos.

C.T. - Mas o órgão Hammond é um instrumento eletro-mecânico muito propenso a ter problemas. Como você tem somente um, sendo que sempre o usa?

LORD - É, o Hammond é feito quase que inteiro em madeira de verdade e justamente o fato dele ser eletro-mecânico que torna o seu som tão especial. Isso é um resultado da mecânica aplicada à eletricidade. Os *drivers* e todas aquelas *tone wheels*

EU NÃO TOCARIA ÓRGÃO DA MANEIRA COMO TOCO SE NÃO FOSSE POR DUAS PESSOAS: GRAHAM BOND E RITCHIE BLACKMORE. É POR CAUSA DELES QUE CONSTRUÍ O MEU ESTILO.



TATYANA ALVES

jon lord

rodando... É incrível por dentro! E tem o mesmo *design* do órgão que o próprio Hammond construiu em 1927, eu acho. Mas, como existe uma grande possibilidade de problemas, comprei três partes internas novas de Hammonds. Se algo acontece, simplesmente troco o exterior do instrumento para uma parte interna nova. Ainda tenho duas das três que comprei. Foi muita sorte ter encontrado um destes Hammonds. Comprei-o de uma garota que estava sem dinheiro e não tinha como manter o instrumento e, por coincidência, eu tinha acabado de perder um Hammond numa ponte de Nova Iorque. Um dos *roadies* esqueceu de amarrá-lo bem, ele se soltou do caminhão e caiu da ponte (*risos*). Ela me pediu apenas dois mil dólares, mas acabei dando três. Percebi que ela precisava do dinheiro.

C.T. - Existe algum técnico que cuida do seu instrumento?

LORD - Tem uma cara que mora no norte do Estado de Nova Iorque... Nós o chamamos de 'Doutor' porque na verdade ele é um médico de Hammonds. Sempre que termino uma turnê, meu Hammond vai para a oficina dele e faz um *check-up* completo. Ele presta esse serviço para mim há 20 anos. Meu Hammond ainda está vivo por causa dele.

C.T. - Você já chegou a trocar o seu Hammond por um simulador, como o XB-2, por exemplo?

LORD - Eu já usei o XB-2 durante algum tempo. Mas usei-o junto ao órgão e não no lugar dele. Eu não o troco por nada! A razão pela qual eu tenho simuladores de Hammond no palco é porque, caso aconteça algum problema com o órgão, eu ainda vou ter o som dele através do simulador. Mas nunca o trocaria. Eu realmente amo os Hammonds!

A primeira vez que eu ouvi o som de um órgão Hammond foi em 1964, na música "Walk On The Wild Side", de Jimmy Smith. E eu não sabia o que era aquele som. Fiquei muito curioso! Assim que saiu o disco, comprei-o e li que se tratava de um órgão Hammond. Depois de um tempo, ouvi este mesmo instrumento num disco de Muddy Waters. Dentro de todo aquele *groove*, o órgão soava de uma maneira incrível! Então, convenci o pessoal

da banda a juntarmos um dinheiro e comprarmos um Hammond para mim. E foi isso o que aconteceu. O primeiro Hammond que tive foi comprado pelos cinco integrantes do Deep Purple em conjunto. Aprendi a tocar assistindo a Jimmy Smith e Graham Bond. Este último, era um saxofonista de jazz que, depois de um tempo, passou a tocar um Hammond. Então, ia assistir a esse cara e quase o deixava louco! Sempre dizia: "Grah, como você faz isso?" (*risos*). E ele respondia: "Bem, eu não posso te explicar, você tem que entender me olhando". Mas eu insistia e pedia por favor para ele responder como fazia aquele som e o que era 'aquilo' rodando ali atrás, me referindo às caixas Leslie (*risos*).

Ele era um grande cara! Eu não tocaria órgão da maneira como toco se não fosse

causa de seu som?

LORD - O Hammond é um instrumento esteticamente perfeito. Ele é grande e forte, e seu som é consistente. Essa não é uma boa expressão para se usar, mas... Você tem que ser homem para tocar um Hammond. Não me leve a mal! (*risos*)

C.T. - Tudo bem...

LORD - Você tem que domar o instrumento, ser seu mestre, controlá-lo. Você tem que conhecer suas *drawbars*. Eu acho que, em termos de forma, as *drawbars* são incríveis. Você obtém um novo som a cada forma que cria! Elas soam como um equalizador gráfico. Para trabalhar com elas, você tem que pensar em termos de formato. Mas quando eu falei que você tem que ser um homem, não queria dizer em termos de sexo, mas no sentido de dominar o instrumento. Por sinal, uma das perfor-



MAURICIO BARONI

por duas pessoas: Graham Bond e Ritchie Blackmore. É por causa deles que construí o meu estilo. Graham, primeiramente, por causa do meu 'aprendizado visual'. E Ritchie porque, como eu já expliquei, tive que descobrir um modo de entrar em acordo com a guitarra dele. E isso me fez estudar muito. Esta é a minha história com o Hammond.

C.T. - Muitos organistas dizem que a magia dos órgãos Hammond está na sua estrutura física (peso do teclado, posição dos controles...). Você concorda com este ponto de vista ou gosta do instrumento por

mances com um órgãos Hammond mais impressionantes que já vi foi a de uma alemã. Ela usava os pedais de uma maneira única, além de ser muito bonita. Então, o jeito que ela tocava, sua habilidade com os pedais e sua beleza formavam uma combinação arrasadora!!! (*risos*)

C.T. - Durante esta última turnê pelo Brasil, você também estava usando um teclado M1 da Korg. Existe alguma razão especial para você usar este modelo, já que existem outros mais avançados e com a mesma sonoridade?

LORD - Ele ainda funciona, não é? (*risos*) Eu

jon lord

o comprei logo que ele foi lançado. Havia gostado da maneira como eles combinaram os sons... Este teclado tem o trivial, somado a algumas novidades. Às vezes, ele soa meio seco mas... No meu *set*, tenho o M1, o M1-R e um Wavestation. Costumo mixar os três juntos. É claro que o M1-R é apenas mais um M1, mas quero dizer que uso dois sons diferentes. Eu não sou um grande fã de sons sintetizados. Já os usei de maneira ocasional, principalmente na década de 70, mas eles são somente sons adicionais.

C.T. - Durante a turnê do *Made In Japan*, você usava uma pequena caixa (parecida com uma pedaleira) sobre o seu órgão. Ela mixava sons, transformando-os em barulhos semelhantes a gritos...

LORD - Nunca consegui encontrar outro deste. Tenho três que tecnicamente 'morreram' e não consegui consertá-los...

C.T. - Mas o que é este equipamento?

LORD - Calma... É um segredo!!! Mas vou contar (*risos*). Nunca encontrei outra máquina que fizesse o mesmo som. Chamava-se... Meu Deus, esqueci! (*risos*). Ah, chamava-se *Ring Modulator*. Ele pega a nota básica que você toca e a coloca dentro do aparelho para que você possa ouvi-la o tempo todo. Aí você pode modular a onda correspondente àquela nota. Além disso, ele eleva a nota, muda o seu tom. Ele mantém sua sonoridade dentro dele, mas pega metade dela e muda seu tom. Se você ouvir o disco *Made In Japan*, no começo de "Lazy", vai perceber este aparelho.

C.T. - Em "Fireball" também?

LORD - Por incrível que pareça, aquele som no começo desta canção é o do ar condicionado do estúdio onde estávamos gravando. Nós sempre desligávamos o ar na hora de gravarmos, mas, certa vez, esquecemos um microfone ligado dentro da sala e, quando acionamos o ar condicionado, ouvimos aquele barulho todo e levamos o maior susto. Eu gritava: "O que é isso? Grava, grava isso!!!" (*risos*). Então, nós colocamos uma porção de microfones no ar condicionado e utilizamos o som que ele produzia quando era ligado no início de "Fireball"

30 ANOS DE CARREIRA

C.T. - Nestes quase 30 anos de carreira, qual foi a lição mais importante aprendida sobre

performances ao vivo?

LORD - A coisa mais importante que aprendi é que o público não é burro. Você deve respeitá-lo sempre. O meu salário é pago pelo cara da quarta fileira e pelo cara que está encostado no balcão. Eles podem ser seus fãs, podem morrer por você, mas não são burros. Se eles gostam de você é porque os tocou de alguma forma. E se isso aconteceu, você deve lembrar-se disso e tratá-los com o respeito que eles merecem.

C.T. - O que você tem ouvido em termos de bandas e artistas novos?

LORD - Gosto de algumas, mas não saberia citar nomes. Gosto de bandas que arriscam. Quem atrai a minha atenção? (*perguntando a si mesmo*). Sheryl Crown tem feito um bom trabalho... E tem pernas lindas! (*risos*) Conheço aquilo que ouço saindo do quarto de minha filha de 15 anos! E o pior é que eu sempre grito para ela abaixar o som!!! (*risos*) Um integrante da banda que já foi considerada a mais barulhenta do mundo falando uma coisa desta é, no mínimo, irônico! (*risos*) Tem também um cara chamado Beck, cuja música é simplesmente fantástica!!! Mas estas músicas não foram feitas para mim. Fico feliz que tenha perguntado isso, mas ninguém liga para a minha opinião. Eu ligo!!

C.T. - Como você analisa os seus 30 anos de carreira?

LORD - Acho que não estou apto a analisar esses 30 anos. Comentar, talvez. Eu estou muito surpreso em ainda estar aqui. Não somente vivo, mas tocando no Deep Purple! Estou atônito! As pessoas ainda vão a nossos shows... Esta é a única razão de ainda estarmos aqui. É como se fosse um presente de Deus! Ainda mais por ser a mesma banda depois de tantos anos, podendo fazer a mesma coisa.

Acabei de assinar um contrato como artista solo pela primeira vez na minha vida. Na minha visão, isso é incrível! A EMI quer que eu escreva músicas para orquestras e grave discos solo. Eles pediram para que eu escrevesse uma peça de piano para uma orquestra da Alemanha no ano que vem. Eu topei escrever, mas disse que não tocaria. Eu não toco as coisas que escrevo! (*risos*). Então, para analisar tudo isso, digo que tenho muita sorte!! Alguém está sorrindo para mim, e eu sei quem é... ■

An interview with Jon Lord, extract from "www.thehighwaystar.com"

JON LORD: "There's something to me beyond just being Deep Purple's keyboard player."

by Robert L. Doerschuk

After 25 years pounding out progressive metal, he still wrestles a mean Hammond while trading licks with Ritchie Blackmore. Duke Ellington may have written "Moon Indigo", but these guys invented Purple.

Keyboards: You were somewhat pessimistic about the state of rock keyboard playing in our previous interview. Have you changed your opinion?

Jon Lord: Not really. I see the green shoots of spring as it were, in the music business. Something good is happening. There's certainly a parallel with the early '70s, with the Seattle bands and so on. In England, there seems to be an outpouring of young musicians who are actually willing to go out and play in front of audiences instead of saying "Get me to a studio. Make me a star." I don't know how big an outpouring this is or whether it's actually going to turn the corner and lead us to those halcyon days again. But it certainly feels a lot better than it did a couple of years ago. To be honest, though, I don't see that many keyboard players.

K: Don't you feel that techno is, in a sense, a kind of electronic punk?

JL: That's right. But you can't go home again. Once you have a revolution of the kind that we had in the '70s with punk, it's forever changed. You can only hope that humanity will be able to use the technology, rather than vice-versa. You'll want to see man playing the machine rather than machines playing the man. I was almost sucked into that myself, because you see all these amazing things being done and you gravitate toward them.

K: The new Deep Purple album suggests that you're still devoted to real-time playing.

JL: Oh yeah. We went to a place with no distractions, to Bearsville in Woodstock, New York. Albert Grossman built that place; it's where (the Band's) Music from Big Pink was recorded. Garth Hudson's Lowrey is still in one corner, and his Bsendorfer in another corner. It's this huge room, redolent with rock history, maybe 150 feet long, 30 feet tall, and 60 feet wide. We set up in the middle of this huge room in a circle, all facing each other, close together. Ritchie sat right next to me. And we played live, as much as we could. In that sort of configuration, there was very little room for using the new technology. Ritchie used some synthesized guitar; he plays through a straight Marshall,

with a Roland synthesizer through another stack, then they mix them together to get that big sound. On the backing tracks for a couple of songs, I used the Clavinet sound from a Korg Wavestation MIDI'd in with the old Clavinet sound from the (Yamaha) DX7, and mixed that in with the organ.

K: Aren't there better clav sounds around than the one in the DX7?

JL: Yes, but strangely enough, it works well in this combination. I've still got a DX7, and there are a couple of sounds in there that I still haven't heard anywhere else. So I keep the thing for just those two sounds. There's one sound that I've got available at nearly all times: No. 16. It's like a "wow" Clavinet, with a nice growl. It mixes with just about everything I've got, including the low organ; it adds a slight definition to the low manual of the Hammond. I was using the DX7 as my MIDI controller for a while too.

K: What controller did you use on the album?

JL: The Hammond Suzuki XB-2, so I could get a combination of organ and clav sound. I quite like the XB-2, although it's not a real Hammond by any stretch of the imagination. It's rather good little instrument, but I'm still aware of the lack of a mechanical feel. A proper Hammond is a combination of electronics and mechanics.

K: So is the organ on this album all XB-2?

JL: No, it's not, just on a couple of tracks but i don't use my (Hammond) C-3 either. I used a (Hammond) B-3 that we found in the studio - it's probably Garth's - and one small Leslie, which we cranked up to get that nice growly sound.

K: The XB-2 came in only when you wanted to MIDI with something else?

JL: Yes. The idea with the backing tracks was to do as little overdubbing as possible, just for the fidelity of the exercise. The feeling was, if we could just get the four of us sounding (snaps fingers) like that without overdubs, then the better the end product is surely going to be. Mistaken or not, that was our opinion. Also, I found that the extremely distorted sound of the XB-2, which I got by pushing the distortion wheel way up, mixed with the Real Hammond coming through the Leslie, was quite interesting. I did that on a couple of tracks. So I'm taking the XB-2 on the road. I'm keeping it on top of the organ as my controller keyboard. That way, if my C-3 does go down at any point, I can still sound like an organist for the rest of the set.

K: Then why not just leave the C-3 at home?

JL: Because I'm used to standing behind a piece of furniture. It's a psychological thing. I am a Hammond player, and I'm used to standing behind a big Hammond. I'd feel a little strange, at least in the Purple context, standing behind an XB-2, no matter how you configure it. There's a very strong physical relationship between me and the Hammond. I like to get that Hammond under my knee, and I can't imagine myself really rocking anything like an XB-2 (laughs).

K: Your roadies would probably appreciate it if you had a fake C-3 frame made for the XB-2.

JL: One of them has already suggested that (laughs)! I said, "In your dreams, pal."

K: What else are you taking on the road?

JL: My organ has the XB-2 on top, and all the MIDI stuff is offstage: the (Korg) M1R, the (E-mu) Emulator, and the (Korg) Wavestation.

K: Your previous album, *Slaves and Masters*, was released in 1990. What led the group to come back together again after that?

JL: Toward the end of the '80s, we released *House of Blue Light*, which we actually thought was a good Deep Purple album, but it didn't get too much critical success. At the same time, we had a bit of a run-in with our record company - we've got a different label now. We didn't feel the album was very well serviced, so we were a little bit down about everything. Then somebody stepped on the self-destruct button, and we decided to change singers. That was, if I can coin a phrase, a fucking stupid and idiotic thing to do. I don't know why we did it, but we did. So Joe Lynn Turner ended in the band, and we made an album that had very little to do with the Deep Purple that most of us wanted. This is not an anti-Joe schtick. He tried very hard, but he couldn't be the singer we wanted him to be, and we couldn't be the band he wanted us to be. He wanted Deep Purple to be radio-friendly, Jon Bon Jovi-sh. Nothing against Jon Bon Jovi either, but that's not what we are.

So we did a world tour, and Joe did very well. But we came out that in the fall of 1991 with a rather large feeling of dissatisfaction. When we started writing again, in November and December of '91 down in Florida, it was apparent that what Ritchie was coming up with and we were molding was like one thing, and what Joe was trying to sing on top of it was massively inappropriate - words like "tell it to my heart", which is a fair enough emotion but it didn't fit the likes of (imitates chugging Deep Purple rhythm: "ganga, ganga, ganga"). There was a dichotomy there. So when we got into the studio early in the summer of '92, we decided that we had to ask Ian (Gillian) if he would be gracious enough to come back. God bless him, he did. And here we are.

K: The organ has a lot to do with the immediate identification of Deep Purple's sound. What is the key to the Jon Lord sound on the organ?

JL: I've been told this over the years, and it's constantly surprising and flattering, because I don't really know what I do that differently. To try to examine it in one way, I was a pianist until sometime in the '60s that...well, I didn't really have an epiphany or anything. I didn't have a vision on the road to Damascus. But I was dissatisfied with what was coming out when I played. I didn't want to sound like Georgie Fame or Zoot Money, and I didn't want to sound like a rock version of Jimmy Smith, although he was an immense influence on me. I was thinking of ways around this, and I started to bring in a bit of classical music. And I discovered that if you leaned on the keyboard and played with the drawbars, interesting things happened. I always put the drawbars roughly the same way.

K: You've got the bottom four drawbars out...

JL: ...but with the second one, for some reason, only out to 2. Then it kind of steps down, and the top two are halfway out. Also, a massively important part of organ technique involves how you use the swell pedal. It's no good to just put the pedal to the metal. I use it to highlight.

K: That's quite apparent on the new album. There are places where you fade up into the mix.

JL: Yeah, and I've got a bad back to prove it. For 25 years I've been standing on one leg onstage. The pedal is very underused. People don't seem to be aware of how important it is. It's not a volume pedal; it's an expression pedal. Really, it's the only way you have of controlling expression on an organ.

Another thing is, from '68 onwards, I spent two or three years really working with Ritchie to find the best way to make our sounds work together. He and I started the band, and what we very much wanted was this synthesis of organ and guitar - a gorgon (laughs). I arrived there roughly about the time of "Deep Purple in Rock"; that's when I began to feel that I was learning how to integrate into what Ritchie does. I like to think that you often can't tell which of us is playing what.

K: When either of you solos, the other one falls into a traditional accompaniment role. But when you're playing together in the ensemble, your parts do mesh.

JL: Interestingly enough, it's become almost second nature now when we're rehearsing or writing. I've got a sort of hand-to-hand style, kind of rocking from one hand to the other, which I can almost describe as Stevie Wonder's Clavinet technique. It's just seemed to have arisen from attempting to make the effect as amorphous as possible, to make this gorgon. That's what Ritchie and I were searching for in those early years.

K: Are you talking about having one hand on the lower manual and one on the upper?

JL: Yes, that's one effect. Also, when it's riffing time, I'll go to the bottom manual and use just the first four drawbars all the way out.

K: Riffing?

JL: Riffing inside Ritchie. I'll get this woody sort of sound, but with the amps and Leslies way up. That's how I get the edge, rather than from using the top drawbars to cut through.

K: It also seems that you have a favorite vibrato setting.

JL: Yes. It's C1, the only one I ever use.

K: For a long period, you didn't play through Leslies at all.

JL: That's right. "In Rock" has no Leslies.

K: Clearly, there's Leslie on the new album. But it's definitely underplayed. And on several cuts, it sound totally dead.

JL: Very perceptive! Yeah, I do that a couple of times.

K: What in that sounds appeals to you?

JL: It's less forgiving. Therefore, it holds your attention just a little bit more. Then there's that wonderful release when you put it onto "slow". You get that lovely initial swirl. Booker T. used it to great effect.

K: By calling the dead sound "less forgiving", you're acknowledging that there's a temptation to just rely on the sound itself.

JL: It's a very easy thing to do. In fact, that's why I went to straight speakers in the late '60s and early '70s. I needed a lesson. For all that time that I had just the straight speakers, it was very unforgiving, because every mistake shows up. Of course, that only helped me improve my technique. But after a while I really started missing the Leslies, so I began using a combination of the two - straight speakers and Leslies, as I do now.

K: By playing most of the time in the organ's lower or middle range, are you deliberately obscuring the voicings?

JL: Exactly. I hate bright primary colors in Purple's music. There aren't many of the from me; it's a darker side.

K: Yet often your solos begin on a very high, bright note.

JL: That's my burst of sunlight. I know I do that a lot; sometimes I have to stop myself. It's a device, but it's a good one. If nothing else, it grabs people's attention.

K: But it also contrasts with that low register Purple chordal style.

JL: Absolutely. But this way of playing also came early on, when I tried to play exactly what Ritchie was playing. That really caused me some problems, but they were great ones to solve. For example, there's an old track "Hard Road", where Ritchie came up with the main riff. It's much harder on the piano, because the guitarist can do hammer-ons. There's a lot of that kind of stuff on things of his which I have to copy, especially on the faster stuff.

K: Throughout the new album, you stick to the idea of playing suspensions. But every now and then you do throw in a third, and the effect can be dramatic. In "The Battle Rages On", you seem to be playing triads on the verse.

JL: Yeah, with the third on top.

K: But then you went to fifths right before the guitar solo as a kind of textural contrast.

JL: Ritchie was playing up the neck, and I was doing the same rhythm on the organ. Once again, that was a very guitary thing to do, and I was trying to get the organ to complement it.

K: This form does restrict you to a certain harmonic range. Do you ever do thicker voicings?

JL: I do use them, but it's very rare in Purple. I just did a tune called "For A Friend" in memory of a lovely lady; a singer, who died. I'm very pleased with it; it's got some nice chord changes in it. You know, some of my music does have an emotional side.

K: That's one of the problems when the public perceives you mainly as a member of some established band: You get musically pigeonholed.

JL: Absolutely. And the problem is going to arise again. I've had a solo album inside me for about the past 11 years. It's written, it's done. I've got so much I want to say. But I know what could happen, so I'm having talks with my manager at the moment on how we can keep it from becoming "the solo album from Deep Purple's keyboard player." Because it's not going to be anything like any Deep Purple fans would expect. I have to seriously address this problem of how to get across to people that there is something to me beyond just being Deep Purple's keyboard player. I'm not ungrateful for that, but I do have another musical life inside me.

K: If Purple fans buy your album because of you identification with the band...

JL: ..they might be disappointed. I know that we'll be taking a rest in '94 and trying to decide what to do with the rest of our lives - whether it's Purple or what. That's when I want to do it. I feel like a woman who's gone past the nine months: "I have to get rid of this thing."

K: Does your solo music feature a wider harmonic vocabulary than the work you do with Purple?

JL: Well, one of my great influences as a writer outside of Deep Purple is the great nineteenth-century and early twentieth-century English composers - Elgar, Vaughn Williams, Holst, and so on. But those same sorts of modal chords are in "The Battle Rages On" as well.

K: During the crescendo passage in "The Battle Rages On," you resisted the temptation to kick the Leslie into high gear.

JL: I wanted to retain the intensity. When we were recording that, we were pretty sure of what the words were going to be. Roger had written most of them before Ian had come back. It's a very desolate song: it doesn't actually hold out much hope. The singer isn't saying that he wants to kill everyone; that's what the leaders of these countries are saying. So we've got these chords leading up to this clash. I didn't want to spoil the build-up with a bunch of Leslie vibrato.

K: Were you on the next cut, "Lick It Up," at all?

JL: The Clavinet sound is all there is in there.

K: The chords on the chorus sound like a typical George Harrison part.

JL: Well, he's a mate, and I only steal from my friends (laughs). But when I first heard the mix on that song, I couldn't really hear what I'm doing. So they sent me a version with the Clavinet out, and it was night and day. So I really achieved my goal of mixing in with Ritchie - maybe too well. You can't hear the keyboards, but if you take 'em out, you really notice that they're gone.

K: Do you work out notated parts with Ritchie?

JL: Sometimes. He doesn't write notation - no reason why he should - so he'll say, "What's this? Can you write this down so I don't forget it?" I'll notate it, and sometimes I'll find myself having to teach it back to him (laughs). I can score pretty quickly; it doesn't take me more than a couple of minutes. I often write down little bits and pieces that Ritchie plays without him even knowing, because I know he'll forget them.

K: The beginning of "Anya" was very evocative. What sound were you using there?

JL: It's a sample of cimbalom. There's a sound on the Wavestation called "Clavichord," which MIDlled very nicely to a sound on the (E- mu) Proteus to give that slightly out-of-tune effect of a string being hit with a hammer. I wanted to prostate the riff as if it had been played quietly on a cimbalom, to get the effect of a Middle European caf, although Ritchie goes to Spain on his Martin six- string (laughs). But that's all right.

K: From there, the song kicks into a typical Deep Purple groove, which sort of overwhelms the mood you and Ritchie had just established. So what was the purpose of the intro?

JL: The intention was to lure you in and to set up a mood more for the lyrics than for the music. The lyrics are about freedom. Anya is not a woman; she's a symbol of freedom as it happened in central Europe a couple of years ago. On the "Slaves and Masters" tour in '91, we were one of the first bands in there after the Wall had come down. It was most affecting.

K: How does Deep Purple feel different these days than it did five or ten or twenty years ago?

JL: Good question. The most obvious difference is that Ian (Paice, drummer) is more careful than he used to be. He doesn't take quite as many chances as he used to. Ian took more chances than any drummer I ever knew on those early '70s albums. Then, sometime in the '80s, he got very concerned wit keeping a steady tempo. He began playing with clicks and so on. I think that took a little bit of the verve out of his playing. I mean, if you do a two-bar fill, who cares if you come out just a bit ahead? That's what this kind of music is all about: pushing forward. Most rock songs get faster at the end than they were

at the beginning; it's a natural momentum. In this kind of music, there's no major plus to keeping exactly in time. As for Roger (Glover), he has always said: "I'm not a great bass player but I'm a thinking musician." He works really hard on what he plays and thinks very hard about the parts. The major change I've noticed in the last few years is that Roger will often go in and do his bass line again. He'll play the backing track with as much fire as he can to help ignite it. Then you'll find him back in the studio late at night, smoothing things out.

K: What about Ritchie? His career spans periods of dramatic evolution in the art of rock guitar performance. Has he absorbed or responded to many of these changes?

JL: Not really. Blackmore is very self-contained. Since about '85, he's been very taken with what he can do on guitar synthesizer. He practices as much as any musician I've ever met. But he's sometimes quite dismissive of other ideas. He has some sort of tunnel vision when it comes to playing. You have to understand, though, that a lot of the big guitarists of, say, the past 20 years came from a blues tradition. Ritchie never went the blues route at all. The only musician who ever heavily influenced him and had anything to do with blues at all was Jimi Hendrix, and that's a very different way of looking at the blues. Ritchie came from British rock of the early '60s, without that R&B influence that crept in later on.

K: He certainly can play the blues.

JL: Oh, yeah, when he wants to. But he'd never admit it as a major influence. We've got reels and reels of us jamming, with some glorious guitar playing. I'd love the public to hear that, but he won't let that happen.

K: In listening to the new album, I imagined the band as if it had come along ten or fifteen years later than it did, with you brought up in the synthesizer era rather than as an organist. On all of these songs, synthesizer parts would certainly work. Is there ever a time that you think about making that kind of a shift in direction, even if on just a couple of cuts?

JL: I've made a couple of attempts to do very synthesizerish things, but it always felt uneasy. I have a setup now that seems to complement the band just so, and I'm loathe to rock that particular boat. I have my Emulator II, the hard-drive one, with various sounds that I incorporate. I find the sounds in my two Korgs - the M1R and the Wavestation - very useful for moments. So I'm pretty set. Outside of the band, I'm probably a much more wide-ranging player. The Deep Purple side of my life is very defined in terms of style and equipment. Although we are quite a wide-ranging band within our parameters, it has rather defined me in a certain way. Not that I'm not proud of it, but I do feel a certain constraint.

K: And these constraints would be eliminated on your solo album.

JL: I would be able to wander more, hopefully without losing touch with the center or the base of some kind. As I get older, I'm playing more piano. I play a lot of piano at home.

K: What kind of piano do you have?

JL: A very beautiful 7'6" Grotrian Steinweg. It's not a rock and roll piano, but it's great for playing classical music. I find that I'm going back to my old sheet music and buying sonatas. I used to be able to play the "Pathétique" fairly well, A to Z. I'm afraid I've disappointed myself, because I can't play it as well as I could 30 years ago.

K: Of course, you're probably playing "Hard Road" better than you were 30 years ago.

JL: Yeah. There are compensations (laughs).

K: The point is that Deep Purple sounds like a completely contemporary band except in the keyboard department, given your preference for Hammond over synths.

JL: I know exactly what you're saying. It's actually fascinating to hear this from somebody else, because I've been very aware of this. However, the only reason that doesn't worry me is that it does give us an unique sound - a sound that we're pretty much stuck by over the years. It's what we believe in. Just to take one point of issue, there is one track on the album that has heavy synthesizer effect, and that's "Anytime" - the trumpet riff that I do with Ritchie. And if you listen carefully to the end of "The Battle Rages On", as it builds up twice, the battlefield trumpets added a nice touch. To me, synthesizers have never been means to an end. They are embroidery - very useful tools to use for halos around various sounds.

K: Is that because of what they are or because of how they've been used? Chick Corea, for example, would use his monophonic synth as a prominent lead voice on his old Return to Forever albums.

JL: Oh, sure. And Zawinul as well. So it's really me, not just the synthesizers themselves. I'm kind of a technophobe. I find it very difficult to teach myself technological things. I don't flinch my head back and say, "I don't need to know anything because I'm an artist." It's just that I'm bloody useless. Hands-on, I'm okay. If somebody shows me how something works, I can pick up on it. But I'll very rarely take it any further. I'll experiment quietly with a machine, and once I've found a few things that I like, I'll tend to stick there. It's kind of a technical laziness. Really, it goes back to the fact that I was originally a pianist who became an organist, and I'm happy with those kinds of keyboards.

K: What are the differences in how you'll play, say, a blues solo on organ and piano?

JL: I would play a solo on the piano totally differently from the way I would on an organ. My technique on the organ is radically different because the lighter keyboard makes it easier to do smears. I'm quite traditional in choice of notes, although thirds on an organ don't really work, unless you want a particularly sweet effect. On organ, one of my favorite devices is to build runs based on stacked fourths. That happens quite a bit in my solos onstage.

K: That's a nice way to kick off a solo.

JL: We all have these little kick-starts, don't we? And we can use them in middle of our solos when we run out of steam. Of course, on an organ, you can just hold down one high note and give it some Leslie. Another thing that's very helpful about the organ is that most of the things we do in rock and roll are in E, G, A, B, or D. Now, the top note of the organ is C, so if we're in, for example, E minor, just smearing to the top gets you a rather nice effect. Instead of starting the solo on an A, you start on the C, which is the minor sixth; that puts you into a state of mind where you can go just about anywhere.

K: Sometimes you might deliberately start a solo half a step down from the key of the tune as well.

JL: That's right. On "Hard Loving Man" from In Rock, where the guitar is doing this galloping kind of rhythm, and I play a solo that goes just about anywhere but in the chord that Ritchie's playing. You want to do whatever you can to slightly pervert that rather jolly German beer-barrel rock you might end up doing.

K: What's your best solo on record?

JL: I'm very proud of "Hard Loving Man". The solo on "Lazy", from Made in Japan, was also really inspired. I was off somewhere quite special.

K: Have you ever punched in notes on solos?

JL: Maybe once I had a great solo on a first take, but there was an awful clinger in the middle, and I took it out. But I think that's legitimate. I was so happy with the solo, and I knew I couldn't do it again. If I can, I much prefer to take first or second take because it has more heart in it, although there may be fewer mistakes in later takes. Sometimes, if I take the first two or three takes, and the first one has a great beginning and the second one has a great ending, I'll try to marry them. It doesn't often work, but sometimes you can make it work. Solos on albums nowadays tend to be shorter than they used to be. Funnily enough, the longer ones are easier, because you have time enough to build. Now you've got eight bars, or 16 if you're lucky.

K: But you can stretch in concerts.

JL: Oh, yeah. Also, there's the old rule: If you play a wrong note, play it again immediately (laughs).

K: Are you surprised that you're still doing this for a living after all these years?

JL: Constantly. I wake up some mornings thinking about that: "What the **** are you doing? When are you going to get a real job? Or buy a small farm?" The weird thing about it, though, is that it seems so short. As much as any other reason, I think that's why I haven't changed. I mean, I love it. I really do. I'm reasonably good at it. And I can't really do anything else! I don't actually have that many other talents that I can parlay into a career. So, in a way, I've painted myself into a corner. But it's a corner I'm happy to be in.



25 Years of Deep Purple The Battle Rages On...

Interview with Jon Lord

from "KEYBOARDS Magazine", fev.1994.

'Impossible, that can't be him', is the first thing that comes up in the Keyboard reporter's mind as he sees the man who lightly strides towards him and reaches out his hand to greet him. "Nice to see you, I'm Jon Lord." So it **is** him...?

But where are the flying mane, the dark sunglasses, the leather jacket and the waistline that had curved more and more happily these last years. The oldish gentleman, with his jogger-look, his slight keep-fit figure and the grey hair, tightly bound in a ponytail very obviously enjoys the reporter's astonishment and the unuttered question concerning the miraculously changed outer appearance, that doesn't even fit in the image which the latest press photographs from the House of Deep Purple give him. "Well, I've given up on drinking, play a little sport, and it makes me feel good..."

It wasn't going to be the only surprise the reporter got that day, since during the meeting hardly anything remained of the image, displayed towards the public, of the virtuoso organ player, whose name has been named in the same breath for the last 25 years when the name Deep Purple comes up - especially in their legendary line-up (with singer Ian Gillan, guitarist Ritchie Blackmore, bassist Roger Glover and drummer Ian Paice), to which the rock world owes Hard Rock albums like "In Rock, "Made in Japan" and "Perfect Strangers", albums that pushed back frontiers.

The Deep Purple "Mark II" concert, which will be held the same night in the Grugahalle in Essen (4-10-1993), also amazes: no trace is left of the listless impression the five-piece made to old and to new fans during many performances in the eighties. Purple '93 plays its triumphs - classics like "Speed King", "Child In Time", "Knocking At Your Back Door" and the

absolutely necessary encore "Smoke On The Water" - with absolute authority.

Something that was to be expected, since the traditional adversary of Purple diva Blackmore, despite his hair turning white, looked young again this afternoon before the sold-out Gruga concert, as if he had only been eating nutritious vegetables for the last months. And the grim expression and Jon's frontal confronting poses on record sleeves and promo shots have obviously disappeared, too.

Who is presenting himself here is a gentleman, with a good attitude and perfectly shaped British manners, who is very clearly embarrassed by the fact that his knowledge of German is letting him down at the moment, since he reacts to the coffee and the still mineral water, presented on a silver plate: "Is it 'das Kaffee' or 'der Kaffee'?" This resulted in a conversation about German, English and French cases whilst the reporter tried to change the subject to the one that was the reason for the conversation: 25 years of Deep Purple, the new album "The Battle Rages On", and the anniversary tour.

But it's not that easy to stop the glowing talker, Jon Lord. One admiring look through the window of the old hotel Huguenot, situated in the picturesque suburb of Kettwig, and he has found another reason to continue the conversation: "Isn't that a wonderful place? All this green out there. The moats... This is the second time we're staying here and the first time I have immediately asked for information - the house was built in the 13th century, was the property of a wealthy family in the Middle Ages. They've done a great job restoring it. I believe that even the stables are still there. It looks a bit like ancient England". But you yourself live on the island of Mallorca nowadays. "Yes, that's a nice place also, although I have to admit that I sometimes long for the English rain. Luckily, Ian Paice does not live far from me. When I'd like to hear some English sounds... Is this part of the interview already?". Yes, the tape is running.

KEYBOARDS: Mr. Lord...

LORD: Call me Jon. We are about the same age, aren't we? How old are you?

KEYBOARDS: Just turned 40.

LORD: (laughs) You lucky bastard. I've passed 50 (points at his grey hair). But you have some grey hairs yourself, too, as I can see. That's a comfort.

KEYBOARDS: Talking about old age, I have to confess that one can't hear this from your new album. The band still sounds as fresh as it did 20 years ago.

LORD: Thanks for the compliment. But, to be honest, it would be better to say that the band has got the same power **back**. We've had some bad times and made some shitty albums. Luckily these were few.

KEYBOARDS: Since you've repeatedly succeeded in kindling that old fire.

LORD: Yes, it's really funny, because always when we ourselves start to believe that Deep Purple has finally died, something happens, which makes us realize that time has not come yet. I think there's two reasons for the fact that Deep Purple still exists. One has to do with our history, the other with recent happenings.

The historic reason is one that I have recently tried to explain to our fan club (DPAS, P.O. box 254, Sheffield), since they asked me the same question last years. My answer was: 'No matter what the result would be like, we have never gone into the studio with the intention to make a bad album.'

KEYBOARDS: No band would want to do that.

LORD: True, but I can only speak for this band. And with us it was surely the case that we have had high hopes and expectations for every album we made. We always wanted to be as good as never before.

KEYBOARDS: And, if possible, as good as you'll never be again.

LORD: (laughs) I know what you mean: since we can never be sure that there'll be another Deep Purple album? Right, I mean, we ourselves know best, that the band has been working in situations in which we'd ask who'd leave this time, for the umpteenth time. (laughs) That's the reason why we have made every album, aware of the fact that it could be our last. We'd never want people to say: 'What a lousy album. They should have thrown

in the towel ten years ago.' We'd reached this point a few times, but that's the way it is; sometimes the fire is there, sometimes it is not. You can't just go into a store and buy something to light it, like: 'Oh sorry, do you happen to have a Deep Purple lighter on offer?' (laughs).

But when you look back, I think you could find that we haven't recorded many albums in all those years for which we should be ashamed. When I think about the highs and lows we've gone through, I myself am amazed how few there are. "Slaves And Masters" is undoubtedly an album which should never never have been labeled as Deep Purple; and this thing from 73, "Who Do We Think We Are", surely wasn't one of our best moments.

KEYBOARDS: "Who Do We Think We Are" did include one of your biggest hits, "Woman From Tokyo".

LORD: Yes, but that doesn't necessarily mean that the band was satisfied with the album. For we wanted to make music that we could be proud of, and some of our best songs weren't hit singles, they were album tracks.

KEYBOARDS: Pieces like "The Mule" (on "Fireball", 1971)?

LORD: I'm glad that you mention this song, since it is still one of my favorites. Although it was in fact too psychedelic for Deep Purple - and surely no single! But whether a song is good or not does not depend on whether it fits on a single or not. Some songs are really rare - they do what they please. "Smoke On The Water" for example is a song that has grown way too big over the years for the band to be able to control it. To some extent it has even turned around: the song controls the band.

KEYBOARDS: Because the audience is waiting for you to play it at every concert?

LORD: They would lynch us if we didn't play it!

KEYBOARDS: Doesn't it bother you that you have to keep playing pieces like "Smoke..." or "Child In Time"?

LORD: No. First of all the audience has the right to hear their favorite song.

KEYBOARDS: Ritchie (Blackmore) seems to think differently.

LORD: (laughs) Well, Ritchie is one of a kind. You never know how he will respond. Sometimes he just leaves the stage and ten horses couldn't pull him back on. But my personal opinion is that the people who have bought a ticket should get their money's worth. For many who come to see us it is the first Deep Purple concert of their lives and they would probably be very disappointed if we didn't play "Smoke on the Water" for them. That's the first reason why I think we should simply play the song. The second reason is that "Smoke..." is a great song and I still enjoy playing it. As long as the people want to hear it, it's okay. I have no problem with that. The only problem I have, being a musician, is when we have recorded an album which, we later realize, is not what we were initially after. "Who Do We Think We Are" is an example of this. Not that the musical ideas were bad, but as an album it was no revelation. It was an honest album though, since everybody could hear we had huge personal problems.

KEYBOARDS: Ritchie versus the rest of the band?

LORD: That's what everybody thinks since Ritchie has this image. The problem however was the entire band. At that time, everything simply fell apart and one can notice this listening to the album. We were in desperate need of a holiday, but we weren't given the chance. Our management sent us on yet another tour and another one and another and another, and now everybody knows what came out of this.

But to come back to your question: the first reason that Deep Purple always made new starts is that we always said to ourselves: "Let's prove ourselves to the people once again and make another really good album!" For example, with "The Battle Rages On..." we wanted to show that we can deliver better things than "Slaves and Masters", which was really not a Deep Purple album at all. It carried the name, but the sleeve was deceiving.

KEYBOARDS: Since it wasn't Hard Rock, but pop.

LORD: Indeed. I myself was against Joe Lynn Turner from the beginning on. He just wasn't the singer I imagined. It's funny because in fact none of us wanted him, but he was the only one that was left. The guy we actually wanted, if we **had** to work with a replacement for Gillan, was the singer

of Survivor (Jimi Jamison), a very nice, very quiet and very pleasant guy. He was an enormous Deep Purple fan and he would happily have taken over the job. But at the time he was afraid of his managers. They were Italo-Americans; that says enough (laughs).

KEYBOARDS: You mean, they have connections with the Mafia?

LORD: Yes, they have connections with a certain "family". (laughs) They didn't want him to leave the band and he didn't dare to get into a fight with them. After a long period, during which we thought he'd accept the job, he turned it down. We were very disappointed and had to do auditions.

There actually were a few good singers, but they were too young for us. I mean, Deep Purple isn't a young band anymore, but one with a long history and very complicated personal relationships. I think that every young musician would automatically be in a very weak position with us; he would be intimidated by the strong egos, who play a very big role for us. The feeling in the band would suffer from this shyness, especially on stage, where we really battle.

So, one of us said: Why not try it with Joe Lynn Turner? And the others said: Not Joe again! I mean, he once was in Rainbow, then wasn't and then was - he was a kind of a "rent-a-singer"! But Joe agreed with the audition, something which surprised me, and he came and he sang like an angel, wonderful! (laughs) I'm afraid that this is going to be a very long answer to your question - you can interrupt me if you want to! No?

KEYBOARDS: No, please fill the tape!

LORD: Well, okay, I will talk as long as you will let me, alright? To make a long story short: somewhere during these auditions we said to ourselves: since Gillan isn't the only one who can sing, there has to be someone else, so why not Joe? When we first came to the studio, the problems piled up and "Slaves and Masters" reflects these problems very well; the musical and personal differences.

I mean, Joe's vision on this band was not our vision. He wanted to make something out of the band, which it couldn't be and we wanted to change him into something, which he couldn't be. It was marriage made in hell, not in heaven, and this hell became extremely hot very quickly.

Roger did some real Herculean work at the time to keep everything together. Sometimes he went to Joe, sometimes to us, always to try and bring us together musically. But it just didn't fit. There was this beautiful piece, which Ritchie and I had written, "Love Conquers all" (on Slaves and Masters). We once played it late at night, that is Ritchie and I played it together. It was very sad, very melancholy, it was introspective, but it was absolutely a Purple song, a bit like "When a blind man cries" (on the Singles A's & B's) or the quiet parts in "Child In Time" or "Wasted Sunsets" - a ballad of the kind we sometimes play, a blues ballad. But then Joe appeared and turned it into some sort of cabaret song.

KEYBOARDS: You should have gotten Freddie Mercury.

LORD: Freddie - God bless him! - would have sung it very well without a doubt. The people expect songs like that from Freddie or Queen, but not from Deep Purple! I continuously said: 'No, no, no - what are you doing to the song, what is this gonna be?' The feeling wasn't right from the beginning on. I have really tried to steer the piece into a different direction; I have for example put in a string quartet. I wanted it to sound a little more sour and not so sweet. The term 'sweet' could only have been used in a blues context for this piece. It was a sweet little blues, if you know what I mean. But it was not sweet as in 'sugary', and Joe sang it like it was a real kitsch ballad! (laughs).

I know that I'm talking for too long, but now, to finish you off, why I had the feeling that we had to prove something with the new album (The Battle Rages On...). We had said to ourselves that when we were to record an album for our 25th anniversary, it had to be a real Deep Purple album, not some surrogate Deep Purple album like "Slaves and Masters". We did one three-week session, we then took two weeks off and then we did another two-week session, and with this all backing-tracks and principal overdubs were ready.

KEYBOARDS: "The Battle Rages On..." almost sounds as if it was recorded live in the studio.

LORD: We have, in fact.

KEYBOARDS: Rumours are saying that you have avoided meeting each other in the studio. It was said that everybody had recorded his tracks separately.

LORD: That's again the kind of bullshit that's always printed about us! We've this time really played as a band and have later only added very few things, a few guitars and keyboard overdubs.

KEYBOARDS: You have also hired Thom Panunzio to be your co-producer. Why Panunzio? He's from California; his nature is quite different from yours.

LORD: That's a good question. I myself at first also thought that Thom was a very strange choice. But it later turned out that it had been exactly the right choice for us. Thom is very reserved, very quiet, but he loves Rock'n'Roll and he brought along his own engineer, Bill Kennedy. A guy in his thirties, who clearly wishes he was still in his twenties, with a punk hair and a fifty-cigarettes-a-day voice. He insists on raising the recording volume, until right below the point on which everything distorts! (laughs).

KEYBOARDS: Especially Ritchie must have liked that.

LORD: He did. (laughs) Ritchie warmed up with him very quickly, not just because he recorded very loudly, but also because he's a very good engineer - he hasn't screwed up one single track.

It was also a very classic studio. I don't mean a studio for classical music, but a studio that was built especially for the kind of classic Rock'n'Roll Deep Purple plays; The Bearsville studios in Woodstock.

KEYBOARDS: But you have also recorded in the Red Rooster (Peter Maffay studio in Tutzing).

LORD: Yes, a few things, but the biggest part was done in Bearsville. This studio has this enormous recording room, built almost entirely out of wood, about 15 meters high; a bit like Abbey Road nr. 1 - you can put a whole orchestra in it. Ideal to get a fat drum sound.

KEYBOARDS: Have you recorded all instruments in this room?

LORD: Yes, all backing tracks were recorded there and almost most overdubs. It was the best possible situation for us, since we could really work as a band.

Thom has really made it work. His musical contribution had its limits, but he hadn't been hired for that anyway. I mean, nobody tells this band what the songs should look like; when we're good, we're good, and when we're bad, we're bad - I mean really bad! -, but we're good or bad in the Deep Purple way. What Thom did for us, was produce the backing tracks in such a way, that the band sounded like a band. That was his job; the rest, the second session, was Roger's work.

KEYBOARDS: What did you do during the second session?

LORD: That was for the vocals. And that's a story that tells you a lot about how Deep Purple functions - if it functions! After these first three weeks Ritchie and I were sitting together in a room and he looked at me for some time and said absolutely nothing. Then I couldn't take it any longer and I asked him: "What's the matter, do you have a problem?" And he said: "I think, we all have a problem. Be honest, you're not satisfied!" "No," I said, "I am satisfied with the backing tracks, but still, something is wrong." Then he said: "And what's the problem called?" What should I say? I said: "The problem is Joe, right?" I just knew, that was it.

KEYBOARDS: So, you had planned up to the last session with Joe Lynn Turner still as a singer?

LORD: Yes, and it was really a problem. None of us wanted to be the one to show Joe the door, but at the same time, everybody knew that it wouldn't work with him. So, Ritchie said: "Okay, we have a singer whom nobody wants, right? Help me out here!" I knew exactly what he was thinking at the moment. He didn't want to be the doorman again, the bad guy. My heart was pounding in my throat, for I thought the next thing he would say was: Let's get Gillan back! But then he just said: "We'll have to start looking for a new singer, don't you think so?" I thought: Oh man, not again! So I talked about it to Roger and Ian Paice and said: "Joe is really not the right singer for us, what do you think?" And both of them said: "Yes, we should see if we can get Gillan back!"

But this shouldn't become an anti-Joe-Lynn-Turner interview, for Joe really has a super voice, he is a great singer. But he just isn't a Deep Purple singer, he is a pop rock singer, he wants to be a popstar, who has girls at his feet as soon as he comes on stage (laughs), and I wish him all the luck. But Deep Purple surely wasn't an intermediate on his way to this... You're looking at your watch?

KEYBOARDS: I was afraid time was running out. We're really still at the first question: What keeps Deep Purple together after 25 years? I still have some other questions.

LORD: Don't worry. If you've got the time - I have time enough! I won't get up and leave, since you give me the opportunity to explain a few important things about Deep Purple which are always reflected wrongly in the press and are important to me. I hope you will print them too!

KEYBOARDS: Your relationship with Ritchie for example?

LORD: (laughs) Yes, Ritchie, the pest! I mean, Ritchie has undoubtedly a complex personality!

KEYBOARDS: How would you describe your current relationship?

LORD: We get along very well, better than before.

KEYBOARDS: When was the turning point?

LORD: The turning point was in '84, when we reformed the band. "Perfect Strangers" was the test and I believe that we have passed it. We're very close friends now. We've grown up, if you like.

I mean, when we started, we were both very young, both of us wanted to have the upper hand and the music was our battlefield. Sometimes I really felt that we were at war, especially on stage. Sometimes, when I came out after a 'fight', my pulse was beating so fast, that I thought: No more Purple! Which is probably the reason I still listen to classical music only in my cloakroom after every gig. In case you're interested, come back stage this evening and I'll show you the tapes I have in my suitcase - pieces of Beethoven, Schubert, Tchaikovsky, Mozart. Without Mozart I'd probably be

dead and buried for ages! But I have other things as well - Miles Davis, Led Zeppelin, The Eagles. I'm a big Eagles-fan!

KEYBOARDS: Is this kind of music your secret weapon against Ritchie?

LORD: Well, Ritchie is at least a very big friend of classical music. But on stage he knows how to hide this side of his personality. (laughs) On stage the slogan is always: Whose fire is burning better this evening, his or mine?

KEYBOARDS: The Hard Rock guitarist against the classic keyboard-player?

LORD: That's the territory on which we've fought for a long time. But what came out of it was sometimes very exciting, wasn't it?

KEYBOARDS: Like the marriage between Liz Taylor and Richard Burton. They could live together, but couldn't live without each other.

LORD: (laughs) That's a good analogy to Deep Purple. I mean, if you know that deep inside your heart you have to tolerate a person, that he is your fate, then it can be heaven or hell for you, but you have to cooperate also. It was never that hard on me. For Gillan, I believe, it was a lot harder; he has suffered a lot more. But I don't want to pretend to be a white mountain top who looks out over things.

The only thing I know is that the nice phrasing "they have parted company because of musical differences" is a lie. Things like that look good in the press, but with Deep Purple it was always personal differences. We can't help having five genuinely different egos, we are egoists! (laughs).

I mean, when we met for the first time, we didn't get along very well. But we concluded that we were equal, considering our skills, and that we could make something special together. But this was only possible on the basis of compromises and sometimes these compromises are more to the satisfaction of the one than to the other. Sometimes Ritchie got a larger part, sometimes I, sometimes Gillan.

KEYBOARDS: And what about Glover and Paice?

LORD: Ian (Paice) stayed out most of the time - a very wise decision, I must say! (laughs) -, and Roger (Glover) always tried to negotiate. In the end

Ritchie got most of his way most of the time. When I look at it nowadays this was probably for the best, because Ritchie is without a doubt the cornerstone of the band, he defines Deep Purple. He is always 100 per cent convinced that what he wants is the only right thing to do. You have to learn to handle with that - especially when you think that he's wrong -, but we did alright by it.

KEYBOARDS: Until now, if I count correctly, there have been seven Deep Purple line-ups...

LORD: ...of which three were identical.

KEYBOARDS: The line-up which will be playing now is once again the legendary "Mark II" line-up. Do you have an explanation for the fact that this is seen as the definitive Deep Purple line-up?

LORD: Yes, and it's really easy: we have made our best records in this line-up! All records we have made without Gillan for example were not the records we could have made with him.

The amazing thing about it is that in the beginning Ian seemed like a stranger in the band. He didn't know what to do with his wonderful voice. Roger is somewhat like Ian's interpreter. I mean, Ian comes up with really weird ideas in his singing, just to see if they can fly. But then they crash and burn and Roger's task is to extinguish the fires and to pick up the pieces. What I want to say is that nobody in the band knows in which direction Ian wants to go with a song - except for Roger! Ian needs Roger to explain it to the rest of the band. They are really the perfect team.

KEYBOARDS: I think it's interesting that you describe Ian and Roger as a team. Usually, bass players are named much sooner in the same breath with drummers, and Glover and Paice make up a really perfect rhythm section.

LORD: Yes, they play VERY well together; they don't need to look at each other on stage to know what the other will do. But in general, I think that one cannot underestimate the importance of Roger to the band. He is not the quiet bass player in the background, he is a person who interferes and knows how to level bumps and to negotiate between the parties -

something that is extremely important to this band. And he is a very, very good lyricist, he writes almost everything.

KEYBOARDS: You can't see from your credits, who write the lyrics.

LORD: Most lyrics are Roger's. He's also written the lyrics for (the album) "The Battle Rages On..."

KEYBOARDS: Do you care what Roger's lyrics mean, if they are autobiographical or have a distinct meaning, with which you can sympathize, or do you give him all the freedom he wants?

LORD: Well sure, the lyrics have to fit the music. But they always do with Roger.

KEYBOARDS: And what about content?

LORD: Here, I think, we are on solid ground. Hard Rock or metal is surely not a genre in which political or social meanings are given, like in blues or folk. It's music in the first place and everything the people want to get out of it is done through the notes and the sound. This means that the meaning is principally a musical one, an emotional one.

KEYBOARDS: Do you think you can still bring out the musical meaning that is associated with the name Jon Lord in 1993's Deep Purple? I mean your love for classical music?

LORD: Oh yes, surely.

KEYBOARDS: Is "Any" (on "The Battle Rages On...") such a song? The intro and outro sound very classical.

LORD: Yes, but I have only written the intro after the song had basically been finished. When we were recording the backing tracks, we noticed that something was missing and Ritchie and I conferred what could be it. Then we discovered that the beginning wasn't right and that the ending wasn't perfect either.

KEYBOARDS: Classical elements are a very good grip for songs like this.

LORD: Yes, and we often work this way. In this case, I recorded my test version and Ritchie recorded his. Then we tried to combine the both of them and as you can see, it worked.

KEYBOARDS: It seems to me there are two kinds of song intros, which are principally different. The first creates a starting-point for the song; it sets the tone; it determines the atmosphere - "Smoke on the Water" with its massive guitar riff is a good example of this one. The second kind of intro is one where the song "stands" as it is and one just has to decide how to start and end it. Often the result is a keyboard intro, which may be repeated at the end of the song; but the actual song starts after the intro, with a guitar riff for example, and the ending is nothing more than some sort of epilogue.

LORD: Yes, I agree.

KEYBOARDS: It seems to me that you favour the second way of working, since two things come together in Deep Purple, which are hard to intertwine in one and the same song: Hard Rock and still classical music. So, a classical intro, a classical "outro" and in between the actual song.

LORD: Yes, and with that you have pointed out one of our weaknesses. It would be best to create a synthesis, right? But Deep Purple has always worked like this, from end to begin. This means, as soon as we've finished a song, we determine whether the beginning and ending are right. Often, we conclude that the song as such is okay, but that the beginning is not quite right and the ending could also use some revision.

KEYBOARDS: For the song endings, the simplest solution would be a fade-out.

LORD: It only seems that way. Personally, I don't like fade-outs. They are some replacements for a real ending - the confession that we couldn't come up with one. At least at concerts one has to have come up with one, especially when one plays as loud as we do from beginning till end. You just don't have a fade-out. That's why we design a song most of the time like this: an intro, which grabs you, verses and choruses, which are not disappointing, and finally a chord, which guarantees that the song will actually be remembered!

KEYBOARDS: It sounds like you have found a formula for success.

LORD: (laughs) No, we have not. Purple also has to work hard to come up with something every time. To come back to "Slaves and Masters": the album seemed quite okay to us at the time and about some tracks, "Truth Hurts" or "Breakfast in Bed", which I thought were interesting, I said: Yes, okay, I can live with that. But in the back of my head, I kept hearing Gillan sing and I can't imagine any other singer for this band.

This is enough of a formula to me: Gillan's voice, Ritchie's guitar! If there IS something like a formula, then it's Gillan's voice, Ritchie's guitar. The rest is of minor importance and the song structure does not play any part. Ritchie comes up with the matching riff and Gillan will do justice to every song. I mean, "Burn" (1974) was really a good album, but I don't know what Gillan would have made of it.

KEYBOARDS: The singer was David Coverdale.

LORD: Yes, and he was as good as he could be. But he wasn't Gillan.

KEYBOARDS: Have you heard the album Coverdale just made with Jimmy Page (of Led Zeppelin)?

LORD: Yes, very disappointing, don't you think?

KEYBOARDS: But Coverdale was the best possible replacement for Robert Plant.

LORD: But he doesn't need to be a replacement for anybody! He did such a good job in Whitesnake. And Jimmy is - besides the fact that he is a good friend of mine - such a great guitarist, that I thought: Why does he do that? On this album ("Coverdale Page", 1993) both have only tried to be something they aren't, especially Coverdale. He tried to sound like Plant. Something I find very unfortunate, since there are so many Metal bands with no real identity. Especially for this reason Coverdale should have sung like Coverdale. He has such a great voice, somewhere in between a pop and blues voice. I couldn't find it on this album however. It just wasn't Coverdale - it was Plant, filtered through a different character. I was really disappointed; I have only played the album once and never since.

But then I'm not a music critic, and furthermore I know from experience how much it hurts when you have made something and put your heart and soul into it and then someone comes and says that it is all shit. That's why I hate criticizing other people's work and I'd like David (Coverdale) and Joe (Lynn Turner) to know - if they by chance read this article - that they have my sympathy and that I don't want to run down their work. I'd just like to say that I have been disappointed at much of their work. But this was also true for many of the things Deep Purple made.

I mean, every one of us has these darker moments - I have certainly known them! - when you wake up at three in the morning and fall into a depression. Then all these obscure thoughts come into mind and you say: Your work is worth nothing, your life is worth nothing, everybody hates you. Something which of course isn't true, but it is still a cruel feeling. And since I'm very receptive to this I wouldn't want to be the reason that others have these moments too, because I point out their mistakes!

KEYBOARDS: You have only co-written three of the songs on your new album, "The Battle rages on", "Nasty Piece Of Work" and "Anya". Why haven't you composed more?

LORD: (long pause) I'm sorry for not answering your question right away, but I don't want to say anything wrong, since this is very important to me. Let's put it this way: My contribution to this album was principally playing the organ, not writing. This is because Ritchie had very clear ideas from the beginning on what the riffs and chords would look like, and his ideas were so convincing I didn't want to ruin them.

But I have helped out on a couple of arrangements and got credit as a co-writer for those, and that's okay. We in Purple have always had very precise and fair rules. It's not like in other bands where everybody's fighting on who gets the biggest share. We really try to treat each other fairly.

KEYBOARDS: Didn't you have any songs of your own this time, which you could have proposed?

LORD: Certainly, I have lots of material, but it wouldn't have fitted into the context of the album so I didn't want that.

KEYBOARDS: What was your material like?

LORD: (laughs) It was very different. I don't know whether it would have fitted on any Deep Purple album.

KEYBOARDS: Then why not release a solo album?

LORD: I will!

KEYBOARDS: When? Your last solo album ("Before I Forget") was released in 1982.

LORD: Yes, this was one of the most widely opened secrets in the music business! (laughs) I don't know if there were two or three people who heard it. That is, it was a flop.

KEYBOARDS: Is that why you haven't made a solo album for such a long time?

LORD: No, that's not the reason. I just didn't know what the next album would look like and I didn't feel like just releasing something. First, I wanted to be sure myself about what to release.

KEYBOARDS: Do you know it now?

LORD: I wish I knew! (laughs) Maybe next year. I certainly don't want to release anything of which I'm not absolutely convinced. I'd really like to select from everything I did until now. But at the moment I'm still in the stage of orientation and sometimes I feel like I'm a rocking chair which is rocking back and forth to extremes! We'll have to see where it will finally end up - not in the middle, I hope! (laughs).

I mean, I was the one who played the organ solo in "Hard Lovin' Man" (on "Deep Purple in Rock", 1970) and I really dragged the organ all the way through the studio. And I was the one who made Sarabande (1975), with all its lovely classical, Spanish, jazzish, bluessish elements. That's all a part of me, since I see myself as a musician with a capital "M", which means that I like any kind of music as long as it's good.

Sometimes people say to me: How can you play this music, when you make different music at the same time? How can like both rock music and classical music? To me this sounds as if they are saying: How can you eat meat when you also eat potatoes? Personally, I have no problem with this at all, I don't like this pigeon hole mentality. That's what I like about someone like Miles Davis: He played with Charlie Parker, he made the album "Bitches Brew" (1970), which changed jazz for all times, and later he even played pop songs - things like "Time After Time" (by Cyndi Lauper, off the album "You're under arrest", 1985).

I have no problem with the fact that I'm considered to be a Renaissance-man in the context of rock music. The only thing I do have a problem with the narrowmindedness of some people. I think it doesn't hurt you to listen to different kinds of music and not just the one. For me there is only one law in music: it has to touch my heart before it reaches my head. For that is the magnificent thing about music: it crosses all national and cultural boundaries. Music is really the only way for an Ethiopian and a Lapp or an Eskimo and an Australian to understand each other, without one of them having to learn the other one's language first.

KEYBOARDS: When you write music, do you know in advance whether a song will fit into Deep Purple's repertoire or can better saved for a solo album?

LORD: That has always been a small problem for me. I have always considered it to be harder to write for Deep Purple than for myself. It doesn't matter how important the organ has been for Deep Purple from the first day on - the guitar is the center of Deep Purple! I mean, I know how a guitar works, I can also play a few chords, but of course it is easier for me to write on a keyboard. Two or three pieces on "In Rock" and "Machine Head" were created on the Hammond, but the biggest part arises from ideas Ritchie developed on his guitar, and from then on we discussed how to fit in the Hammond. Because of course the Hammond has always been an essential part of the Deep Purple sound from the beginning on. I believe we are really the only big rock band that has always worked with a Hammond. There were always these three elements: Gillan's voice, Ritchie's guitar and the organ.

KEYBOARDS: Maybe that's the reason, as you have said, "Slaves and Masters" is not a real Deep Purple album. On the album the organ was missed, you have put the synthesizer into the foreground.

LORD: Yes, and I have only noticed afterwards that this was a mistake, since it was exactly that - besides Joe Lynn Turner's voice - what made one question the identity of the band. But at the time it seemed inevitable to me, since the songs we had were not right for organ, it had to be synths.

KEYBOARDS: The decision to put away the organ and use the synths was not taken because you were considering to modernize the old Purple sound into one for the nineties?

LORD: No, that was not the reason. It would be easy for me to say this, because it sounds plausible. But it wasn't the reason. It was simply the case that I looked at the songs and searched for places to fit in the organ, but there were no such places. There were only places in which sometimes a fill was lacking - for which synths are much better -, but there was no room for organ solos. On "The Battle Rages On..." this was no problem, thank God, there was enough room for the Hammond. I was very happy about this.

KEYBOARDS: Are you interested at all in synths or are they just a nice addition to the piano and organ to you?

LORD: (laughs) Yes and no. Of course, I use some instruments on stage which are modified to get a certain sound. I have for example a Korg Mi and a Wavestation, but I would rather see them as necessities. I love organ and piano most of all.

KEYBOARDS: Where do you get your Hammond sound from nowadays?

LORD: Still from a B-3. But it's not the same one I had at first. It's a B-3 Ritchie bought when he founded Rainbow (1975). I have played on it for the first time on "Perfect Strangers" (1984). The lower part of the instrument is missing, I have removed them some time ago and replaced them with steel legs, so that I could transport the thing easier, but besides that it is still an original B-3 without special effects with the same old Leslies and the same old amps and speakers. I haven't changed a thing.

KEYBOARDS: What do you use as master keyboard?

LORD: A XB-2. For two reasons: first, because it is just as good a MIDI-keyboard as any other, since the differences aren't that big; second, because I would still have a very good Hammond sound if my main organ were to desert me. In any case, it is the best "fake" Hammond sound I have heard until now. Of course, it doesn't come close to the original Hammond...

The Hammond I have at home I don't take with me on tour anymore, I'm a bit afraid it wouldn't survive it. I have bought it in 1972 from Christine McVie. The thing has been used for quite some years now, but it still works wonderfully well and I don't know if this can be said of more recent keyboards in twenty years. Christine later tried to buy the organ back from me, when she had all this success in Fleetwood Mac, but of course I didn't give it back to her. At the time, when I bought the instrument from her she was broke and needed money urgently. This transaction was in fact a very sad thing. But whoever can put his hands on an original Hammond won't let go of it ever again, if he's in his right mind (laughs).

KEYBOARDS: To come back to your solo project: will it be another fusion of rock and classical music?

LORD: Well, I have written some orchestral music already and I'd like to hear what it sounds like when it is played. I however have also some songs for female and male voices and I know whom I'd like to give them to; but it's too early to name names. And I have songs I'd rather sing myself.

KEYBOARDS: That would be a first for you.

LORD: (laughs) One is never too old to try something new. When you don't trust yourself to do something anymore, you're dead. (laughs) But I also have instrumental music for piano, for synthesizer... I mean, I'm someone who continuously spits out music, that's all I can. I have so much of it, I'm beginning to lose track. The only thing I have to do is to find the right windows for them: what fits on one record, what songs are better divided over different records.

KEYBOARDS: Being a composer, have you never had the feeling everything has been done, either in Rock'n'Roll or classical music or jazz?

LORD: Certainly, I have to confess that has also happened to me. You have written something and you're very happy with it and then you hear the same thing on the radio and think: Oh, shit! And you throw it in the bin, even when you know you didn't steal it but that it was just a coincidence

But I really hate this argument - don't you? I mean, if Beethoven had always spied on Mozart and had said he had already done everything, then we never would have had these masterpieces, the later string quartets for example.

I believe music gives birth to itself all the time, it has no beginning and no end. Music resembles cannibalism in some ways: it eats itself and something else always comes out.

No, it is really like a painter saying: Oh God, I wish they hadn't invented some of the oil colours I paint with! Or like a poet saying: The world is in such a state, words do not come to my mind to describe it. But that's not the world's problem, it is the poet's problem! When nothing comes to mind anymore, oneself is the one who is doing something wrong.

The material we have to work with in the western world are twelve chromatic notes - and that's quite a lot! Whoever can't do anything with them... (laughs) I confess, there's always times in which music comes to a stand-still and becomes sterile, but I have never given up hope that something new would come later. The eighties certainly wasn't the most fertile decade for rock music, but I've had the feeling the story continues and hasn't come to an end for a few years now.

KEYBOARDS: Looking back, do you think you have already made your masterpiece or would you rather think ifs still to come.

LORD: I wouldn't look at anything I made so far as being a "masterpiece". I mean, there are things I'm proud of and others I'd rather forget. But the word "masterpiece" is too big.

KEYBOARDS: What are you proud of?

LORD: I'm proud of some of the things I did with Purple.

KEYBOARDS: I meant your solo work.

LORD: Then I'd say: "Sarabande". That is surely the best solo record I have made.

KEYBOARDS: And the most successful.

LORD: Yes, and rightly, since the compositions were good, the musicians (Andy Summers, guitar; Pete York, drums; Paul Karass, bass; Mark Nauseef, percussion; the Philharmonia Hungarica) were outstanding and the conductor (Eberhard Schoener) understood the music. Everything came together and I have to say, nothing I made before or since comes close to "Sarabande".

KEYBOARDS: Not even your "Concerto for Group and Orchestra" (performed on the 14th of September 1969 with Deep Purple and the Royal Philharmonic Orchestra London)?

LORD: No, not even "Concerto". Although it was okay for that time. It did have these wonderful verses Gillan wrote for the second part and still spring to mind: "How can I see when the light is gone out, how can I hear when you speak so silently..." And the way he sang it, so soft, so lyrical - one was really touched.

KEYBOARDS: Some musicians were shocked however.

LORD: Not just them! I mean the musicians were obliged to play and some of them hated it! And even the people in the audience weren't all that thrilled. But it was 1969! Have you seen the video recordings?

KEYBOARDS: Yes, there is a video (VHS Connoisseur Collection CCV 1003, England) now.

LORD: Did you look at the faces? Some of them had faces as if final judgment was cast upon them. (laughs)

KEYBOARDS: Because the mixing of rock and classical music was unknown at the time.

LORD: Yes, it was sacrilege. But I think everything one does is a product of its time. Some things in this "Concerto" were really very much dead weight – I'd be the first to admit it! -, but it was only an experiment. I only wanted to try and break these boundaries that separated Rock'n'Roll from classic.

KEYBOARDS: Looking back, do you have the impression you succeeded in this?

LORD: Well, I feel that the walls aren't that high anymore and I'd be happy if someone said I made a contribution to this.

There were others really. (Keith) Emerson for example also made a contribution and also guys from the "other" side - Malcolm Arnold (English composer, conductor of "Concerto for Group and Orchestra"). But I haven't got the right to claim all the fame for myself.

On the other hand, I don't want to reject anything I once did afterwards; I can now only look at something from an, if you like, 'wiser' perspective. I mean, nowadays "concerto" sounds somewhat old-fashioned, but that doesn't change the fact that it was important at the time. And, to be honest, I still like it - the melodies, Gillan's singing, Ritchie's angry guitar (laughs), the whole atmosphere. I wouldn't distance myself from this. I wouldn't be able to, because it was really important for me at the time. Are you interested in how this happened? You can say no, it's a long time ago - a story for the history books. (laughs)

KEYBOARDS: Nevermind, begin!

LORD: Alright. (laughs) I had just heard an album "Brubeck plays Bernstein". It was the Dave Brubeck Quartet and the New York Philharmonic (Orchestra), conducted by Leonard Bernstein. I didn't think the album was that brilliant, it was just "interesting" - although I really loved Paul Desmond's saxophone and I was a fan of Brubeck's piano playing, but that wasn't very important either.

It just gave me the idea: Why not try something like this with a rock band? Why don't we try to break the barriers between popular music and this so

called "serious" music - in both directions? This was when I was still playing with in the Artwoods (band of Ron Wood's older brother Art Wood). It wasn't the band I could have done something like this with; but a few years later I was with Purple, and I remembered this.

And they had two managers who really had quite a lot of money in an old sock somewhere to pay the orchestra with. I thought: Here's the band, there's the money and I've got the idea! (laughs).

So, I went to the manager of whom I knew he possessed the largest amount of musical imagination (Tony Edwards) and said: "Tony, I have an idea." He said: "What's it like?" I played him the Brubeck record and he said: "What's this?" And I said: "A jazz band playing with a symphony orchestra. But I want to bring together a Rock'n'Roll band and an orchestra!" He said: "You don't mean Deep Purple, right?!" And I said: "Who else?" He was like struck by lightning and asked: "And who is going to composed this "symphony?" And I said: "Me, of course". And he: "Do you actually know how to compose an orchestra?" I said: "Nope, but I'll find out".

That's how it went then, an endless ping-pong game, but I finally got him to throw in some money. I mean, afterwards it of course somewhat scared the shit out of me! Although I'd done a composition exam, I had only until then composed for a string quartet for four strings, four woodwinds and a small choir - things like "April" (on "Deep Purple", 1969). I had no idea if I could come up with a score for 110 orchestra musicians and I had only a couple of weeks left to compose the thing. It was all going too fast but despite this I felt like I was given heaven on Earth. But that anyone besides me would take the project seriously... (laughs)

KEYBOARDS: You didn't count on that?

LORD: On this success? No. I hoped for it, but I didn't count on it. I mean, I was famous at a stroke!

That was the great thing about the late sixties and the early seventies: If you were prepared to take risks you could always find someone to give you the money to do it. Some people used this to the fullest and have thrown themselves into the craziest projects, they thought were incredibly ingenious, but the rest of the world fell asleep to. But I don't think this is very serious either, it was just important that everything was possible.

And many of it survived. I mean, there are people - also people who hadn't been born at the time - who nowadays spend all their money on obscure sixties and seventies recordings. But it's okay, because it broadens people's horizons - if only for the fact that they might learn from it and not make the same mistakes again.

Because nothing you do is wrong, just as long as you learn from it. Not just for music, either Rock'n'Roll or metal or Hard Rock or classical music or jazz, but for every goal in your life, I'm convinced of this.

KEYBOARDS: You have just made an interesting division between Rock'n'Roll, metal and hard rock.

LORD: Yes, but metal is a part of Rock'n'Roll, right?

KEYBOARDS: Yes, but metal and Hard Rock are not the same, are they?

LORD: Well, there are a few differences. Led Zeppelin used to be metal, Deep Purple was - and still is hard rock. But I believe there is not a real dividing line between the two.

Apart from that, nobody used the term "metal" then, not even Jimmy Page! We called it "hard rock". I first heard the word "heavy metal" around 1980 or 81; before this, everything Purple or Zep made was simply hard rock. Nowadays I see the difference: Led Zeppelin was more blues-influenced, which might explain they had their first success in America: Deep Purple was a lot more European from the start with these classical elements. But the difference wasn't this big.

There were Hard Rock elements in Led Zeppelin and they even made pure folk, looking at their acoustic work. But we had those too: "Anyone's Daughter" (on "Fireball", 1971) - a song we accidentally play this tour - was country-folk, and other pieces like "Woman from Tokyo" were melodic hard rock. And "Speed King" (on "Deep Purple in Rock") is probably the first example of speed metal, although the word hadn't been invented at the time.

But something I'd like to make clear again and find very important: "Speed King" was not a song about Speed, about drugs, but a song about playing

fast. Just go through the lyrics: "Good Golly, Miss Molly... Tutti Frutti..." - a text we didn't have to write ourselves, because it existed almost entirely of quotes from old Rock'n'Roll songs. It certainly wasn't about drugs, it was just: How fast can Gillan sing? (laughs) And if I may be not so modest, I'd say: When you look at some early Deep Purple material - I mean the things we did before the arrival of Ian Gillan and Roger Glover, I think you'd find quite a lot of roots for things that happen in Hard Rock and metal nowadays, for example in trash or speed metal. "Speed King" is speed metal, no question about it.

KEYBOARDS: Only the roots for death metal are looked for in vain.

LORD: Something I'm proud of, and I believe that I can speak for the whole of the band in this case.

I mean, just look at the word - "death metal"? Don't the guys who play this stuff have anything else to do, but to celebrate death? Why not celebrate life? It's so precious and we have so little time on this planet, and we'll get to know what death is like soon enough. Just look at what's happening in Bosnia now! Does anybody really believe you can convince people who are confronted with death every day that it is fun to parade death?

No matter how much it sucks - this life has a lot to offer: Beethoven's ninth, Leonard Bernstein's music, your wife, your girlfriend, your children! Death is a chapter we'll start to read when a higher power invites us to - I hope in a pleasant way! (laughs) I may be not unhealthy to remember that this day will come for everybody. But until that, we have to make music for life. If there is music on the "other side" nobody knows. I personally doubt it.

KEYBOARDS: One last question: Deep Purple now exists for 25 years...

LORD: ...sometimes more, sometimes less (laughs).

KEYBOARDS: Why didn't you release a CD box to celebrate your anniversary, like for example Led Zeppelin and Jethro Tull did?

LORD: Frank Zappa would probably have said: Just what the world needs - another boxed set! (laughs) I believe our record company is planning one, but it will just hold the familiar recordings. Whether or not it is really necessary...

KEYBOARDS: Is there no unreleased material?

LORD: Surely there is, we still have some unreleased songs left, but they are few. We do have a lot of tapes of jam-sessions and I hope we are able to release them one day, since they show a side of Deep Purple you would never imagine in your wildest dreams.

I mean, ever since we reformed the band in 1984, we have played more jams than songs, and there are some wonderful recordings among them, especially from Ritchie. He plays fantastic lyrical things, partly even jazz. It will all depend on the fact if we can someday bring him in a good mood and soften him, because he owns the tapes. Every one of us owns such tapes and everybody is free to release them or not. But I really hope that we will one day get the chance, especially to show the people what a wonderful musician Ritchie is. Until now everyone only knows his wild side, the tip of the iceberg. This is mostly his own fault of course, since he held up this image.

I think he should now be able to let go a little (laughs). I mean, I have also learned now one can survive without an image. Until recently I dyed my hair, because I thought I had to look like I was twenty when I was fifty. Then I stopped this and allowed myself to leave my hair really grey.

When I stepped on stage the first time this tour, I was really scared, because I thought they would boo us for they would feel betrayed: "This is supposed to be Deep Purple 'Mark II'? Where's Jon Lord?" But when I was out there, nothing happened! It was a great moment for me to realize that I could have grey hair, that I could be over fifty! A few years ago, I would never have allowed a photographer to take a picture of me without my sunglasses. You understand? Long hair, dark glasses - a tough image. I didn't need this anymore, I'm passed that.

Deep Purple - a prison that makes me free

SZ: Mr. Lord, for almost 30 years you are playing with Deep Purple. Every night on stage, playing *Smoke on the water* or *Black night* - isn't it getting a bit boring?

JL: No need to pity me, in the contrary. I am by far a better musician than I was with 20. I have 30 years more experience, more technical abilities and I heard more great music. I became wiser, and I am in good health. I have everything - except my youth.

SZ: Isn't youth especially needed for Rock music?

JL: I am asking myself why a whole category of music is regarded as property of youth. It is no problem for classical musicians to become older, and blues musicians are born old.

SZ: Deep Purple broke apart in bad quarrels several times. How comes the group always gets together again after so many years.

JL: Usually it's the manager who says: "Ok boys, it's time to do some work again". Seriously, I have to make music to earn my living. I am not a millionaire.

SZ: Hard to believe. Deep Purple has sold more than 80 million albums and is one of the most successful bands of all times.

JL: Who is a real millionaire these days? Nobody who has just one million pounds. And to have several millions, I would have to win a lottery.

SZ: Your lifestyle changed drastically. Why don't you get out of Rock business. Hasn't Deep Purple become a prison for you?

JL: But it's a thousand times better than being without work. Yes, Deep Purple is a prison for a musician who wants to do lots of experiments. But success in Rock Music made it possible for me to follow other musical paths. DP is a prison that makes me free.

SZ: There is a video for your new album "Purpendicular". It includes band members brought into the picture by computer technology. Very modern.

JL: Sounds very interesting. I never saw it. Someone produced it, without us being involved. Greg Rike, that guy in Orlando owning the studio where we recorded our last album, sent it to the record company in New York. They were crazy about it. Roger Glover saw it. He liked it, that was sufficient for me.

SZ: Could "Purpendicular" be freely translated as "Deep Purple light"?

JL: Not at all. The music is as aggressive and discordant as everything we ever made. Almost like grunge. Even if I am older than anybody who would buy it, I'm really in love with that album. It is a turning point in our band.

SZ: Which turning point is it this time?

JL: Now we should talk about our former guitarist Ritchie Blackmore - to get it over with.

SZ: So, it is not by chance that your new guitarist, Steve Morse, plays the first notes for your new album. It sounds a bit like: hey, Ritchie, you can ***

JL: Exactly. When we made up the order of the songs, everyone in the band voted for *Ted the mechanic* as the first song. It signals: "Hello, here is Steve Morse, the new guitarist". When Steve began to play guitar, he heard a lot of DP, and he still found his own style - so he is our man. But a legendary solo of Ritchie Blackmore still must be played in that same legendary way.

SZ: Also *Smoke on the water*?

JL: Yes, this is Steve's greeting to Ritchie. He is very grateful to him for leaving the band. But when in some years he says he's got enough, this will be the end of DP - definitely.

SZ. Not like when RB quit?

JL: For many years we believed DP could not survive without RB. He himself convinced us otherwise. He left us alone during the world tour in 1993 when we still had 8 concerts in Japan to play - all sold out. He made Ian Gillan responsible for it. He said Ian could not sing. But Ian did sing like an angel, he was fantastic.

SZ: What kind of person is RB?

JL: He's a tragical figure for me. Mostly because he is enormously talented. He invented a new style of guitar playing. He was a man of extraordinary individualism. I said "was". Because in the last time, his playing was missing fire, it sounded tired, lustless. And this man was unpredictable. We had to take care all the time. Sometimes he didn't want to play an encore, another time he just walked off the stage during the show. And we had to care for all that shit on stage. It was hell to bring a good feeling to the audience.... Ritchie wanted to transform us into some kind of "Rainbow". He refused to accept our ideas, only wanted to play his own stuff. Recently he said "Jon Lord had not a single idea in the last 25 years".

SZ: Is that true?

JL: I had lots of ideas, but he refused to play them. He just did not play them. He wanted to hurt me with that remark - the devil knows why.

SZ: He did not have a problem to fire Ian Gillan. Why didn't the band just throw him out?

JL: Maybe because we thought we depended on him, maybe out of misunderstood friendship, because for some time we were very close. So, we were trying to repair the gaps. We all had the feeling we needed Ritchie. Now we are finally free.

SZ: How good is DP today?

JL: The new album is a direct link to the seventies, to our great times. And Steve fits in perfectly.

SZ: What do your daughters think about you today?

JL: My older daughter doesn't live in my house anymore. The younger one, she is 14, even likes DP - she is, besides radio, the only contact I have to modern rock music.

SZ: What do you learn from her?

JL: Red Hot Chili Peppers are big fun, also the English band Reef. Kurt Cobain touched me deeply. When I am at home, I am listening to classical music almost exclusively. Sometimes I listen to Miles Davis. Or some Led Zeppelin.

This interview appeared in Sueddeutsche Zeitung Magazin on March 22, 1996 (which is a weekly add-on to Sueddeutsche Zeitung, one of the biggest "serious" newspapers in Germany).



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DECIO FIGUEIREDO

Para quem gosta de hard rock, o nome **Deep Purple** é quase unanimidade. Assim como **Jon Lord**, que cada vez mais reúne admiradores ao redor do mundo, fascinados por seu estilo e pelas possibilidades do Hammond.

E é a partir de agora que você curte alguns dos momentos célebres desse tecladista, sempre disposto a inovar. Prepare-se para momentos de concentração – e não se esqueça de um timbre convincente!

Por Guilherme Kamio
Transcrições de Alexandre Leite

"Você tem que ser homem para tocar um Hammond...", disse ironicamente Jon Lord para a CT na edição nº 9. O tecladista se referia à complexidade mecânica do órgão elétrico com *drawbars* (registros) – toda sua rusticidade analógica, suas possibilidades e características singulares. Podemos observar que muitas vezes a 'falta de ritmo', no Hammond, é capaz de produzir sons desagradáveis, o que valoriza ainda mais quem consegue ser convincente e sensível comandando-o.

Além de notório pelo trabalho com o órgão, Lord já demonstrou diversas vezes ser um bom pianista. Na verdade, misturar gêneros diferentes para a construção do estilo e a referência constante a diversos estilos musicais parece ser uma tônica no 'jeito Jon Lord de tocar'. Além de influências do blues, música clássica (o que pode ser comprovado na audição de *Concerto For Group And Orchestra*, onde o tecladista praticamente funcionou como maestro), jazz, folk e rock em geral, é perceptível até um certo 'approach barroco' nas linhas de solos de Lord.

Isso fica mais claro quando ouvimos, por exemplo, o solo de "Burn" – um verdadeiro hino entre os fãs do grupo – maior sucesso do disco homônimo, já com a presença de David Coverdale

Burn solo

T=190

Orgão

Orgão (acordeon)

Burn *cont.*

T=190

The musical score for 'Burn cont.' is written for piano and organ. It consists of eight systems of music. The first system shows a piano introduction with a D major chord. The second system continues with D and C chords. The third system introduces Gm7, Eb, and F chords. The fourth system features Eb, Eb, Cm6, and a first ending D. The fifth system shows a second ending D. The sixth system has Gm, Cm, Gm, and Cm chords. The seventh system returns to D. The eighth system shows a piano solo with a D chord and a triplet. The organ part (acordeon) is written in the right hand of the piano part.

(que posteriormente iria cantar no Whitesnake, grupo no qual Lord também participou) e do baixista Glenn Hughes. Lord constrói um solo baseado em 'climas' próprios do Hammond, que denotam bastante a idéia de improviso, na primeira parte, para depois executar uma sequência de *patterns* (padrões) baseados em arpejos dos acordes da harmonia. Repare o quanto isso realmente impressiona e se encaixa bem nas características da canção.

Outro solo lendário é o registrado em "Highway Star", do não menos lendário disco *Machine Head*, o mesmo que catapultou definitivamente o grupo rumo ao estrelato. A aliança do solo do tecladista com o solo do guitarrista Ritchie Blackmore, um marco na história do rock, fez com que a canção ficasse como uma das mais famosas e queridas pelos fãs. Lord também mostra a sua característica de trabalho com arpejos e ligação entre as notas finais de cada acorde, formando efeito semelhante ao comentado em "Burn" e que funciona muito bem. Note a sequência que soa natural, a partir do quarto compasso.

"Devo toda a minha capacidade de solar a Graham Bond e Ritchie Blackmore", Lord também afirmou em entrevista anterior. Nessa medida, fica fácil constatar o quanto a experiência com o guitarrista do DP o ajudou a criar uma sonoridade que 'casasse' com a proposta da banda. Muitos mesmo chegam a afirmar que Lord sola nos teclados como um guitarrista. Na praia do Hammond, além de Graham Bond, o tecladista aponta também o mestre do jazz Jimmy Smith como influência importante – a primeira vez que o Hammond chamou a atenção de Lord foi justamente através de Smith, o que, convenhamos, é algo até recorrente. Muitos amantes do

Burn *riff*

Orgão (acordeon)

T=190

The musical score for 'Burn riff' is written for organ. It consists of a single system of music. The tempo is marked T=190. The key signature is one flat. The rhythm is 4/4. The score shows a sequence of chords: Gm7, C, Gm7, C, Gm7, C, Gm7, F. The organ part is written in the right hand of the piano part.

Lazy intro

órgão Hammond idolatram o Smith.

Além da capacidade de construir solos mágicos e imponentes, Jon Lord também é notório pelas introduções para alguns clássicos do DP. Aqui, exemplificamos com "Perfect Strangers", música do álbum homônimo que marcou o retorno do grupo aos registros com a formação original na década de 80, como Lord consegue produzir riffs introdutórios de maneira simples, mas eficaz. Assim como em "Child In Time" (de *Deep Purple In Rock*), as primeiras notas de "Perfect Strangers" fazem com que o público nos shows já a identifique. Aqui, a boa regulação do Hammond é fundamental, para que o timbre soe daquela maneira 'líquida', característica intrínseca do instrumento em questão. Após o início, entra o riff principal da música, em que há um slide de guitarra, com a tônica, a 5ª e a oitava abaixo dos acordes C para D. O teclado pode acompanhar repetindo notas de um acorde para outro, mas aconselhamos a não usar modulações de pitch bend para a passagem de um acorde para o outro – pelo fato do 'um tom acima'.

Outra introdução que nossos leitores pedem bastante é a de "Lazy" (*Machine Head*), canção em estrutura de blues, mas com acento mais pesado. Uma dica é gravar num sequencer as linhas de órgão que se completam, uma por uma, para depois conferir o resultado. Repare, no exemplo, como há uma pequena preparação para o clima apoteótico que começa com os blocos de notas no compasso 8, e que termina com sucessões de clichês de órgão.

Outro riff muito comentado é o de "Burn", feito dobrado com a guitarra. Apresentamos o padrão seguido pelo órgão, variando rapidamente as notas entre os acordes Gm7 / C, que desembocam na sequência Gm7 / F no último

T=94

Orgão 1

Orgão 2

COVER TECLADO - 25

Highway Star solo

Outros caminhos

Com maior ênfase a projetos paralelos,
Jon Lord busca mais possibilidades

Confirmado o lançamento de *Pictured Within*, novíssimo projeto solo de Jon Lord, muita gente ficou apreensiva em relação ao Deep Purple. Seria este um reflexo do desgaste da banda, a procura de mais independência, livrando-se das 'amarras'? "De forma alguma isto reflete algum desânimo. Apenas quero tentar lançar em disco coisas muito particulares, que condizem com meu atual estado de espírito. Continuo firme com o Deep Purple, pois adoro os outros caras", esclareceu o próprio Lord em rápida conversa através da Internet.

"Além do mais, estou pronto para a turnê do álbum, com uma banda totalmente preparada para me acompanhar. Deveria começar os shows em março, mas compromissos do grupo, como os shows na América do Sul e Austrália, fizeram com que eu os adiasse para maio. Primeiro, farei a Europa, para depois tentar algo em outros territórios", completou Lord. Quem sabe não haja uma passagem pelo Brasil, para podermos conferir o resultado prático do disco? "Pode ser, gosto do Brasil, do povo e da musicalidade". Seria fantástico, já que encontrar o *Pictured Within* importado não está sendo nada fácil, e dificilmente (infelizmente...) ele será lançado por aqui. Resta aguardar. (GK)

Perfect Strangers intro



T=170

Orgão

compasso. Enquanto a guitarra faz o riff com *slides* (portamentos) de notas duplas do acorde, o órgão se mantém em linha de notas únicas em progressão.

Para quem gosta de rock e procura uma maneira 'elegante' de se misturar ao som da banda com os teclados, nada melhor que estudar o estilo de Jon Lord. Claro que é extremamente difícil reduzir o estilo de um músico tão eclético e sem preconceitos como Lord em poucas páginas. Mas acreditamos que este é um passo importante para quem quer realmente pegar mais 'traquejo' em relação à importância dos teclados num contexto musical como de um grupo à *la* Deep Purple, e também para o número enorme de leitores ávido pelo estudo desse mestre do rock. Boa prática

Jon Lord Interview for Russian Darkside Internet Magazine

17.abr.2011

- Hello!

- *Hello! This is Kseniya from Russian Darkside Internet magazine.*

- Hi there! How are you? It's Jon speaking.

- *Hi, I'm fine. How are you there?*

- Very good indeed, it's a beautiful day here.

- *It's not a beautiful day here in Moscow, because it is snowing, it's very cold, windy...*

- Oh, I'm sorry (laughs) Here we have sunshine and thirty degrees, so...

- *Oh, I envy you (laughs) OK, shall we start?*

- Yes, how can I help you?

- *So, first of all, I'm very glad to speak with Jon Lord, with a person who did so much for rock music not only in United Kingdom, but all over the world. The first question is rather banal but still not less actual. What program are you going to bring to Russia and is it going to be much different from what you had in your European tour where you played the whole of "Sarabande"?*

- I'm bringing the "Sarabande" to Russia, yeah. The last time I came I played "Concerto for Group and Orchestra" and this time I'm going to play the

"Sarabande" suite and also some of my solo songs and some of Deep Purple songs as always with the orchestra, a kind of, I hope, a good mixture.

- I hope so too. Are you going to shoot a DVD with the full show somewhere or is it going to be just live shows without any DVD recorded?

- I would like to, but I haven't had a chance to do that yet. We did one a couple of years ago, but it wasn't very good. But I'm hoping to do a live DVD next year, but at the moment there is no DVD, just me alive (laughs).

- And what country would you choose for recording of DVD, which public do you like the most?

- It's a very good question, because it's not a question of which country I like most, it's just that different countries have different reaction. Some are more vocal, some are more polite, some are more, you know...

- Crazy?

- Yeah, some shout it all during the applause. But mostly, what I find is that the audience for my music, at least they all seem to understand what I'm trying to say and what I'm trying to do. So I would make a DVD anywhere from Krasnodar to New York, it doesn't matter. What matters is the feeling with which I make the music.

- Yeah, I see. And also the reaction of your fans, warmth of the audience...

- Yeah, because in the end it's the reaction from the audience that I look for. I mean, we don't make music in a vacuum, we make music to create some effect on people and may be to change what they think about something or give them an emotion that they were not expecting and so on. So, music is an interaction for me. From my heart to your heart and hopefully back from your heart to mine.

- Yeah, of course. And whom are you going to bring as a vocalist this time? And of course a lot of people are interested whether you're going to perform "Child in Time" during your concerts.

- It's going to be the same two vocalists I came with last time, Steve Balsamo and Katarzyna Laska from Poland. These two have been singing with me for three years and I love them, because they sing my songs with the right emotions and right heart and right feeling. And of course I will do "Child in Time", it's a very powerful song, this song has been with me for nearly forty years and of course I will play it, yes.

- An by the way, concerning this exact song, "Child in Time", don't you feel offended when sometimes people go to your concerts to hear just two or three songs of Deep Purple and they don't always understand the material, the works you created outside of Deep Purple?

- Well, if it means that I get the chance to play to them something else, then I'm glad at least that they have come to the concert, because maybe they will find that what they hear outside of the Deep Purple tunes is something that also attracts them. And they will go away from the concert maybe surprised to have found something new. You know, I hope that people understand that I'm doing what I do because of my passion, my belief, my genuine, strong belief that what I'm doing is good, is important, is entertaining and has value and that the sound of good rock musicians and good symphony orchestra, the sound we can make together will be one that you will remember for a long time. So, if they come just to hear one or two songs, I think they will go away happy and surprised.

- And does it often happen in Europe during your European concerts that people who came to your show afford to cry something like "Let's play Deep

Purple!”, “Give Deep Purple!”, because, to tell the truth, sometimes I feel really ashamed of my country when I come across such situations?

- I don't get that very often at all and I certainly didn't get it when I was in Russia last time. People were very polite, very generous in their spirit, they listened to what I had to play for them with open hearts. I was very impressed to be with the Russian audience last time I was here. I haven't personally had any major problems at all. I mean, of course sometimes somebody comes to a concert because maybe he or she misunderstands what the concert is actually about. But I can't blame people for that and it's something that I wouldn't do. I mean, if I went to a concert and I was not liking what (I hear) and had found something different to what I understood then I would just quietly leave (laughs) and I'm sure you would do the same.

- The only right decision, as for me.

- Yeah, I mean, but in the end I have this long, long history with Deep Purple, but it would be stupid of me to go and play concerts and play just Deep Purple material, because you still have Deep Purple to do that. If you want to hear just Deep Purple material, then you go and see Deep Purple. What I do is I try to bring my music and my feelings about music and then give you my interpretation of Deep Purple songs that I love. And I hope that people understand what I'm trying to do.

- And an obligatory and essential part of your shows is symphonic orchestra. And the question is how long does it take the people in the orchestra to study and learn your material. How do you communicate with them?

- There are different orchestras. I mean, an orchestra isn't just one thing. It is 80 people and 80 different ways of thinking and different ways of looking at music and playing it, which is what makes an orchestra such a wonderful thing.

It's a collection of individual feelings, that are put together to make a single sound. It's a very wonderful machine, an orchestra, and different orchestras take different time to come to terms with what I've written. I have to say and I'm very grateful for this - that most, probably 99% of the time I have no problems. The music I've written is sometimes quite difficult, but I think it's also enjoyable to play for the orchestra, so they mostly seem to come to terms with it very quickly and to enjoy it. And we communicate through the language of music and one of the most simple ways of describing what you want in music is to use Italian music terms which are almost universal and understandable. If you want something to go fast, you say "allegro" which is Italian for "fast" and most musicians around the world understand that. And you know, the conductor and I, we managed to have a sort of good communication together. And the conductor I'm working with in St. Petersburg and in Moscow, he is Italian, but he speaks perfect Russian and perfect English. Fabio Mastrangelo, he's a delightful man and I have no problem communicating with him. So, I mean, musicians always find a way to communicate together.

- *To understand each other.*

- Yeah, we always find a way, because we have one language in common and that is the music itself which is universal language.

- *For every country, yes. And have you ever had cases in your concert activity that an orchestra didn't live up to your expectations or the results were worse than you expected?*

- "Yes" to the first part of your question. Sometimes they didn't quite live up to my expectations but not very often, but never, I would say, "worse", only different. You know, like I say, sometimes music for an orchestra is quite difficult to play. I don't make it easy for people, but I hope I make this

interesting, so it requires hard work and sometimes some orchestras who are not used to playing at such an extreme level. I don't mean the level of volume, but the level of intensity – sometimes they take a little longer to get it where I like it to be, so of course sometimes I'm a little bit disappointed but not very often. And normally, because each concert is so different, because of different orchestra, different conductor, different city, different audience, different day – so many factors...

- *Different mood, at least.*

- Absolutely! And it makes each concert a different experience which is why I love doing it. It's not just playing the same thing each night. Music may be the same on paper, but when it gets into the air, into the audience, into the hearts and minds of people, it becomes different. And this is why I love doing it. Of course, sometimes the orchestras take a different view of the same piece and it's very exiting. Generally speaking though, I've been very lucky with my orchestras.

- *So, you're lucky because they understand what you mean by this or that part of your work.*

- I think so, and my music is very emotional. It's not very intellectual music. I don't write from the head, I write from the heart, because I don't know how to write intellectual music. I think that's what communicates with other musicians.

- *Last autumn there was some news that you're going to compose some program for orchestra with kettle-drums. At what stage is the work with this kettle-drum program?*

- This piece is actually for the concerto with Hammond organ and timpani, kettle-drums and orchestra. It is going to be performed in about one year's

time on festival in Oslo, in Norway. I'm still at the beginning stage. I have most of the music written but not written yet for the orchestra, so I'm still working on it. I want it to have a piece that I can play on Hammond organ with an orchestra on my own and I'm using the timpani, the kettle-drums as a solo instrument, so I hope it to be an exiting piece, but it's not finished yet so I can't tell anything more about it. I just don't know what it's going to be yet (laughs).

- *OK. Is this program going to be presented somewhere outside Oslo, not only in Oslo but other countries as well?*

- You mean Hammond concerto?

- *This kettle-drums program.*

- Yes, I hope so, I would like to play it anywhere and to anyone who wants to hear it. It just has to be out (laughs).

- *I was always interested in one question. I always ask this question the majority of Englishmen. Why does it happen that musicians from England are first to invent some new elements and incorporate them into the music, in different styles of music? An then, after that, musicians from other countries take these elements, incorporate them into their music and they're very successful, but the pathfinders are just from England?*

- Hm, that's an interesting thought. Gosh, it 's a very good question! I think... Can I go back to that, say, explosion to the popular music in the 60s. I think, what we had in England at that time was a generation of musicians who were interested... what is the word I want... we were enchanted, we were taken with the enjoyment with the music that was coming in the America, the black blues and American folk music and jazz and so on. And going from 50s into the 60s it had got in our blood and we took these influences from America and

changed them around to suit the way we thought. That small island of Great Britain with its industrial cities and the population that was post-war, young people looking to find something in music. I mean, the most obvious example of what happened is probably The Beatles and Rolling Stones. They are the two major examples of what we did with American music.

- *Definitely.*

- And then of course we sent it out into the world and it traveled into Europe and further and then other countries started to reinvent what they had for their own taste, their own desires and so on and it's that wonderful thing about music – that it travels, it changes, it mutates between countries, but it retains the heart and the emotion, it speaks the same language. And I think, what Great Britain had at this important time being, 60s and early 70s, what we had was strength and desire and vision for music for young people at the time that was very, very strong vision. It was picked up by a generation of people that really needed to find something in the music. And the interesting thing is, of course, that that generation of musicians (which is my generation) – we're still here and we're still playing. And we still feel that this music belongs to us and we're taking it in different directions and different ways. Some bands have changed from hard rock to softer rock, to blues, went back to blues. I'm still playing blues, tonight I got a concert in Germany with a blues band and then in a few days I will be in your country playing with an orchestra, so we are very blessed generation of musicians, because we grew up in the time when music just exploded around the world and... I'm sorry for a very long answer to your question.

- *But it's very interesting.*

- I hope I make some sense for you.

- *Of course, of course. Not very long ago you took part in the recording of charitable single with Tony Iommi, Ian Gillan and some others. In what style are these songs and do you still believe that people didn't forget how to sympathize and not to see in every such enterprise just PR for musicians and desire to earn money?*

- Any money earned from this single will go to people in Armenia, I mean, towards music school in Armenia, that's what the single is for. I think that intentions of Ian Gillan and Tony Iommi in putting this together are extremely honorable, they genuinely wanted to help when that area suffered terrible damage in an earthquake, and I think it's very very honorable, and if journalists occasionally think that there may be another reason, I think they are very often mistaken. Certainly in this case, when I helped, Ian Gillan didn't get paid, Tony didn't get paid, I didn't get paid, nobody got paid. We just did it for the cause and it's nice to be able to do something for nothing for a good cause. I don't think that anybody is earning any money from this at all, except, hopefully, if it sells as we hope it does, people back in Armenia will get the benefit. I think it's the only reason to gain it.

- *And in what style are the songs that you recorded?*

- The song we were just talking about?

- *Yeah.*

- It's a very heavy rock. It's about the visions/the words are about what Ian saw when he visited Armenia. And the guitar riff is very very strong, very typical Tony Iommi riff. It's a terrific rock song, very powerful, and it sounds like a wonderful combination of Black Sabbath, Deep Purple and Iron Maiden, and it's a very good song and I wish it huge success.

- *The next question concerns the project Who Cares. Was it a one-time project or does it have any future?*

- You mean, would the people involved do anything else together. Well, I haven't been asked and I haven't heard yet whether they want to make any more material for the project Who Cares. But if they asked me, of course, I would be happy to play more. I really enjoyed playing. It was the first time I ever played with Tony Iommi and I really liked it. I played with Nico McBrain before and of course I played with Ian Gillan (laughs) but I really enjoyed doing it, it was a terrific recording session. So if asked if I wanted to do more, of course I'd be interested, and I think it probably has the possibility to record may be even an album, who knows.

- *Do you differentiate between your song works and symphonic works? Is it a solid piece of music and that's it or you still differentiate?*

- This is really my belief. You know, if I was a preacher, that's what I would be preaching to you, that my belief is that music is one world. You don't have to label it differently, really. It's all about the communication of emotion and bringing together people to hear something that moves them. And I'm happy to be playing in front of the symphony orchestra or in front of a rhythm and blues band, or in front of a rock band. What I now want to do for the rest of my musical life is to try just to make music that makes me happy and I hope makes other people happy. The main move of my thinking is to play in front of the symphony orchestra, it gives me so much joy. I play with a smile on my face, I'm happy, this is a beautiful place for me to be. And if I can make people feel even half of the enjoyment that I feel, then I will be a happy man. I honestly believe that music is just one gigantic world and you can take anything you like from it. You don't have to separate it and just because I was a Hammond organ player in a rock band that doesn't mean that I can't do

anything I want to do. If it's good enough and I know how to do it, which I do I hope (laughs), then I should continue to do it.

- You're a person who knows pretty well note writing. You like classical music and you took part in a lot of rock projects in which a number of musicians were not so well acquainted with note writing. How did you react? Did you have any conflicts about this?

- No, no. I know how to write music, I know how to read music. Many musicians that I know, many wonderful musicians don't know how to read or write music. But I'm not a snob about this, I have no criticism towards them for having not to know how to read music. I would only say to young musicians who are starting out that I think it's a great idea to try to learn how to read and write music, 'cause it is Always useful. Not because it's an intellectual necessity, but only because it will be useful. And when I work with musicians who don't read or write music, then we learn it together by ear, so I have no problem with it. I'm not a musical snob, I generally don't care whether people can not read or write music. But I would genuinely say to young musicians I think it's worthwhile learning.

- Why? Because it's just easier to...

- Just simply because it's useful. For example, if I think of a tune in my head in the middle of the night and I wake up with an idea for a tune, I can write it down on a piece of music paper. I don't have to run looking for recorder to sing it into. I can just write it down, so the next morning or if I'm sitting on a plane and have an idea for a tune, I can write it down, so I find it useful. That's all. Like I say, it's not essential, it's certainly not essential for rock music to know how to read or write music, but it can be helpful, that's all.

- *Did you feel comfortable in Whitesnake? I ask because once you said in one interview that you came into this band just for the sake of doing something, but you recorded six albums with the band and remained with David even when all musicians left him in 1982.*

- Yeah, i n a way, that's what I meant – I was doing nothing in 1978 and I didn't know what I wanted to do really, and David asked me to help him out, and I honestly didn't expect for staying in the band for more than a year, just to help him move his band forward. And each year went by and we did an album and then we went for tour and I really enjoyed myself. I was not an active member as a decision-maker, I really just played the keyboards and I made what they needed on keyboards. It was a pleasure in making music, that was a good band. And only when it got later on in early 80s, I began to feel a little bit disappointed with the direction of the band and David's songwriting, so I started looking around for something else and then Ian Gillan called me and asked if I liked to reform Deep Purple and the answer was obvious. But I don't feel that Whitesnake is my legacy at all, I was just a keyboard player.

- *So, Deep Purple is more your music, you're more at home there.*

- Absolutely. It was my baby back in the beginning. When Richie and I first met this was the vision we had and certainly I would say that Deep Purple is a much better legacy for me, something I feel much more strongly about, even not strongly, but I feel passionate about rather than Whitesnake, yes.

- *I was always interested when did you first get this idea that a rock band can record something with an orchestra.*

- Before I met Richie I' d heard a piece of music played by a jazz band, Dave Brubeck Quartet. Dave Brubeck was and is an American jazz pianist who was one of my early heroes. And I heard the piece that he did with a symphonic

orchestra in mid-60s and I said "Wow, that's a great idea" and I wondered how it would sound with a rock band instead of a jazz band, so when we started Deep Purple and I realized after one year that we had a terrific band and I said "Let's try it". I had this idea for some time and I was writing some ideas down and then in early 1969 I mentioned my ideas to the band and to the management and they said "let's do it" so we had to very quickly hit the market, so I had about four months to write. Idea was in my mind for some time, but we had to write for the rock band but Richie Blackmore, Ian Paice, Ian Gillan, Roger Glover and myself were the right rock band to try it and I'm very glad that we did, because it changed my life.

- *"Concerto for Group and Orchestra" and "Gemini Suite" were recorded with the participation of members of Deep Purple. And now, that a lot of time and years have passed, what do you like best? What appeared to be better, "Concerto for Group and Orchestra" or "Gemini Suite"?*

- I think, the most successful of the two is "Concerto for Group and Orchestra". It has the mix of right arguments, if I can put it that way. It's a young man's music, it's me as a young man trying to tell the world what he believes, what he believed then and still believes. And it's the sound of symphonic orchestra, one of the great sounds of the world, and the sound of a rock band, also one of the great sounds of the world, and they sound wonderful together. And the piece of music involved is the story of the attempt to make that happen. In "Concerto" the first movement is the battle of the two of them, the second is the peace treaty, if you like, and the third is the joy that they sound together. The piece tells the story, it tells it honestly, it tells it with passion and it tells it with some degree of skill. I think it's the most successful of the two. But then later on when I did "Sarabande" I had learned a lot more, and "Sarabande" is much less intellectual exercise. It's just about the joy of playing and the joy of

writing music for a symphonic orchestra and a rock band, and I'm looking forward to play it to you next two weeks.

- In your last tour you performed "Concerto for Group and Orchestra" in the whole. Has anything changed in your perception of this piece of work during forty years from the moment of its recording?

- Yes, I would say, yes. The change is not within me but in the world of music. When I wrote "Concerto" and we first performed it, the idea of putting a rock band on stage with an orchestra was revolutionary. Now, of course, it is done all the time, but still, people don't write very much. I mean, special music. They just do rock tunes with an orchestra backing. What I did and still trying to do is to write music specially for the sound of Symphonic Orchestra (SO) and the sound of a rock band. What has changed, I think, is mainly the attitude of the symphonic orchestras towards rock musicians. They understand it a lot better now. When we first did "Cincerto" in 1969, the orchestra didn't understand at all. They didn't understand who the hell we were, why we played amplified instruments, they didn't understand the technique and so on. Now, of course, SO around the world have many more younger players and these younger players have grown up with modern rock and pop music so they understand popular music much more than they did when we first started. So that's the major change, but in my mind, the only thing that changed for me is that I actually got better, a better player, better writer, I understand the orchestra better, so it's still a discovery for me but I think the major change is the attitude of the orchestras to the rock musicians and rock musicians in comparison with late 60s and early 70s understand symphony orchestras much more. I think the audience is more open to the idea of something like this than they were 30 or 40 years ago. I think attitudes have changed for the better.

- You are a great admirer of Hammond organ, so what is your attitude to ever increasing number of synthesizers and synthetic music nowadays? And why didn't you used them much, I mean, synths?

- I tried synths in mid-70s and I tried them a little bit again with Whitesnake, but generally speaking I found that I'm much better on the organ and piano and I understand these two instruments better. With a Hammond organ I can make so much different sounds, and piano is such a beautiful and emotional instrument and I didn't really feel the need to go too strongly into the world of synths. And there are a lot of musicians who are much better in using the synths than I. Keith Emerson for example and Rick Wakeman were both terrific users of synths. I'm happy with what I know, but of course I have no objections to the advance of the technology of synth music. It's wonderful and now on keyboard you can make so much marvelous sounds and noises and I'm all for that, I love the advance of technology. It's just I'm happy for myself with Hammond and piano.

- Can you tell us a little bit more about your project with Anna Phoebe, the violinist?

- She's a new friend. I met her only about a year ago. And we're going to hopefully put something together, a small band with certain right people, to play I suppose a sort of progressive rock sort of thing. But we haven't got to writing music yet, and that's why were keeping together, that's why I bring her on this tour so she can understand the way I work live with SOs, so she will be playing with us in Russia, in Italy next month and so on. She's a terrific player, young, beautiful lady and plays marvelous electric violin as well as regular violin, and I'm looking forward to see what we can write together. I can't really tell you any more at the moment because we haven't started

writing yet. Some time we will start writing and may be this time the next year we'll know a little bit more a little bit more (laughs).

- *So you are at the first stage of cooperation with her. It's always interesting.*

- Yes, you know it's marvelous when two musicians recognize something in each other and they anticipate the connection that they may be able to make. As I say, we don't know yet what it would be, but I know that I very respect her as a musician and a player and I know that she feels good about me too, but we will see. It's very exciting.

- *Not long ago there was some information about release of 3-CD version of "Made in Japan" and you also said that you haven't seen a part of these recordings. How did it happen?*

- I don't know very much about this. I saw something on a web-site and I didn't know if there was any film at all any more, I thought that everything we had at that time had already been released, and I'm actually very excited to see what it is. I haven't seen anything yet so I can't be very help, I'm afraid. I don't know anything about it (laughs). But seems to me that if they did have some filming of this time, it would be wonderful, because that to me was probably the greatest time for Deep Purple. We were playing so well together in this time of "Made in Japan". I would love to see some film and I don't know very much about it at all, I'm afraid. I mean, it's a surprise to me too.

- *OK, we'll see. But this concert "Made in Japan " is called by a lot of journalists and musicians the best live recording. What magic did you manage to create there in Japan, what special was about this concert that it's still considered to be the best recording?*

- I think, everyone in the band was absolutely at the top of their game, you know, everybody was playing really, really well. We had been on the road for

months and months and months, so we were playing really, really well together, we understood each other and even though maybe there was occasionally some disagreement between members of the band, we still had the same goals, we still wanted the same thing. We still believed in the same thing, every member of the band believed in the same thing that we were playing and you can hear it on the recording. You can hear the tension between five musicians who are individuals, strong individuals, so you can hear the tension because of the love of the music and because of the respect for each other, you can hear how it comes together so well. And I think that's what makes it such a great recording. Of course, the technical brilliance of the guy who recorded it, Martin Birch who was the producer for the most of that early DP stuff. Of course, it was brilliantly recorded and that the band played incredibly well. I mean, I listen to what I played then and I think "My goodness how I wish I could play like that now" (laughs).

- Now I would like to ask you about the project "Hoochie Coochie Man". How did it happen that you got into this project and did you like the cooperation?

- Yeah, I was down in Australia in 2003 and there is a guy who is living down there, Bob Daisly, he used to play bass for Richie in Rainbow, and he's had a little blues band that's called The Hoochie Coochie Men and I was going to be in Australia for several weeks and he said would I like to come and play with them. We did three shows together and one of them was recorded live in the club called The Basement in Sydney, very famous blues club. And they released it and it was very successful. So they asked me to do another one a couple of years later, a studio album, and I did that, and it was also very successful, so it was just a collaboration of friends rather than anything else. I have no plans to do any more, I'm actually touring now in Europe with my Jon Lord Blues Project. I'm doing about twenty concerts with them because this is the music of my... this is how I started, you know, rhythm and blues,

this is what I began to play in my first band before DP. It's just wonderful to re-visit the music of my youth with people who really understand how to play.

- So, as far as I understood, you're not going to continue recording some music within this project, just several concerts and that's it?

- We might even record, we had an offer to record this blues project and we're thinking about it, because why not? (laughs) It's wonderful music, it's great, honest, open, uncomplicated music and unsophisticated even. So I would say nothing against the record, so we'll probably do that, yeah.

- *We'll be waiting for some results, all right. Another question concerning your solo work: have you ever had any recording, any album, any work in general, that was a little bit ahead of time and because of this fact it was misinterpreted, probably misunderstood by the public?*

- I think you can possibly say – this is just my personal opinion – but I think that first three or four albums that I did with an orchestra were probably misinterpreted because I think they were ahead of the time and now, like I was saying a few minutes ago now it's normal, it's not that unusual to have a rock band with a SO on the same stage. But when I did this in late 60s and early 70s it was incredibly unusual so I think you could say they were a little bit ahead of their time. And they surely were misinterpreted in that some critics thought that I was trying to be too clever, but I never had to do anything with being clever, I never tried to be clever, because I don't think of myself as clever, I just think of myself as of one lucky musician who's enjoyed success and enjoys the process of making music. So I think these were misinterpreted but I feel vindicated, I feel I did the right thing. I'm pleased with what I did and I'm glad I did it. And if I had to go and do it all over again I wouldn't change anything, I'd do exactly the same.

- *And what is your attitude to nowadays music industry with all its mp3s downloading, Internet releases and so on? Don't you think that mp3 and Internet sometimes kills the spirit of music which was present 30 years ago?*

- With a one word answer – yes. I believe something fundamental has happened. What you buy now and you download from the Internet, you don't buy the quality of sound, you buy mp3 which is not a good sound at all. And if a band, or orchestra, or a group of singers goes into the studio to make a recording, they work really really hard on the sound to make it beautiful, wide and full as possible, and then it is compressed into mp3 and downloaded through a computer and it sounds nothing like what you did in the studio. When we buying and downloading music now, we're not buying sound, we're buying content, we're buying songs and music as a commodity like we're buying cabbages or chicken and potatoes. It has become a commodity. And it's a great shame and I do honestly believe that it will swing back somehow, I think that some time in the next few years somebody will invent a way of transmitting music to you in the proper sound and the sound of music will become important again. I think it's very sad that the record companies are dying, because they became very much... at the best they were on proper roles, they were part of the process, at their worst they were greedy businessmen, but at their best they were very important for the music industry, for the future of music. And it's a great shame that they have disappeared.

- *And to somehow round up this very informative and very interesting interview, could you give some advise to young musicians who just begin their career, just begin composing and writing music? What would you advise them, so that they wouldn't sell potatoes in their future as you said, and sell music, real sound, emotions, real music spirit to the public?*

- You've just put it very beautifully yourself (laughs). My advise is only this: you have to be ready, you have to be the best you can be, you have to believe you are the best you can be, in other words, you have to work hard. It doesn't come easy. Public does not forgive anything that is second-rate. You owe it to your future public to be as good as you can possibly be and that means to work hard and to believe passionately in what you are doing and try to find your own voice (I don't mean as a singer), I mean your own style, your own sound, your own way of looking at music. Don't try to...

- *Copy?*

- We have to copy to begin with, that's how we all start, we stand on the shoulders of giants when we are young, because we hear these mighty people who become our heroes and we say "Oh I want to be like him", and it's only after a while that we realize that it's not about being like your hero, it's about being as good as your hero but with your own voice. And then it's about being better than your hero (laughs). That I think is the most important piece of advice. Be as good as you can be. Be strong, with a self-belief, and don't be disappointed when you all at first – it doesn't happen straight away all the time. Sometimes you have to wait, and wait again and again, but if it's going to happen, it will, and when it does happen you have to be ready.

- *Thank you very much for your advise and explanations and this talk. I think it's one of the most interesting, even really the most interesting interview I had recently with the musicians, honestly. I wish you good luck in all your endeavors and all your works.*

- That's very kind to say that, thank you. I enjoyed talking to you as well. Are you going to come to the concert?

- *Yeah, definitely, I will.*

- Well, if you get a chance, come and say hello. Well, thanks for the interesting questions and see you soon. Bye!



Interview with Jon Lord

From the blog "Eight Miles High", 29.jul.2012.

Andrew Darlington: Jon Lord? Great to have this opportunity to speak to you.

Jon Lord: Andy. Good to talk to you mate. Where are you speaking from – Wakefield? Oh really. Not too far from where I was born. (Which was actually Leicester!)

AD: Do you live in the States now?

JL: No. I just happen to be here. I came over to do a bit of business, and they got me roped in and said 'while you're here, get on the end of the 'phone'. But no, I still live in England, near Henley-on-Thames.

AD: You have a new album to promote.

JL: We have indeed. They haven't given you a preview copy yet? Then I shall have to describe it to you. I'll try. Yes – well, OK. "The Battle Rages On" is the title track of the album. Some people would say, the way our band has been running, that it's a well-chosen title. And it has ten tracks – fifty-odd minutes. We recorded the backing tracks last summer (1992), and then halfway through the recording we decided it had to be Ian Gillan again. He should never have left. But you know what we're like! So he came back in the autumn and we spent the last part of that year and the first part of this year writing lyrics. The vocals were recorded in February in Florida and that's it – the baby is christened, and ready to bring joy into the world.

AD: And this is the full 'Deep Purple In Rock' line-up: Ian Gillan (vocals), Ritchie Blackmore (guitar), Jon Lord (organ), Roger Glover (bass) and Ian Paice (drums)?

JL: It certainly is. And very happy I am that this is so. Basically this is the band that it should always be. It's easy to look back with hindsight and say you shouldn't have done this and you shouldn't have done the other, but I just wish that this line-up had never drifted apart, and that we'd stuck together. Life would have been so much easier. But still, life wasn't meant to be that easy.

AD: And you're doing a '25th ANNIVERSARY TOUR', with British and European dates.

JL: Yes, we're doing two or three in London, two nights at the Manchester Apollo – I don't think the tour's absolutely written in stone yet, but the Birmingham NEC, you know – the usual places. Yes, it's funny really, everyone has been reminding us that it's the Twenty-Fifth Anniversary, but it's just sneaked up on us. It seems like three minutes ago that we were playing the City Hall Sheffield in 1975. That's really rather frightening. Yes... twenty-five years.

AD: Strictly it's only twenty-five years if you date it from the original "Hush" line-up with Rod Evans (vocals) and Nicky Simper (bass).

JL: Yes. It strictly goes back to the first line-up. It won't be twenty-five years with Ian and Roger until next year. But this tour – I think, is going to go from this year into next year, so we can legitimately call it the '25th ANNIVERSARY TOUR'

AD: Who do you see making up your audience now?

JL: (Long pause). It's funny. I was just thinking about that before this began. You see, we still get the young Rock 'n' Roll audiences, those who never saw us first time around, or maybe saw us back in the Eighties, and some obviously who didn't. But they're still going to come and see us because we're known in the Rock 'n' Roll business as one of the Rock 'n' Roll bands from that time. But also we're bound to attract the – I suppose you'd call them the thirty-something's. I don't know this time around. All I know is that last time around, on the 'Perfect Strangers' tour and the 'House Of Blue Lights' tour, 1985/6/7 – y'know, we got very young audiences. And then on the tour we did with (temporary vocalist) Joe Lynne again it was archetypal Rock 'n' Roll audiences. So it's really hard to say. I don't know.

AD: It'll perhaps be interesting to wait and see.

JL: Absolutely. But I think the audience for the albums is going to be different to the audiences who come to the concerts. I think there's two kinds of audiences. The older people who might buy the CD might not necessarily want to come to the concerts. They might no longer like the Rock 'n' Roll live thing. So yes, it'll be interesting to see.

AD: After so long on the road, do you still get the same buzz from working?

JL: From recording – yes. A qualified 'yes'. But on stage – an unqualified yes. That's the way it happens for me. That two hours on stage. That's still without peer in my

life. That's the brilliant moment. Playing is the highlight. The studio I find a little bit more tiresome, always have. I've never been a great studio musician. I don't mind if it can be done as quickly as possible, that I like. That's OK. But to go over and over and over something constantly searching for some kind of meaningless perfection just drives me to distraction.

AD: In an interview with 'International Musician' magazine Ritchie Blackmore was once asked how much preparation he put into his guitar solo's before recording. He replied 'everything is done spontaneously'. Is that still true of the recent reunion albums?

JL: Yes. Very much so. Obviously the technology is around, so you can use it. But what I normally do, or what Ritchie normally does with solo's is – we've done the backing tracks, and then you say 'OK, that section needs a guitar solo'. So Ritchie will then go into the control room with a very long lead so that the lead goes out to the amplifiers still in the studio, and then he has playback to himself in the control room. So he can sit there and hear it in perfect high-fidelity. Then he will take up eight or nine tracks, and do eight or nine different solo's. And he'll pick one. A few days later he will give himself time to think about it and he'll pick the one he likes. And that's roughly the same way that I do my own solo's. But I like to take the first or second take, even if it's got a couple of flaws in it, I like to get as spontaneous as I can in my solo's. You HAVE to be spontaneous on stage. 'Cos a solo is – if you like, it's an improvisational comment, in a way, on the song. It should be part and parcel of the song. It shouldn't be stuck onto it like an extra appendage. So that's how you do it on stage, and that's how I like to TRY to do it in the studio.

AD: Because your musical roots are actually in improvisational Jazz, including the work of organist Jimmy Smith.

JL: Yes. I started playing the organ through listening to Jimmy Smith and Jimmy McGriff, y'know, the JAZZ organists. And Georgie Fame, Graham Bond – they were organists I listened to way back in the mists of time. So that's where I came from initially. But I got a very strong grounding in Rock 'n' Roll when I started to play with Ritchie. I was very lucky because I have quite a few influences to play with.

AD: What keyboard do you play now? You used to play a Hammond C3 organ.

JL: Still play it. Yes.

AD: That's unusual today. Aren't you tempted away by any of the newer electronic keyboards?

JL: I've made playing Rock 'n' Roll on the Hammond organ my musical life, and I do it, that's my instrument. That's what I play. And the challenge of integrating it into a band like Deep Purple has always kept me on my toes musically. It's great. I love it.

AD: I spoke to Zoot Money recently – another former devotee of the Hammond organ, but he now plays a wafer-thin little electronic keyboard.

JL: Did you really? I know. I did a little tour with him in Germany. We did a – we put together a fun Blues band a couple of years ago. And George ('Zoot') came along. And I said to him 'what the hell are you playing?' And he goes (in accent) 'ah lad, it's a lot easier to carry around!'

AD: You feel the Hammond has a greater richness of sound which such modern keyboards can't quite achieve?

JL: Not quite, no. Like I say, if there is a challenge in slotting it into my kind of music, then that's a challenge I shall have to take up.

AD: You mentioned Graham Bond earlier as an influence, he played Hammond organ on the R&B/Jazz circuit during the sixties.

JL: He was my mentor. I learned from him. The GRAHAM BOND ORGANISATION used to play at the same Blues Clubs that The ARTWOODS used to play at. We were usually the interval band, so I used to – figuratively speaking, sit at his feet. And I used to pester him with questions about how to get the Hammond to sound like this, like that, like the other. And he taught me an enormous amount. Superb musician. Very odd man, strange man, but a brilliant musician.

AD: As a continuity, you also mentioned Jimmy Smith as an influence; you recorded his "Walk on the Wild Side" with the Artwoods, and later still performed the same number live as part of your temporary link-up with Tony Ashton on the 'First Of The Big Bands' project (April 1974, on Purple Records). I'm also very fond of the Artwoods records, the 'Jazz In Jeans' EP and the 'Art Gallery' album (1966).

JL: Ah, bless you. Yes – I'm very proud of the things we've done. I've had a great career. I've been very lucky.

AD: I wondered if you were aware of the current interest in Deep Purple history and prehistory – not only CD compilations of early Purple Singles A's and B's, but also re-issues by the ARTWOODS, the OUTLAWS and EPISODE SIX.

JL: Good Lord. The things they do to the poor unsuspecting public! I understand bits and pieces are filtering out, y'know. It's really strange to have your professional life come out again for scrutiny on CD. It's a strange feeling. It's bad they happened this year though, isn't it?, I mean, after twenty-five years!

AD: I don't think it's bad. I find the Artwoods re-issues intriguing.

JL: (Laughs). It's very much of its time though isn't it? I'm proud of it, proud of it. It was four or five young musicians searching for something a little bit different, and we had a lot of fun doing it. Great.

AD: An album review in 'Record Collector' magazine credits you with recording as part of the Liverpool group RIOT SQUAD too.

JL: No. I wasn't. No – I knew the guys very well, but no I wasn't in that group. I think I might have done some studio work with them.

AD: But you DID tour with THE FLOWERPOT MEN, alongside Deep Purple's first bass-player Nick Simper. (Concocted by prolific 'Ivy League' song-writing duo John Carter and Ken Lewis The Flowerpot Men scored a massive hit with the astutely generic 'flower-power' cash-in "Let's Go To San Francisco" (Deram DM142) – no.4 in August 1967, and less so with its follow-up "A Walk In The Sky". A touring version of the group was fronted by session-singer Tony Burrows).

JL: I toured with them. I was their Musical Director for about six months.

AD: But you didn't record with them?

JL: No. I try to keep that out of my CV (Laughter). "Let's Go To San Francisco" was never one of my favourite songs.

AD: Another aspect of your work has been your classical cross-over projects, beginning with Deep Purple's 'Concerto For Group And Orchestra' (Harvest SHVL 767) which originally debuted with the Purps and the Royal Philharmonic Orchestra at the Royal Albert Hall in late 1969, and was actually the first Deep Purple album to chart (no.26 in January 1970). (More recently the press reported 'It was hard-rock legend time on 24th September 2009 when 68-year-old keyboard-player Jon Lord performed

‘Concerto For Group And Orchestra’ with the RTE Concert Orchestra at the Irish National Concert Hall in Dublin.)

JL: Yes – those (laughs) flawed pieces. I had a great time. People were kind enough to indulge me. To give me an orchestra and the Albert Hall to play in it gave me a glorious start. It’s the kind of thing that a true composer stuck in his garret somewhere would give his right arm for. But just because I was a Rock ‘n’ Roll musician, and Rock had an audience, I was indulged to the extent that I was allowed to play with orchestras. I learned an enormous amount and I made a couple of albums I’m really proud of. But I don’t count myself as a classical composer by any stretch of the imagination. I’d like to be. God knows, if I had the time I would do it. When I do have time I attempt to point myself more in that direction. But I had a wonderful time with those, a great time. And of course, it helped with what we did with Purple.

AD: You credit the work of Jazz musician Dave Brubeck as an influence on ‘Concerto For Group And Orchestra’.

JL: That’s right. That’s what gave me the first idea. It was actually an album called ‘Bernstein Plays Brubeck Plays Bernstein’ (1961). It was the New York Philharmonic with the Dave Brubeck Quartet playing a ‘Dialogue for Jazz Combo and Orchestra’ written by Dave Brubeck and conducted by Bernstein. At the time I thought ‘wouldn’t it be great to do that with a Rock Band?’ I never thought I’d be in a Rock Band that could handle it. But when I was in a Rock Band that could handle it, my manager said – at the time ‘I remember you saying something about that, do you still fancy doing it?’ And naturally I said ‘sure’. Next thing I knew he’d booked the Albert Hall and ordered the Royal Philharmonic. So I had to do it. He called my bluff. And... it was a mish-mash, but a lot of fun.

AD: I wondered if perhaps Frank Zappa’s forays into orchestration had played a part.

JL: I hadn’t heard anything he’d done before that – only the Mothers of Invention stuff. No, really I was doing it completely in the dark. I mean, I’d been trained as a musician, I’d done the theory of music and all that kind of stuff for years when I was at school. So I knew how to score – theoretically! But I’d never scored anything that had ever been played. So to be suddenly confronted with a 120-piece orchestra, and to have to score for it was approaching a nightmare. So I bought a couple of books, famous books on orchestration, and I taught myself, and by the grace of god – and the genius of (conductor) Malcolm Arnold who accepted it and got the orchestra into shape, it just about worked. And obviously... it did what it was supposed to do, which is basically to make people sit up and say ‘DEEP PURPLE? Who are they? what is all

this about?’ And of course then, at that time, we were playing every Club, Ballroom, and Concert Hall in England. I can remembre playing six or seven nights a week up and down the country in 1969/’70. So – you know, when the right album came out – which was ‘Deep Purple In Rock’, we had our audience just built in and waiting for it. So really Deep Purple made it through a combination of immense hard work – y’know, we’d play anywhere, that hard work, and being just in the right band at the right time. And that little bit of publicity that came from the ‘Concerto’ didn’t do it any harm.

AD: You later did the ‘Gemini Suite’ (1972) performed live in September 1970 at the Royal Festival Hall with The Light Music Society Orchestra, and recorded with the London Symphony Orchestra. And I enjoyed your album based on Bach pieces – ‘Sarabande’ (1976), recorded near at the Stadthalle Oer-Erkenschwick, near Düsseldorf with orchestra conducted by Eberhard Schoener.

JL: Thank you. That’s my favourite. That’s the one I’m most proud of. I’d like to do that with a little more... leisure.

AD: ‘Deep Purple In Rock’ is still considered the classic Purple album. Issued 3 June 1970, its iconic visual pun cover-art of the group-members immortalised in stone – ‘in rock’, referencing the Mount Rushmore American Presidents, was inescapable through the months of its chart-reign. It helped define a new, younger Heavy Rock audience, those who – in Bowie/Mott The Hoople’s words ‘never got off on the Beatles and the Stones’, but couldn’t relate to teen chart-gods T Rex or Slade either. Its issue also coincided with their first hit single – “Black Night” (issued in June, no.2, 17 October, beneath Freda Payne’s “Band Of Gold”), which saw them on ‘Top Of The Pops’ providing a strong visual identity. Although “Black Night” – its melody nicked from a Ricky Nelson bassline, was only included as a bonus extra on ‘25th Anniversary’ CD reissue, its two ‘B’-sides “Speed King” and “Living Wreck” were on the original album, alongside ten-minute epic “Child Of Time”, “Bloodsucker”, “Flight Of The Rat”, “Into The Fire” and “Hard Lovin’ Man”.

JL: It’s one of those benchmark albums isn’t it, from that time. That – along with ‘Led Zeppelin II’, I suppose, and a couple of others. They sort of define the early Seventies, don’t they? I’m very proud of that album. I mean, it was white-hot that album. It was... no harsh problems at all, it fell out of the band. It came – like “Highway Star” was written in five minutes on a bus, in the back of a bus going down to Plymouth (a track that later appeared on Deep Purple’s ‘Machine Head’ album). It was really a wonderful, lyrical, marvellous time.

AD: Do you have a favourite Deep Purple album? Would it be ‘Deep Purple In Rock’?

JL: I think that would have to be it, yes. It's a bit like the old 'Desert Island Discs' question – if I had to take just one, I think it would have to be that. Either that or maybe 'Made In Japan', because 'Made In Japan' was a band playing absolutely on the top of its form. I don't think I've ever played as well as I did on those two or three nights in Japan. I listen back and I think 'Christ, is that me?' I didn't know I was that good! Excuse me immodesty. So maybe that one. I don't know, but it's tough to choose 'cos I love 'em all. They're all great. There's bits on every single one of them that encapsulates a certain time of my life for me.

AD: Following the final split Ian Gillan charted with his own group GILLAN, Ritchie Blackmore scored with RAINBOW, while you and Ian Paice joined David Coverdale in WHITESNAKE. Do you have good memories of this period?

JL: Oh yes I do. Certainly of the first two or three years. I joined (Whitesnake) in the end of '78 – and left in 1983. The last year wasn't that happy. But certainly those first two or three years were marvellous for me. A great fun band. You know – we did some... in the middle of a time when everyone was out buying, you know – Punk was huge by then, and what were they called?, the New... Romantics or something? All those people. And all those kind of bands, early Midge Ure and all that kind of thing. And right in the grip of the teeth of that, we were the top-selling concert-ticket band in Europe. By 1982. And we were playing, like, sort of modern R&B. So I'm very proud of what we did. It's a shame the way it fell apart.

AD: The whole new ethos of that time was very antagonistic towards the traditionally macho posturing of Heavy Metal. And Whitesnake received a lot of critical flack, particularly for the alleged sexism of the lyrical content reflected by Chris Achilleos' sleeve-art for the 'Love Hunter' (October 1979) album, of a naked woman straddling a giant phallic snake!

JL: Of David's lyrics? Yes – he liked to write that way, didn't he? I must admit the rest of the band used to be a little worried about David's lyrics (laughter). We felt like saying 'hey, can't you... you know?' Occasionally he wrote some wonderful glorious poetry, which he got into some of his songs. Rock 'n' Roll poetry I'm talking about. I mean, like, the opening lines of "Here I Go Again" (no.9, 28 November 1987) are great – 'I don't know where I'm going, but I sure know where I've been', that's a classic opening line. So I had a lot of time for his ability as a writer, except when he used to get into that 'Slide It In' double-entendre sex bits. I must admit I found it a tad embarrassing.

AD: It could be argued that tongue-in-cheek sexual bragging is part of the R&B legacy, at least as far back as Muddy Waters.

JL: Oh absolutely. But David's double-entendre's were more like SINGLE entendre's (laughter). They didn't really cover up, whereas in some of the Muddy Waters things, like "Back Door Man", it was a little bit more subtle. David tended towards the unsubtle. I don't want to give you the impression that I don't respect David. I'm very fond of him. We had a great time. But there's a sour taste in my mouth about the way it all fell to pieces. I was leaving anyway before I got the 'phone call from Ian Gillan in 1983 saying 'do you fancy a re-union'. I was really on my way out then. Although this did trigger it.

AD: In a 'Melody Maker' Whitesnake interview (dated 5th May 1979) you said 'this will be my last time in a band'.

JL: Did I say that?

AD: You did say that, yes.

JL: The awful thing about being in bands is that guys like you can throw back at me things that I said ten years ago. Or fourteen years ago in that case. I honestly felt that at the time. You know, I really did. I saw no reason to think any other way. And at the beginning of '83 when I decided to leave Whitesnake there was no ulterior motive beyond the fact that I was displeased with the way that I'd been treated. About a couple of things. And it was only after that, after I'd given my decision, that Ian Gillan phoned me and said 'how do you fancy...?' And I still didn't say... nobody said yes. We had a meeting here in the States. In a town called Greenwich. And we sat round a table, the five of us, and actually asked ourselves the question – 'can we play together again?' And thank god we said 'yes'. If you'd have told me that in 1979, I'd have said 'no way' – which is why I made that statement then.

AD: Have you heard David Coverdale's album with Jimmy Page – 'Coverdale - Page' (Geffen Records, March 1993)?

JL: Yes I have. I've always made it a practise to try not – in my professional life, to criticise too strongly other musicians, 'cos I know – it's not that easy a life! you know – OK. Once you get success it's pretty easy, but it's still – there's a lot of hard work goes into what people do. They don't – nobody TRIES to make a bad album, let me put it that way. But I must say that I was disappointed with the Coverdale - Page album. It's not – I played it, and I'm going 'COME ON, GRAB ME, GET ME', y'know? And

it never quite did. I mean, there's some wonderful moments. Jimmy is a great guitarist. But I didn't feel that it really caught fire. I don't know about you, I never felt that it totally caught fire.

AD: It's the kind of album that must have looked good on paper.

JL: Absolutely. When I first heard they were going to do it, my first thought was – WHAT? David and Jimmy? Because I know them both very well. Well – obviously I know David extremely well. But I've known Jimmy for years. I don't know quite how long... (thinks)... I dunno. And then I thought about it, and like you say, on paper you think, yes, it looks pretty good. And the guy who was going to mix our album was doing the engineering and producing for them (Mike Fraser). So little bits and pieces filtered back to me. That it was taking longer than expected and so on and so on. And – as I say, the end result was, I'm a little disappointed. But – there are a couple of moments when my hair stood on end, and goose-bumps, you know? David sounds like his voice needs a rest on some of the tracks. He sounds very very hoarse. Maybe he should take some of the money he earned on that huge 'Whitesnake' (Geffin Records, April 1987) album, and just lay back for a while.

AD: Do you accept the role of one of the alleged inventors of Heavy Metal, is it a term that you're happy with?

JL: Somebody once said to me 'your band are the fathers of Heavy Metal', and I said 'THE CHILD IS NOT MINE!' (he laughs easily).

AD: So how do you regard the contemporary bands who have presumably grown out of your pioneering work with Deep Purple?

JL: (A long pause) I hear some good things. I hear some things that make me cringe. But that's the same in any music isn't it? I can't possibly make a sweeping statement and say 'I like THAT kind of music without ANY reservations'. In the same way that very few people like a whole album, there's tracks you like and tracks you don't. But some of the bands that have resulted are superb at what they do. I went to see Metallica last year. I think they're supposed to be one of the credible bands. I met the guys and they were very pleasant, and they played a superb show. They played a couple of Deep Purple numbers as a tribute to us which was very nice. Superb stuff. But it's not... it's not... all of it is not what I would choose to go and listen to. But they're brilliant at what they do. If you want high power stadium Heavy Metal they're very exciting. But at the same time, I'm not a dyed-in-the-wool fan.

AD: What about Def Leppard?

JL: I like them. They're good lads. Yes – I've known them a long time. Yes, I think I probably prefer Def Leppard if I had to choose between the two.

AD: You prefer them because theirs is the more melodic side of rock?

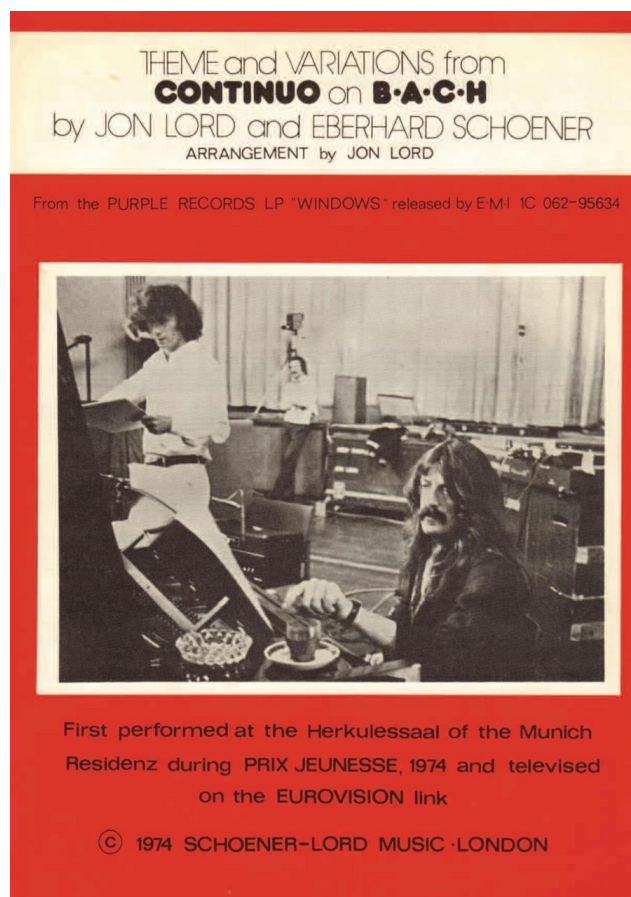
JL: Slightly more, yeah – but that's not their fault (laughs), it's mine!

AD: Are the relationships within Deep Purple good now, after all the break-ups, recriminations and reformations you've been through?

JL: Yes, but when we get together there's no problems. That's not the problem. The problem is when we're apart. Once we're together and working it's pretty good. There's too many good times stored up between the five of us to let it just drift apart in acrimony. That would be wrong. I'm really glad to see it back together again.

AD: Yes, good luck with the tour and album.

JL: So – you got anything else Andy? Nice to talk with you. Thank you for a good interview, I enjoyed it...





'I'm just a lad from Leicester whose parents sent him to piano lessons'

Jon Lord: the final interview

Writer Lee Marlow had been working on a big Jon Lord feature for us. He interviewed him last Monday, handed the feature in yesterday morning – and then found out about Lord's death at the end of the day. Here he gives a personal response to the 'Peter Ustinov of rock'.

"Helloooo old son," he said when – finally – he picked up the phone on Monday night. "How the devil are you?"

He was born in Leicester, Jon Lord, but he didn't have the trademark clipped vowels of someone from the East Midlands' biggest city. He had the arresting boom of someone who had trodden the boards, which, of course, he had before he climbed behind that Hammond organ and thrilled millions of people all over the world with his brilliance, his originality and his musical dexterity.

It had taken what had seemed like an age to get to this point. Dates had been arranged and then cancelled. Times were pencilled in and then rubbed out. Phone calls were made, but calls went unanswered. It was excruciating. Yet, you know, this was Jon Lord. And he was suffering from cancer. What do you do? I tell you what you do. You swallow your indignation and you hang on. Because it's Jon Lord. Finally, it happened.

“Sorry about all that,” he said. “When you rang the other afternoon, I was asleep.” He doesn’t make a habit of napping in the day, he said. But it had been a tough day after another tough day.

He apologised again and hoped I understood. I did. I felt bad for nearly waking him up.

They say that you should never meet your heroes; that they’ll only disappoint you with their egos and their arrogance and their unshakable sense that everything – including you, especially you, writer boy – revolves around them.

But, really, that’s just bollocks. Because for every rock star, football player, author and politician who is like that – and there’s few, believe me – there’s Jon Lord. Jon Lord was a gent.

We won’t be the first today to say Jon Lord was the nicest bloke in rock and roll (which he was, unquestionably) and rest assured we won’t be the last. Platitudes like this are always trotted out when someone of the stature of Jon Lord dies. But this is real deal. Jon Lord was a gent. A proper gent.

I met him 13 years ago. I was a cub reporter at the local rag in Leicester with a record collection brimming with Deep Purple and Whitesnake records. I knew Lord was from Leicester. I wanted to interview him. To be fair, there wasn’t a queue. Everyone else in the newsroom was into Blur and indie and all sorts of awful toss. They didn’t know what they were missing. “If you can get him,” the boss said, “then we’ll run it. But you won’t get him.”

Somehow, I don’t know how, I managed to wangle the number of Deep Purple’s manager. Can I interview Jon, I asked. He was curt and unpromising but he did say he’d pass him my number. I didn’t hold out much hope. Months went past without a word. That’ll be that, I thought.

And then one day, sitting at my desk, there was a phone call. It was Jon Lord. Do you want to come down, he said. As in down to my house. We’ll have a chat.

I went two days later. I took with me a bag of albums – Purple and Whitesnake albums – and he signed every one. I had never done that with any famous person before I interviewed Jon Lord and I’ve not done it since. I felt he was a worthy exception. We spoke fleetingly from then on. It would be fanciful to pretend we were buddies, but I liked him and I liked interviewing him. He was smart. He was funny. He had things to say. He could tell a story.

So when *Classic Rock* asked if I wanted to interview him for the magazine – two separate pieces; one for the *Machine Head* tribute album, and another more detailed and considered piece on him and his cancer, his treatment and the future – I said yes. Of course I did. It would be a pleasure.

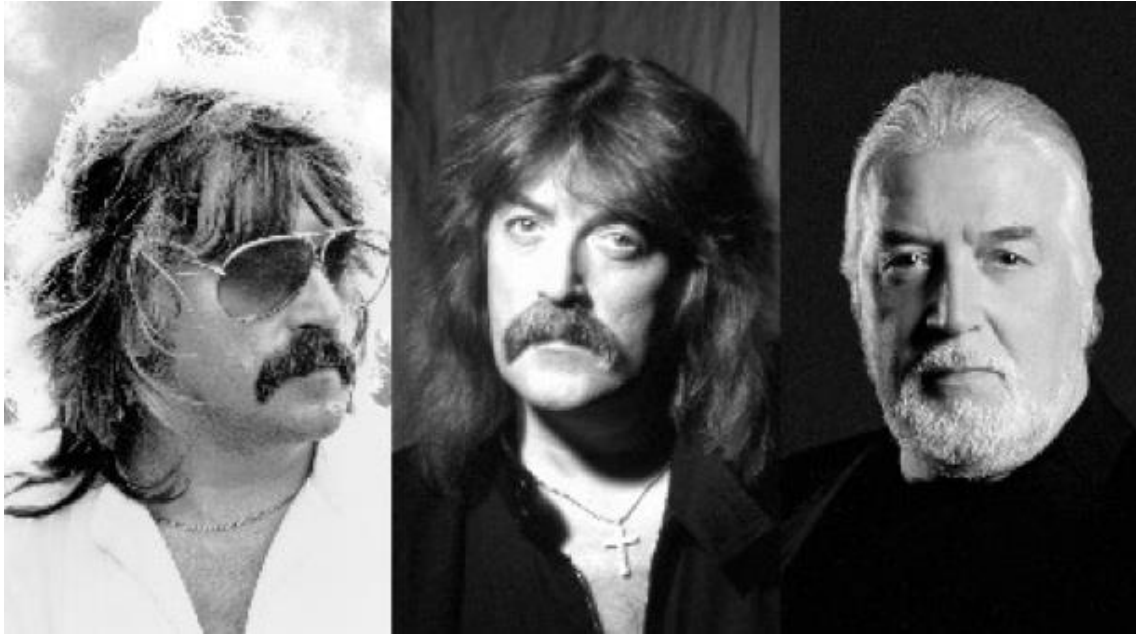
We spoke a week ago. His manager had suggested the interview should last about 30 minutes or so. I think I might need more than that, I said.

“Yes, well, you know Jon – once you get him talking...”

The interview lasted for an hour and a half.

I'd like to pretend I had some sort of carefully structured plan, clever pointers and nuanced questions which would bring out the best in him. But I didn't.

He had no plan either. He was sure he wanted to preserve his dignity and the privacy of his family. I wanted to preserve those things, too.



“Let's just have a chat and see where we end up, shall we?” he said. It seemed like the best plan of all.

He spoke about the cancer, the low level of pain he'd been suffering, how one doctor after another checked him out and found nothing.

He spoke about the day he was diagnosed. Driving home, a strange new world flashing by which he would now have to face as man with cancer. He talked of the raw snot and tears and how, in a ludicrously short amount of time, he brushed himself down and vowed he would beat it.

He was beating it, too. Jon Lord didn't just have cancer. He had pancreatic cancer. It is, arguably, the worst of the lot. Survival rates are poor.

But he was nonplussed. “I looked in the mirror every day and I said: ‘I will beat this thing.’”

And he was doing. He was beating it, with a combination of conventional cancer treatments, some parallel therapies and his boundless positive spirit.

He was honest, he was frank, he was funny, he was smart, he was sad, he was modest, he was everything I silently hoped he still would be. The cancer, and its treatment, had robbed him of his pony tail. It had taken none of his spirit. He was brilliant. He was Jon Lord.

After the full 90 minutes, the interview wound to a close.

We exchanged pleasantries and we wished each other luck. God bless, he said. God bless you, I said.

All of that is in the piece. It took a while to knock it into shape. Scott Rowley, the Editor-In-Chief of *Classic Rock*, wanted 2,000 words. I spoke to him a few days later. I think I need a bit more, I said. It's a common refrain from freelance writers. We all want just a bit more. We talked about it. Go on, he said. Make it 3,000.

I sent it over yesterday morning. It was fine. It was all there, at any rate. I'd like to pretend that this satisfactory state of affairs was all down to my brilliant journalism. But I'd be lying. It was down to him. Jon Lord was the Peter Ustinov of rock music.

I waited for the editor to call back. The dreaded call back. What about this, and can you get a bit more here, and what about this line. No writer wants to hear that.

There was no call.

Scott called me at six o'clock as I was driving home from work. He'd gone through the piece. He liked it. There was a 'but', though: "You haven't heard have you?" Jon Lord was dead.

He was so full of life. He was so full of spirit and vigour and positivity, such endearing positivity. He even made me feel positive, and I'm the most miserable bastard you could ever wish to meet.

It was his last interview. When I spoke to Scott earlier, he wasn't sure if they could run it as it was written. I understand that. But I hope they do. I hope they run the whole lot. "If you take one thing from this piece," Jon said, "be positive." There's a lesson there for all of us.

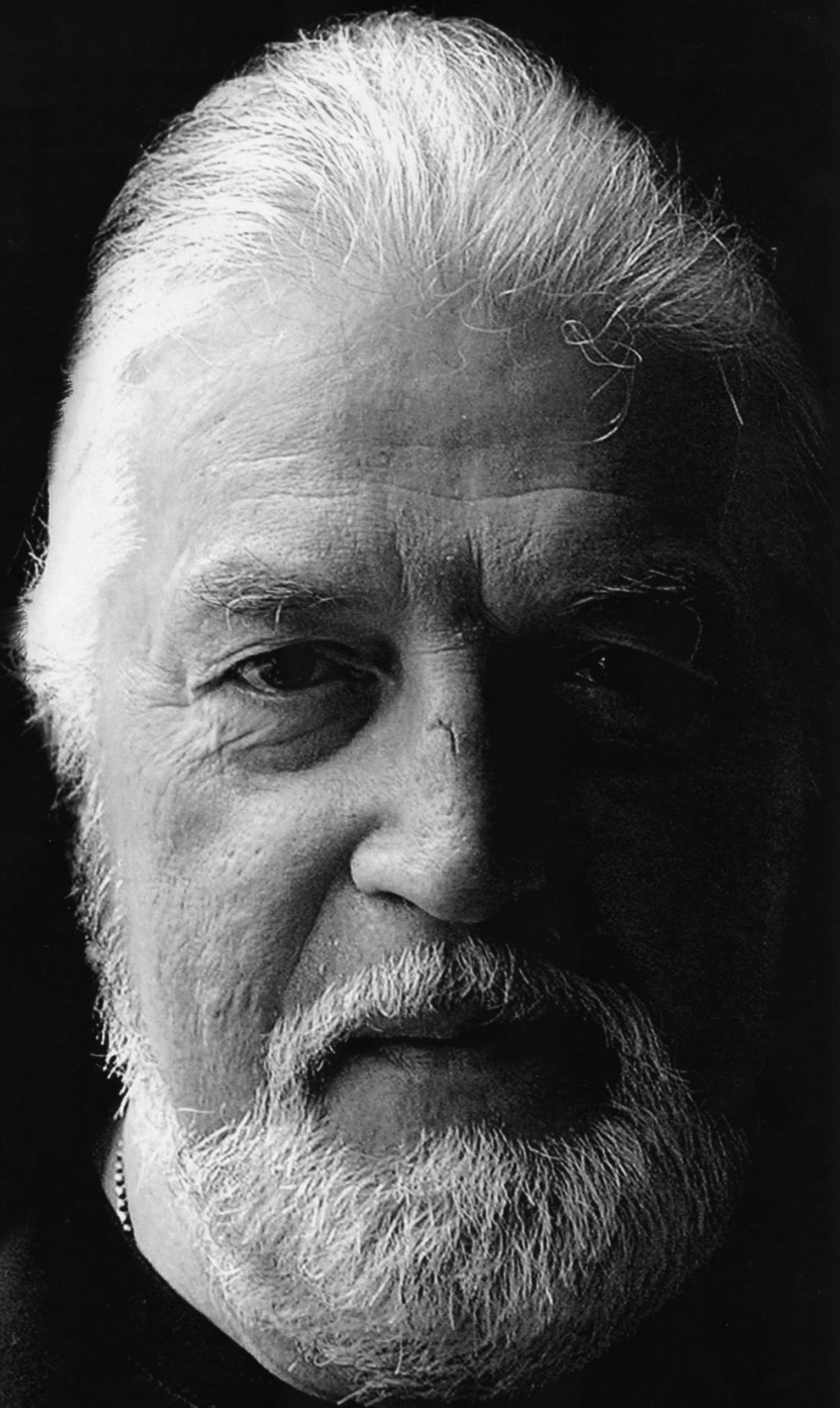
He was one of the good guys, Jon Lord. There aren't many of those left.

"I'm just a lad from Leicester whose parents had the foresight to pack him off to piano lessons," he said to me once.

Oh man, you were so much more than that. To millions of us. All over the world.

God bless you, Jon Lord. We'll all miss you.

Jon Lord: "I didn't
want moaning minnies
and weeping willies
- I needed positivity."



JON LORD'S LAST STAND

A week before he died, **Jon Lord** spoke with *Classic Rock* about his battle with cancer. The finished piece was handed in the day he passed and is preserved here out of tribute to the man himself and the positivity he displayed right up until the end. RIP Jon.

Words: **Lee Marlow** Portrait: **Bob King**

"Hello old son," he said – finally – when he picked up the phone on Monday night. "How the devil are you?"

It had taken what seemed like an age to get to this point. Dates had been arranged and then cancelled. Phone calls made, calls gone unanswered. It was excruciating. Yet this was Jon Lord. And he was suffering from cancer. So what do you do? I tell you what you do. You swallow your indignation and you hang on.

"Sorry about all that," he said, when it eventually came together. "When you rang the other afternoon, I was asleep." A tough day after another tough day. There'd been a few of those, he said.

He apologised again and hoped I understood. I did. I felt bad for nearly waking him up. It would be fanciful to pretend we were buddies, but I'd interviewed him a few times over the years and I liked him. I liked interviewing him. He was smart. He was funny. He was honest. And he could tell a story.

We had a long old chat which lead to this long old piece before you. I sent it over a week later – Monday morning, July 16. Four hours later, he was dead.

There have all been all sorts of discussions about what we should do with this piece. Some of it, you could argue, looks slightly incongruous now.

But when he said he would beat it, I believed him.

"If you take one thing from this piece," he said, "be positive."

That's how he was. We could have taken that out but, frankly, that seemed worse than leaving it in. It would have been a betrayal of who he was and how he fought the disease.

So here it is. All of it.

"God bless you," he said when the interview ended. "I'm sure we will speak again." I was sure we would, too.

God bless you, Jon Lord. We will all miss you x – Lee Marlow, Leicester

A summer's day, 2011, and Jon Lord is on stage at the De Montfort Hall in his home town of Leicester. He is not playing. He is not perched, stage left, hammering away behind a tilting column of Hammond organs. He is receiving an Honorary Doctorate in Music from the University of Leicester. If there is a prouder man in the East Midlands on this day, you'd be hard pressed to find him.

He stands – in his royal red gown, holding his mortar board – addressing the audience, recounting what it means, what this place means and how utterly humbled he is by it. Several times, he looks close to tears. He used to watch his dad, Reg, play saxophone here in this very hall. He saw Buddy Holly here when he was 17. He played here, in this lovely Edwardian-era venue, with Deep Purple and Whitesnake, more times than he cares to remember.

His voice quivers slightly when he pays tribute to his parents who

would be "dancing in the street if they could see this now. I only hope they are dancing somewhere far more pleasant. Thank you. God bless. And good luck." He leaves the stage to the familiar sound of applause.

He's just turned 70, Jon Lord, but he looks well. He's lost a bit of weight, he says, probably because he's been so relentlessly busy: playing, touring, even though he's supposed to be touring less and slowing down, and he's just re-recorded his *Concerto For Group And Orchestra*, his baby, to be released some time in 2012. He wondered what life would be like when he left Purple in 2002. Ten years on, he never dared dream it would be this good.

We sit in a cafe in Leicester on the afternoon of his homecoming, drinking coffee and chatting, about anything and everything: home, away, rock, roll, playing, retiring. He is, as he always is, intelligent but easy company.

What he doesn't mention is the dull ache he's feeling in his stomach. He noticed it a few weeks ago. It's nothing, really. He knows that. Inconvenient, rather than worrying. It's hard to ignore it, though, because it's there all the time.

He knows it's nothing because his doctor told him it was nothing. He saw his GP a few weeks earlier. He had an ultrasound scan and it was clear. If there was something wrong, anything, then surely the scan would have picked it up. Wouldn't it? Of course it would. No need to worry.

In the days after he receives his honorary degree, the pains continue. They're not any worse. They are, though, more insistent. "I wouldn't say it was a pain," says Lord today, looking back, "it was a kind of low level discomfort, that's all. But just enough for you to notice it."

In the days after the graduation ceremony, he sees his doctor again. Still, they find nothing. The doc is concerned enough, however, to refer him higher up the medical chain. Another specialist. More tests.

And still nothing. That day, by chance, there's a cancellation in the CAT scan clinic. "We may as well have a quick look," says the specialist, unaware he is about to save the life of rock's most famous keyboard player. They did the scan. It took 20 minutes. Jon Lord sat in a waiting room, flicking through a magazine waiting for the results. He wasn't nervous. He was expecting good news. "I was utterly unprepared for what happened next," he says.

"The doctor appeared and said: 'You'd better come with me.' He didn't look happy, which was a surprise. A little bit worrying. I followed him to his office and he said: 'Please, sit down... I'm afraid it's not good news.'"

And that's when the specialist told Jon Lord he had cancer. ➡➡



Jon Douglas Lord became a different man that day. Everything changed, he says. "I realised, as I walked out of the hospital and down the street to my car that something mighty had happened. That my life, as I knew it, would never be the same again. It was a heck of a blow."

He'd reached the age of 70 without any significant health problems or scares. He'd been in rock and roll for nearly 50 years – not always, it should be said, living an archetypal rock and roll lifestyle – and the worst thing that had happened was a bout of appendicitis in 1975. "That was it. Nothing any worse than that."

"So I wasn't expecting it *at all*. There wasn't even a fleeting thought it might be cancer, that it might be something that serious. I'd felt... blessed, I suppose. The life I had lived, this working class kid from Leicester, a wonderful career, Purple, Whitesnake, Purple again, family, friends."

"And then all this kind of slightly off-centre stuff I'd been doing since I left Purple, which I know, from a promotional point of view, is awkward. It's not an easy sell and yet it *had* been selling. We were filling seats. Selling out concert halls. I was a lucky man."

He sat in his car, started the engine and put the vehicle in first gear. He remembers thinking that he shouldn't be driving, as he pulled away, first

to second, third to fourth, reeling from the shock, struggling with his emotions.

And yet it felt good, driving, something he didn't have to think about as the real world flashed by outside, the grey tarmac, the green fields, this strange new world he would now face as a man with cancer.

"I had a surprising equanimity, really, as I drove back," he says. "In fact, I remember laughing to myself at one point."

Laughing?

"Yes, laughing. I remember saying to myself: 'Well, there's a turn up for the books, lad.' Lad. My father used to call me 'lad'. I catch myself, sometimes, in times of emotion saying things that sound just like my father. And I started to laugh. An incredulous laugh, really, but a laugh nonetheless. It was a strange thing."

The laughter was short-lived. He arrived home, walked through the door, embraced his wife, Vicky, and cried. He wept, on and off, all night. The shock, the sorrow, the self-pity, the 'what-ifs', all those things he still wanted to do, left undone.

He needed medication to sleep that night, he says. But the maudlin and sorrow lasted one day. He told his daughters, he told his friends – that wasn't easy, he says – and his mind was set. He would beat it.

"All the advice I received, from friends who were doctors or in the medical profession, was essentially: be positive. You have to remain positive. Cancer thrives on pessimism. It loves despair."

So that's what he did, from that day on. He was a fairly cheery, good-natured, optimistic bloke anyway. A few minor tweaks to his character would help him tackle this disease head on. It made perfect sense, he says. And yet this wasn't any old run-of-the-mill cancer. This was pancreatic cancer. Cancer of the pancreas has the highest fatality rates of all cancers. Survival rates over five years are poor.

A statement was released via Jon's website later that summer. Jon had cancer, the short statement said. He would continue to write music but he would not be touring. See you soon. God bless.

It was deliberately vague, he says. "I'd got my head around it. I knew what it was. I knew I was going to be positive. I also knew from the advice I'd been given that pancreatic cancer is not the death sentence it once was, that some people still assumed it was. I didn't want all these... moaning minnies and weeping willies. I needed positivity, people's support."

By and large, that's what he got. Letters and emails and cards flooded in from around the world. The response, the kindness of perfect strangers, was overwhelming, he says. "I think I read every one, every message." They made him cry when he was

determined to cry no more.

"The stories people sent me – 'My brother had this five years ago, Jon, and you should see him today. He's still here, he's still fighting, we're all thinking of you, you can do it...' It was tremendous. I remain and always will remain utterly astounded by and grateful for that level of support."

"It nourished my attitude. It is the biggest weapon you have in your armoury. The rest – the treatment, the advice – comes from outside. The attitude, the positivity, comes from within. I used to stand in front of my bathroom mirror every morning and I'd say: 'I am going to beat this. I am going to beat this.'"

If you take one thing from this article, let it be that, he says. Be positive. It costs nothing. It means everything.

Three weeks after diagnosis he started treatment; 12 weeks of chemotherapy at a specialist oncology centre in London. The chemo was as bad as people say it is. "I came through it reasonably well. It didn't make me sick, they controlled that, and I only lost a small amount of hair." The loss of appetite and the obliteration of his digestive system were the worst parts. The hair went from the back of his head, not the front, persuading him

to part with something he'd possessed for the best part of 25 years: his ponytail.

"I'd had it, on and off, since I left Whitesnake in '84, and pretty much full-time since around 1990."

It was less of a big deal than he expected. "It was actually quite liberating. I look a bit more like Donald Sutherland without it. So, no, I didn't mind."

Treatment curtailed the re-working of Purple's *Concerto For Group And Orchestra*, the 1969 opus which had been re-recorded with the Liverpool Philharmonic in June 2011, featuring Lord and assorted friends. (More on this, later.)

The chemo ended, but the treatment continued. This time – Israel, four separate visits, two to three weeks at time. It's a little known fact that Israel leads the world in its treatment of cancer.

He'd been to Israel only once before, during the ill-fated Joe Lynn Turner era of Purple for two shows; in Tel Aviv, and on the shores of Lake Galilee.

They injected him with the bird flu virus. In Britain, thanks to an almost annual media-fuelled panic, the words 'bird', 'flu' and 'virus' are enough to send even sane people into a sweaty panic. "The bird flu virus is only harmful to humans when it mutates," explains Lord. "The virus itself is benign – and it also eats cancer cells."

He doesn't know why or how this happens, only that it does. "They injected a small dose of this virus into me, which gave me a mild dose of the flu every time I had it, but, medically, it was so much better than chemotherapy."

"Then they gave me a tailor-made cancer vaccine, based specifically on my cancer, which they then deliberately mutated so it was slightly mis-matched to fight my cancer cells." His body, his beleaguered pancreas, became the proving ground for pioneering medical treatment. Rather than chemotherapy – a nuclear bomb-like approach, which obliterates every cell, good and bad, in the battle against cancer – this more targeted approach, with fewer side effects, seems to be a more effective and less unpleasant way of combatting the disease.

The results were good. "When you get to my age, the cancer is very slow moving. It's containable. My oncologist has had patients who were diagnosed with pancreatic cancer 15 or 16 years ago. They still have treatment and they still have cancer – but, crucially, they're still here. They found my cancer early and the size of the tumour has reduced."

The plan is to keep it that way. They might not be able to cure him – it would be nice if they did – but that's an after-thought, almost. The aim is containment. So far, it's working.



With Joe Bonamassa at Abbey Road, October 2011.

"I'd like to get to my father's age. He was in his late 80s and he'd led a good life. I don't want to limp to that milestone. I don't want to drag myself over that line. I want to be active and well."

Is he well today? "I am, yes. I have lost weight – I have lost too much weight, to be honest. I can get into trousers I last wore in Deep Purple Mk I."

He is down to below 11 stone and a size 31" waist. He is 6ft 1ins tall. "I've not been that size, I don't think, since 1967. I am like a beanpole."

Eating is a challenge. Red meat is banned. Green-leaved vegetables are the dish of the day, everyday. It's a small price to pay, he says. "I can still eat fish. I can eat chicken. It's not so bad."

"It's a year now since I was diagnosed. Apart from the weight loss and a touch of sciatica, I'm pretty well. I've had three recent scans. The cancer is still there, but it's smaller and it's under control. There is every reason to feel optimistic. I am back at work, I am in a good space."

The chemotherapy is over – for now. The trips to Israel are over – for now. "I may have to go back. I may have to have more chemotherapy. I don't know. Right now, we are casting around for the best way forward from here."

He has found a new spirituality, he says – not religion as such, but a sense that something, whatever it is, is looking after him and that there's something else, something bigger than this which lies at the end of the journey here. It was a comforting thought, he says.

"It has changed me," he says. "I am a better man for it."

After a lengthy hiatus, he's back at work. The *Concerto For Group And Orchestra* was performed and recorded by Lord and a stellar cast of very carefully chosen



Early sessions with the Liverpool Philharmonic Orchestra.

"The doctor said: 'You'd better come with me.' He didn't look happy. I followed him to his office and he said: 'I'm afraid it's not good news.'"

JON LORD



At the Sunflower Jam, 2011: virtuoso, entertainer and all-round gent. RIP.

"I lost my ponytail. It was actually quite liberating. I look a bit more like Donald Sutherland without it."

JON LORD

friends before he was diagnosed last summer. It will be released in September.

It features Joe Bonamassa, Maiden singer Bruce Dickinson, Steve Morse, former Pink Floyd and one-time Page and Coverdale bassist Guy Pratt, and the massed ranks of the Liverpool Philharmonic Orchestra conducted by Paul Mann. It sounds – finally – like he always wanted it to sound, when he lay on his bedroom floor in Parson's Green, Fulham in 1968 when he first concocted it, when everyone said it was madness to try to fuse this loud, hairy-arsed rock band and a full-size orchestra.

"We recorded it over two days in June last year – orchestra, bass, drums, organ – and it produced the most wonderful results. I used different guitar players for different movements. I auditioned a few and, mentioning no names, I didn't think some players were quite right. Steve Morse does the final movement. A brilliant player and he gets it, where some others didn't.

"Joe Bonamassa is so good, with so much feel, and I also used an unknown guitar player called Darin Vasilez, from Bulgaria, who I have worked with a few times. He's an astounding guitar player and he blows me away. I flew him in to London and got him in to Abbey Road. He did a fantastic job on the first movement."

Dickinson and two singers he has been touring with – Steve Balsamo and Kasia Łaska – take care of all vocals. "It's not quite finished. I have the final mastered copy and I'm listening to it now. It sounds tremendous. You can hear every note, every little nuance. Finally, we have that perfect balance between the

instruments, which we didn't really capture – we didn't have the technology to capture – in 1969. I wrote it for a group of musicians that would all sound the same, but of course, it wasn't like that. We lost the bloom of the orchestra. It gladdens my heart to hear it now. It is a beautiful, exciting, visceral recording."

That's it now, he says. No more tinkering. No more coming back to it. "It's about as close to perfect as I think we will ever get it."

He will perform it, all being well, at various venues in the months to come. Those details have yet to be arranged. "It will be tricky," he says, "a logistical nightmare, there's a lot to arrange there – but we will do it, I'm sure." The deal, he says, is that everyone leaves their egos at the stage door. He left his behind, he says, somewhere in 1974.

The record company wanted him to fly across Europe to promote the album, sit through countless interviews and press conferences. He's told them that's not going to happen. "I'll do a couple of interviews, but they'll be phoners," he says. "I think that's best."

One day he plans to return to the biography he was penning, which, inevitably, has taken something of a backseat in the past 12 months. He has a tale to tell there, he says, if not the time to tell it properly.

And somewhere, buried in the mountain of cards and emails and get-well messages, was one from a long-lost friend now living in Long Island, New York: a certain guitar player called Richard Blackmore.

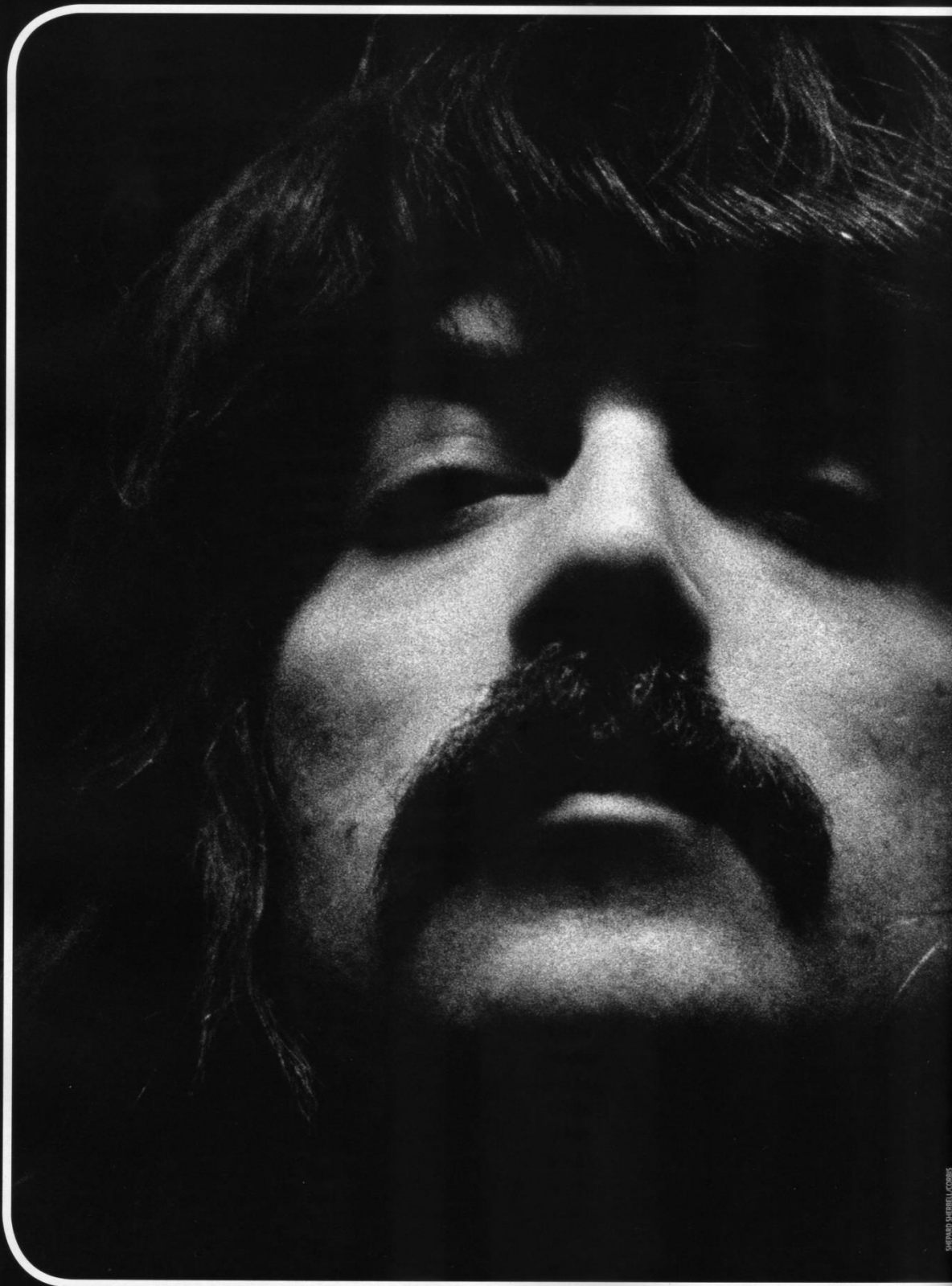
"He sent me a very nice letter and it was lovely to hear from him.

"My life and Ritchie's life have departed from each other so radically in the past 20 years. He's gone his way and I've gone mine. But we went through a lot together. We will always have that.

"Would I like to play with him again? I'd love to – there's a legion of people out there who want him to pull on that white Strat again – but I'm not holding my breath. Besides, I know more than most you should do what you want to do. Ritchie is doing that. Good luck to him."

And Jon Lord laughs. "All of this and you finish with a question about Ritchie Blackmore. Ha, ha, ha. Bloody typical." 

Jon Lord's Concerto For Group And Orchestra is released in September on earMusic. A Classic Rock official all-star re-recording of Deep Purple's Machine Head is out 4 Sept. and available from www.myfavouritemagazines.co.uk/re-machined



SHANE O'BRIEN/CONTOUR

SUPER TROUPER

Interviewed in July,
just days before his passing,
Jon Lord, Deep Purple co-founder and the most
gentlemanly man in rock, climbed into his
time machine and graciously set the
controls for Montreux 1971.

Words: **Lee Marlow**



THE FINAL INTERVIEW

THIS BIT COMES to you hastily redrawn and briskly rewritten. It wasn't supposed to be like this. Originally, there was a bit of good-natured knockabout here about Jon Lord, his errant time keeping and the appointments made and appointments missed. There were a few of them. And then, on the afternoon of Monday, July 16, everything changed.

There was a press release from his office. Jon had died earlier that day. He had been fighting pancreatic cancer for the best part of a year, and had suffered a pulmonary embolism, a blood clot between the heart and the lungs.

He was 71. Cancer of the pancreas is arguably the worst cancer of them all. Survival rates are low. And yet when we spoke to Lord for two lengthy interviews a week apart in early July, he was upbeat. He was beating it, he said. He had finished his treatment – for now – and he was feeling really good. He sounded good, too. He was back at work, tinkering with his re-recording of the *Concerto For Group And Orchestra*, out later this year, and looking forward to playing it live with a stellar cast of special guests.

However, he was keen to say one thing: thank you. To the fans, all over the world, who had helped keep his spirits up through the darkest of days. "I have had messages from people all over the world... it has been... it's been astonishing," he said. "I am moved beyond words, moved to tears, in fact, by some of the comments I've received. And that's so valuable when you are going through something like this. Cancer is all about staying on top of it, being yourself, keeping positive. Some days, that's easy. Other days, it's not. The support has kept me going when it has seemed easier to give in. It has meant a lot. So thank you. Thank you so much. You'll

album, *Machine Head* seems like yesterday.

"It's only when someone says: 'Do you know it's been such-and-such a time since that album came out?' that I actually stop and think about it. And... Wow... it always surprises me. Forty years – it doesn't seem like that. I remember it all so vividly."

At the time of *Machine Head*'s release, Jon Lord was 31, married to first wife, Judith, and new father of daughter, Sara.

What were you like back then as the 31-year-old married father, in one of the biggest rock bands in the world?

Yeah, pretty happy I think. Married, although I'd kept that at bay for as long as I could [laughs]. Young daughter. I had it all. I was happy.

Musically, I was pleased that this band I'd started with Ritchie [Blackmore] had blossomed into something far more exciting, far more vibrant than either of us had ever imagined.

We had reinvented ourselves, and I was delighted with that. We'd done *Deep Purple In Rock* which I think was a real hard rock calling card, one of the finest statements of intent by any band, ever, if that doesn't sound too conceited. We'd done *Concerto For Group And Orchestra*. But there was still this massive misconception that I wanted to turn the band into more of a classical thing. That they wanted rock'n'roll, I wanted classical. It's bullshit. Yes, I loved it that we did the concerto, but I think my organ playing on *In Rock* proved that I loved the rock side as much. I wanted to push that Hammond organ as far as it could go with the technology available to me at that time. I wanted it to be a front line rock'n'roll instrument.

Roger Glover has said that *Machine Head* was the beginning of the end for the Mark II line-up, and that this was when the rancour started to set in. Did you feel that at the time?

No, personally, I have to say that I didn't. But maybe that was just me. I am a little bit head-in-the-clouds when it comes to things like that. I don't like conflict. I avoid confrontation as best as I can in all situations. Ha, ha, I chose two guys to stand between there, didn't I?

With hindsight, though, was Roger right?

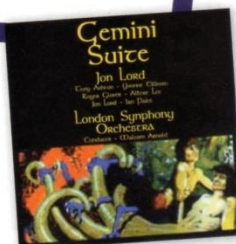
I'm not sure that he was, not even with the benefit of hindsight. I think it's a bit too neat. I know that's Roger's point of view, but I don't agree. I was not aware of the internal turmoil that Ian [Gillan] must have been going through at that time, turmoil that was sufficient enough to make him want to leave the band. That surprised me. I couldn't work it out. You have to remember, when we first started Ritchie and Ian were the best of pals.

They used to room together. ➔

"Ritchie could be a prima donna, and for all sorts of reasons we couldn't comprehend. It was mystifying."

put that in, won't you?" I will. "Good, thanks. Now then... *Machine Head*, so... where do you want to start?"

Machine Head is 40 years old. When it was released in March 1972, Ted Heath was the Prime Minister of Great Britain. Brian Clough's Derby County were the best team in Britain, and the most popular shows on TV were *The Benny Hill Show* and *Hawaii Five-O*. It was that long ago. For the man who helped to write the





Hooked on classics:
Deep Purple with
Royal Philharmonic
conductor Malcolm
Arnold, 1969.



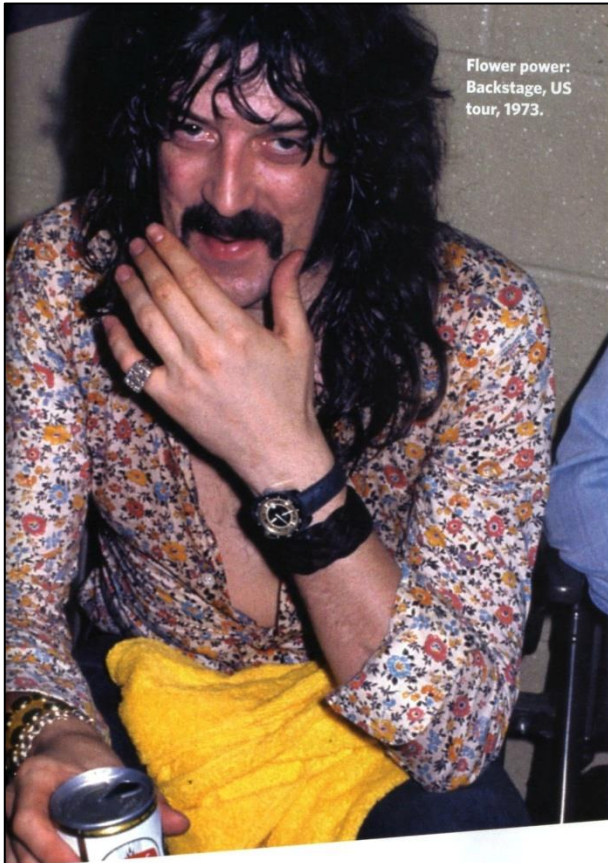
The Conductor: Jon
Lord and the Royal
Philharmonic
Orchestra, the Royal
Albert Hall, London,
September 1969.



Father and daughter:
Jon Lord with Sara at
Roger Glover's house,
circa 1972.



Highway star: Jon Lord - and sporty little number - outside The Grand Hotel, Montreux, December 1971.



Flower power:
Backstage, US
tour, 1973.

THE FINAL INTERVIEW



sheepish, with a couple of beers. He apologised, we chatted, and that was good enough for me. I didn't leave.

Did you get on with the others?

I always got on with Roger and Ian Paice. I had a few moments with Ian Gillan. He is a highly opinionated man. Some of his opinions are wonderful of course and very, very easy to take on board. Some of them... less so.

Tell us about the songwriting process for *Machine Head*. Who did what and how would a song evolve?

Most of it was jammed. That's how most of the songs started. I think the lion's share of *Machine Head* was written before we got there. I think only *Smoke On The Water* was written there, and you know, thinking about it, I'm sure we had a tape with *The Dan Dan Song* on it – *The Dan Dan Song* being an embryonic version of that riff – before we left.

There's a mildly apocryphal story that *Highway Star* was written on a tour bus to show a group of journalists how we wrote songs. There was a smidgen of truth in that. We were heading to Portsmouth and Ritchie started with that riff, Paicey started tapping away... You wouldn't call it a song, though. I seem to remember we jammed it and soundchecked it and played it that night. That's the kind of thing we would do, certainly. We had a good idea of what was going on the album by the time we reached Montreux. Only *Smoke On The Water* I think and possibly *When A Blind Man Cries* were not written beforehand.

RECORDING FOR THE *Machine Head* album should have been relatively straightforward. It wasn't. The Montreux Casino, their chosen venue to record the album, was burned down during a Frank Zappa show; the

So when did the antipathy first start do you think?

That tour, probably. Touring *Machine Head*. Look, I'm not a Ritchie basher, I was blessed to be able to play with the guy for as long as I did, he is a magnificent guitar player, but he could be a prima donna and for all sorts of reasons we couldn't comprehend, not doing encores, locking himself in the dressing room. It was mystifying. The *Machine Head* tour was the first time that kind of madness started to creep in. Still, for all of that, I was shocked when the band started to implode in the way it did.

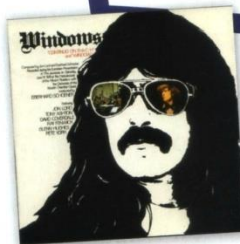
What about the rest of you? It's well documented that Blackmore and Gillan were hardly bosom buddies, but were there tensions elsewhere?

I had my run-ins with Ritch. I left the band once in Paris.

Did you?

Yes, I'd had enough. I couldn't stand his attitude. He'd said something to me after a gig, he treated me in a way I thought was unacceptable – maybe I was being a prima donna, it's possible – and I quit. I said to John [Coletta, manager]: 'That's it – I'm off. I'm not standing for that. I was going home the next day. And John was very calming, very diplomatic: 'Come on, calm down, there must be a way around this. Let's sort it out.' He said, 'If I get him to apologise to you, in person, would that work?' I think it was the only thing that would have worked. Sure enough, a bit later, there was a knock on my door and there's Ritchie, looking a bit

"I always got on with Roger and Ian Paice. I had a few moments with Ian Gillan. He is a highly opinionated man."



smoke from the fire hanging over Lake Geneva immortalised in the song.

The Casino belonged to Claude Nobs, the local tourist chief. Purple had planned to set up their gear on the Casino stage and record it live with The Rolling Stones Mobile unit. The Casino was a decent venue with good acoustics. It ➡



THE FINAL INTERVIEW

seemed an ideal choice. And then, of course, as the song goes, "some stupid with a flare gun burned the place to the ground". If you want the abridged version of what happened with *Machine Head*, it's all in *Smoke On The Water*.

So they had the truck. They had some songs. They just had nowhere to record them. "Poor Claude – bless his heart – he lost his venue and his living, but he was still running around trying to find us somewhere to record," remembered Lord. After an abortive attempt to record at the Pavilion, a small theatre in the middle of the town, where the locals were quick to complain about the late-night noise, the band ended up at The Grand Hotel.

"It was utterly unsuitable," said Lord. "A giant echoey place, freezing cold, closed for the winter." However, Purple were beggars, rather than choosers. And the clock was ticking. It would have to do. "We had to make do. The album was recorded in a corridor. We tried the lobby and the bigger rooms, but they were too big, there was too much echo, too much reverb. The corridor had the best acoustics."

The band hired an industrial heater so they could feel their fingers, and mattresses were placed against the bare walls to dampen the echo and act as insulation. Jon and his Hammond organ were positioned at one end of the corridor, Blackmore and his black-and-white Fender Strat at the other, while Glover took a room off the main drag. Red lights were installed to create an ambience. It was a logistical nightmare, but sonically brilliant. They had two weeks. EMI were "screaming for the album," said Lord. The pressure was immense. They didn't mind that, though. It all added to the fun.

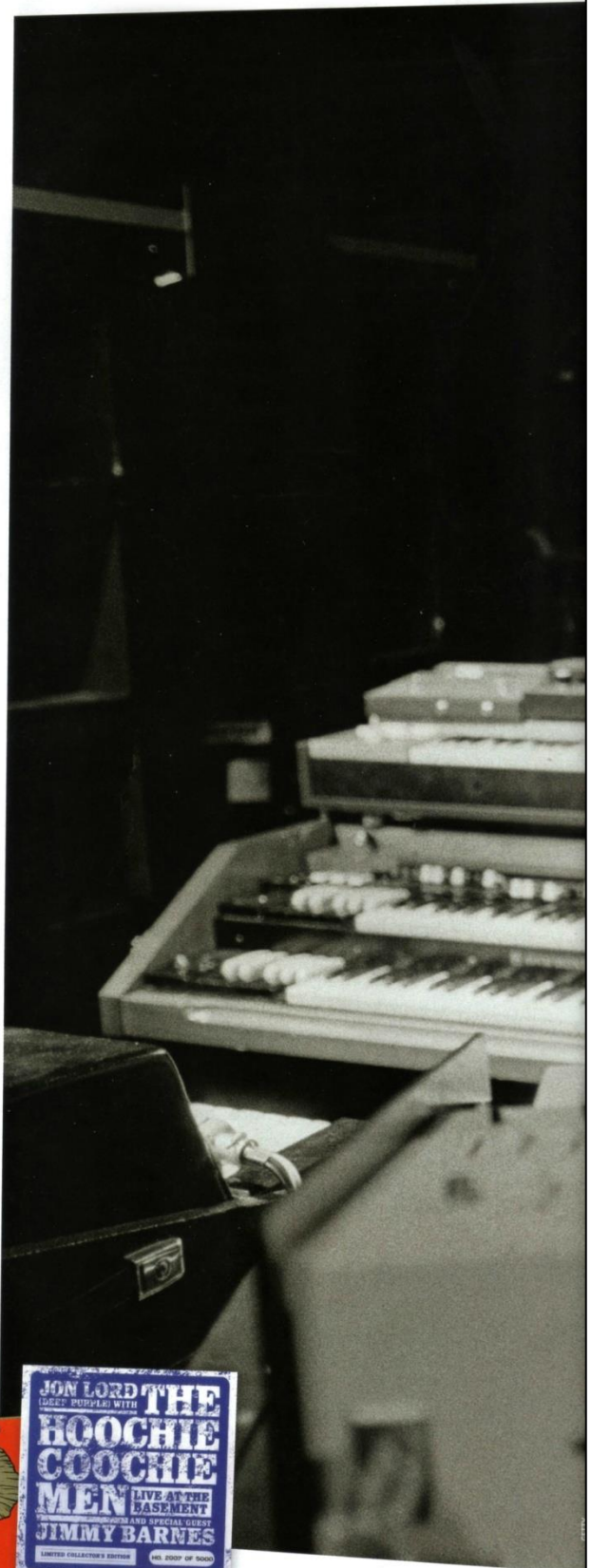
It must have been a buttock-clenching time, surely?

It really was. And yet, there was an insouciance about us at that time. We were a young band. We were doing well. We were filling concert halls. We had a reputation. We had an unshakeable confidence about us and it shows in the playing. We played live, as a band, looking at each other, feeding off each other, and that's how it was recorded. That's how [producer] Martin Birch liked to work. That's how we liked to work.

Some stuff was overdubbed. But not much. The engine that drove this particular boat was Ritchie's facility to come in with a riff or an idea and everything dovetailing in behind that. We'd start jamming – and that was it. My role during that process was to provide the musical ballast, some structure for the chords, polish it, and enhance the melodic sensibilities of it.

How influential was Martin Birch?

He was extremely influential. He was one of us. It's something of a cliché isn't it with bands – that the manager, the producer etc, is crowned the sixth member of the band. But Martin was. He was heroic, especially during the sessions for ➡

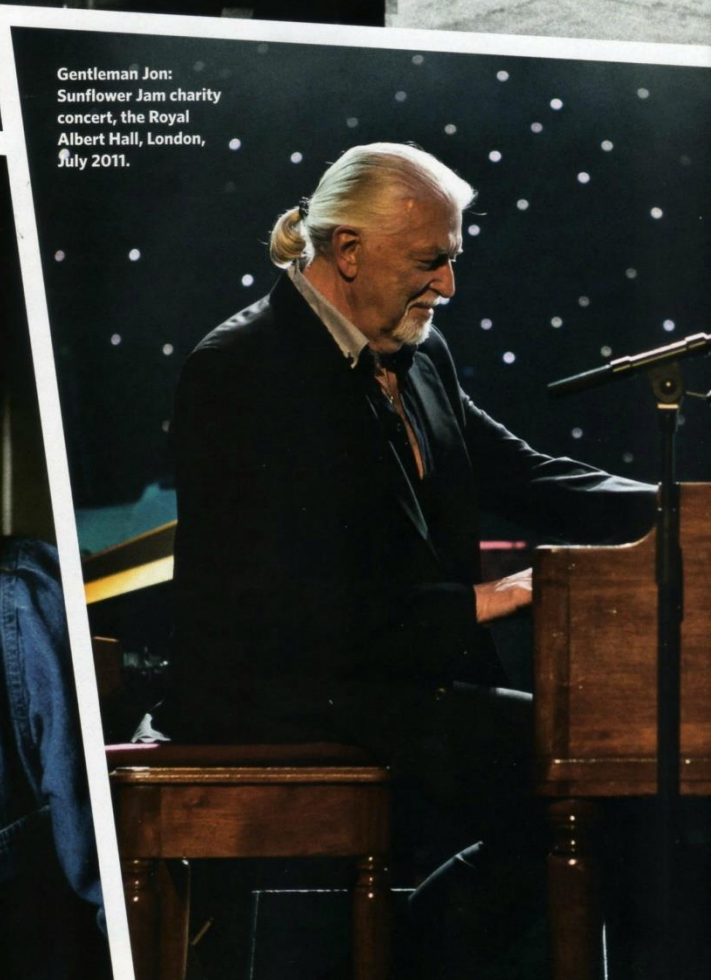




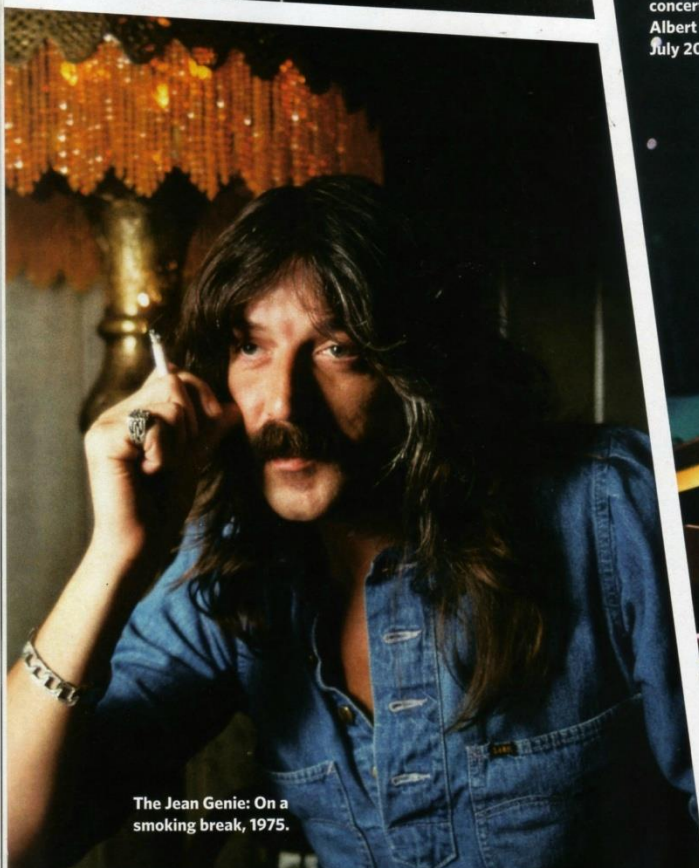
On the twiddle:
Manhandling his ARP
Odyssey synth, US
tour, February 1975.



Rainbow rising: With Deep Purple at the California Jam, Ontario, April 6, 1974.



Gentleman Jon: Sunflower Jam charity concert, the Royal Albert Hall, London, July 2011.



The Jean Genie: On a smoking break, 1975.



Machine Head. It wasn't an easy situation for him. He was dealing with a lot of very independently minded characters.

We were all absolutely convinced that we knew what was best for our instrument. I was. Ritchie was. Paicey had come out of the shadows to become a well-respected drummer. It wouldn't have been easy for someone who wasn't one of us, to come along and say: 'Hey, maybe you should try this?' But we admired him so much that we did. And he was usually right.

Is it your favourite Purple album?

No. It's up there, but it's not my favourite. My favourite album is *Deep Purple In Rock*. It was less structured, less controlled. I liked that. But I think *Machine Head* is an improvement on *Fireball*, which I think is Ian Gillan's favourite.

Who called it *Machine Head*?

I think that was Roger. I might be wrong, but I'm sure it was Rog. As far as I recall, we had no other names. It was *Machine Head* or nothing.

I remember when we were recording [1987's] *The House Of Blue Light* years later and we were having a drink one night, discussing album names and I said: 'Let's call it Brian.' The more drinks we had, the better an idea Brian seemed. It would have been good. Brian. Nice ring to it.

The album cost £8,000 to make, £5,000 of that was for The Rolling Stones mobile. Not bad value really was it?

I think EMI managed to recoup most of that, don't you?

If you could change anything about *Machine Head* what would it be?

(Long pause) I would have put *When A Blind Man Cries* on it, if only to show the musical variety, and what we were capable of as a band. And I'd have worked a bit longer on *Never Before*. It was a bit throwaway, a bit... unfinished. We could have done better there.

That must be the gift that keeps on giving for you, though, isn't it?

Well, I think it's safe to say that we are enormously grateful for what that song did for us. But I'm also grateful that we were never a one-song band.

Obligatory *Smoke On The Water* question, then. Did you know then what you were doing, what you had created?

No, not really. I'm not sure if you ever do. I thought it was a cracking riff and I love the chord change in the chorus – C, to A major, to G – I do like that. I have a feeling that was mine, ha, but it's not much fun for an organ player to play, in all honesty. I was inventing a new way to play the Hammond, kind of like a keyboard player and a rhythm guitar player. With the way that Ritchie played, he left a lot of space and I felt it was up to me to drive it along.

Which of the songs from the album did you most enjoy playing live?

I enjoyed the beginning of *Space Truckin'*. *Highway Star* was always good fun to play live, and *Maybe I'm A Leo*, which, for some reason, we didn't do that often.

How do you think the studio versions of the songs compare to the versions on *Made In Japan*?

I love the live versions. I think *Made In Japan* shows a band in top musical form, confident – a bit over confident you could argue – but there's a real swagger there, an attitude, and an awareness of our onstage chemistry. It's a strong album, *Machine Head*, but the songs on that album were kicking off points for something else.

When was the last time you played it?

It's a while ago now. Not since I was diagnosed I think. At least a year ago.

“I was inventing a new way to play the Hammond – like a keyboard player and a rhythm guitar player.”

This remake features Metallica, Iron Maiden, Chickenfoot... are you intrigued by any of that?

Well, I did hear that Metallica said they would do the album, but only if they could do *When A Blind Man Cries*. So yes, I'm intrigued about that. I'm gagging to hear how that sounds.

Have you heard another band cover a Purple song and actually make it better?

Ha, good question. No, I can't say I have. I don't think so, anyway. I don't think we write that kind of song. Our songs are couched deep in the heart of Deep Purple. That's where they live. I think some bands have made worthy efforts, but I'm not sure if they've bettered it. 🎸

It was the single too, wasn't it?

It was. We wrote it as a single, quite deliberately. We thought it was a bit throwaway. And then Warner Brothers in America picked *Smoke On the Water* as the single. We were astounded by that. We thought they were crazy. Ha ha, shows what we knew.

MATÉRIAS E RECORTES

New post on Jon Lord - The Official Website

Jon Lord has sadly passed away
by [Rasmus Heide](#)



It is with deep sadness we announce the passing of **Jon Lord**, who suffered a fatal pulmonary embolism today, Monday 16th July at the **London Clinic**, after a long battle with pancreatic cancer. Jon was surrounded by his loving family.

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Jon Lord, the legendary keyboard player with **Deep Purple**, co-wrote many of the bands legendary songs including **Smoke On The Water** and played with many bands and musicians throughout his career.

Best known for his Orchestral work **Concerto for Group & Orchestra** first performed at **Royal Albert Hall** with **Deep Purple** and the **Royal Philharmonic Orchestra** in 1969 and conducted by the renowned **Malcolm Arnold**, a feat repeated in 1999 when it was again performed at the **Royal Albert Hall** by the **London Symphony Orchestra** and **Deep Purple**.

Jon's solo work was universally acclaimed when he eventually retired from **Deep Purple** in 2002.

Jon passes from Darkness to Light.

Jon Lord 9 June 1941 - 16 July 2012.

Ao lado a reprodução da notícia da morte de Lord em seu site oficial (<http://jonlord.org>).

O texto publicado naquele dia foi o seguinte:

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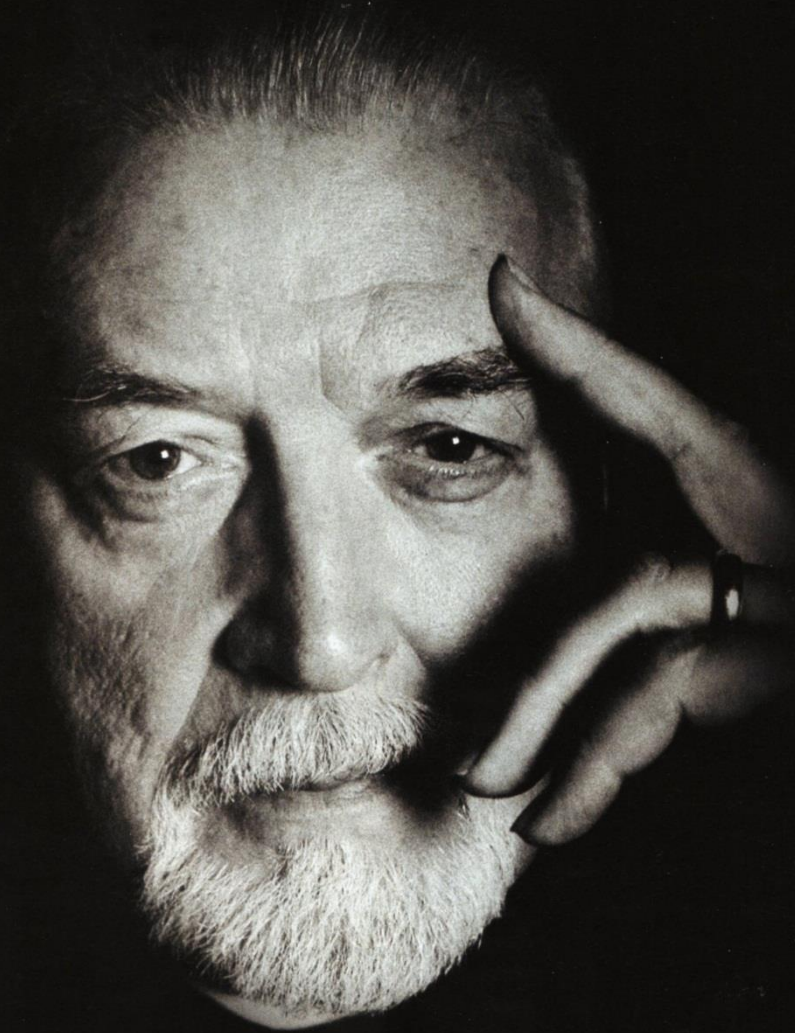
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Jon Lord

9 June 1941 – 16 July 2012



From Darkness To Light





**READY
STEADY
GO!**



R.I.P. JON LORD 1941-2012

All hail rock's greatest keyboard maestro.

Reclusive guitar genius Ritchie Blackmore has paid tribute to his late Deep Purple colleague Jon Lord, the 71-year-old keyboard player who died on July 16 after suffering a pulmonary embolism. He had been battling cancer since 2011.

"He had a lot of flash to his playing, which I enjoyed," said Blackmore. "And he was such an amiable person too — there was no ego there."

Born in Leicester, Lord moved to London as a teenager to study at drama school, but acting took a back seat to music. Following a stint in blues group The Artwoods and a session on The Kinks' *You Really Got Me*, he joined the fledgling Deep Purple in 1968. It was his ornate but heavy-duty Hammond organ sound that defined the band's early sound. Even when Blackmore's prominence grew, the professorial Lord remained the musical backbone of Deep Purple. A classically trained musician, he indulged his more baroque leanings on a series of solo albums in the early 70s.

"Jon's organ solos always went down better than anything else during our concerts," recalled Blackmore. "He would put together a solo that would last 15 minutes sometimes."

After Deep Purple split in 1976, Lord went on to play with Paice Ashton Lord and Whitesnake. The Purple MK II line-up reconvened twice, in 1984 and 1992, before Lord eventually retired from the band in 2002. He subsequently recorded both classical and blues records.

A week before he died, Lord spoke to *Classic Rock* in what turned out to be his last interview. "I didn't want all these moaning minnies and weeping willies," he said of the period following his diagnosis.

**"I DIDN'T NEED ALL
THESE MOANING
MINNIES. I NEEDED
PEOPLE'S SUPPORT."**

"I needed positivity, people's support."

Classic Rock's tribute to the late, great Jon Lord, including his final interview, begins on p50.

CLASSICROCKMAGAZINE.COM 5

A TRIBUTE TO JON LORD

Jon Lord lost his battle with cancer on July 16. Here we remember his long and distinguished career as Deep Purple keyboardist, classical composer... and connoisseur of expensive cognac.

Words: **Geoff Barton**

It's like a scene out of the movie *Scarface*: there's a pile of white powder on the glass-topped coffee-table in Glenn Hughes' Texas hotel room, and the gap-eyed Deep Purple bassist is asking this writer if he would like to "partake". Beyond Hughes' nervy demeanour, his two rich-bitch cowboy chums (read: suppliers) are nodding their keen encouragement.

Only trouble is, I haven't the faintest idea what this pallid anthill in front of me actually is.

Look, it's February 1976, I'm 19 years old, and I'm on my first trip to America. When it comes to rock'n'roll debauchery, I'm as naïve as a newborn baby. And yet here I am, saddled up in the Lone Star state with Purple. The Mk IV version of same. A band visibly imploding as each day goes by.

The gigs – with volatile American talent Tommy Bolin on lead guitar – have been chaotic, occasionally catastrophic. The aftershow shenanigans even more so. And now I find myself caught up in a blizzard of bafflement inside Hughes' Holiday Inn suite, confronted by what I now know to be a mound of marching dust. Out of the frying pan and into the rolled-up fiver...

Somehow I manage to make my excuses, turn on my heels and leave. As I step out into the hotel corridor, Purple keyboardist Jon Lord emerges from the room opposite. He's tall and lean, with flowing dark hair and a generous moustache. He's wearing a faded denim jacket over a T-shirt, which is emblazoned with the cartoon image of a pair of wide-open female lips, a souvenir of a fine establishment called Gobbles Disco.

"Ah, Geoffrey," Lord sighs, draping a protective, professorial arm around my shoulders. "Glenneth is up to no good again, I take it? You look like you could do with a drink."

We retreat to the bar. I order a Budweiser while Lord nabs some expensive brandy. Quaffing from a giant-sized crystal goblet, he chuckles: "You know, this is my 24th American tour. My 24th. So heed the voice of experience, my son. Always choose cognac over cocaine."

Jonathan Douglas Lord tried to beat cancer, but his trying ain't done no good. The keysman was – indeed, still is – a vital component in the fabric of British rock, having helped form Deep Purple in February 1968. Lord and guitarist Ritchie Blackmore were asked to join a new band being created by former Searchers drummer Chris Curtis. When Curtis' plans fell through Lord and Blackmore carried on together, having found financial assistance from backers Tony Edwards and John Coletta, who would become Purple's long-time managers.

Leicester-born, Lord's career in music began at the early age of nine, when he took up classical piano at his father Reg's request. At first, the young Jon loathed the sessions, but eventually his dislike grew into an all-consuming passion.

At one time Lord hoped to make his future as a classical pianist or organist, but he gave up the idea in his late teens, turning to jazz and pop, ambitiously hoping to build either or both of these facets of music into something of a minor art form. Meanwhile, he was also training to be an actor. He studied at London's Central School Of Speech & Drama, one year behind Lynn Redgrave and Julie Christie, and spent his spare moments playing in small-time groups to make a living.

Eventually Lord moved to the English capital permanently, hoping to get a job in the theatre. When he found that he couldn't, he undertook his first full-time job in music, playing blues piano for £2 a night in an outfit called the Bill Ashton Combo.

Later he joined Red Bludd's Musicians, an experimental blues collective. Art Wood, brother of Ronnie, sang with them and eventually, along with Lord and drummer Keef Hartley, he formed the Art Wood Combo, which soon became The Artwoods, a group of some renown, which lasted four years.

The Artwoods made eight singles, one of which [*I Take What I Want*] was a minor hit, and one album, then split. Hartley was the first to leave, with Lord close behind him, in 1967.

Jon had decided to form his own outfit, or at least join a band in which he had more say in its musical policy. By this time, he had also rediscovered the

classics. But first, Lord became a member of the Flowerpot Men's backing group, where he met original Deep Purple bassist Nick Simper and... Ritchie Blackmore. The scene was set for a distinguished career. To be pursued by a distinguished rock'n'roll gentleman.

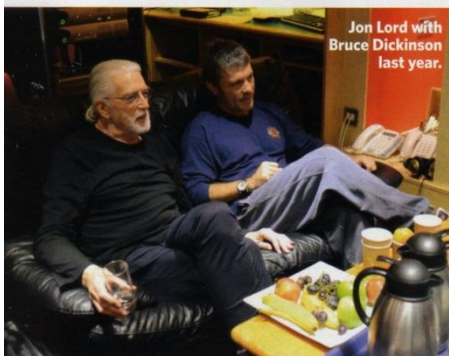
No one played the Hammond like Jon Lord. He coaxed a unique resonance – no, better make that reverberation – out of something that was basically a knackered old wardrobe. It was organ-smashing in Sensurround.

Lord was flash, but he wasn't garish or over-the-top like Rick Emerson (as Jon calls himself mockingly, while introducing *Smoke On The Water* on Purple's *Made In Europe* live album). No... you knew where you stood with him. Straight of back and to attention. Yes sir! For Lordy, no flowing silver capes or vicious kitchen knives were necessary. Sticking a dagger into his fractious Hammond would've been like plunging one into his own heart.

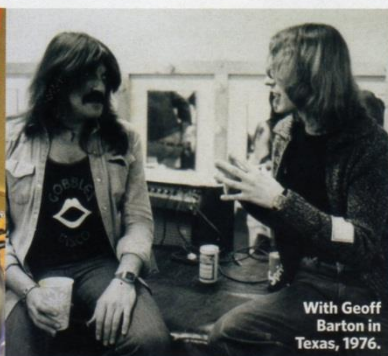
Mind you, having said that, he did knock the mutha about quite a bit. You could tell that by its battered appearance. He bashed it and crashed it and pushed it and shoved it, its flimsy plywood casing buckling and splintering in protest against the abuse.

Lord's teetering Hammond would slither on its silver casters and emit feral grunts like a wounded animal, seemingly set for a plunge into the orchestra pit. But with perfect timing and no little brinkmanship, Jon would always wrench it into an upright position just as it was about to

"JON'S BEST RECORDED PERFORMANCE? YOU KNOW, I WOULD HAVE TO SAY *HUSH*. UNBELIEVABLE."
– RITCHIE BLACKMORE



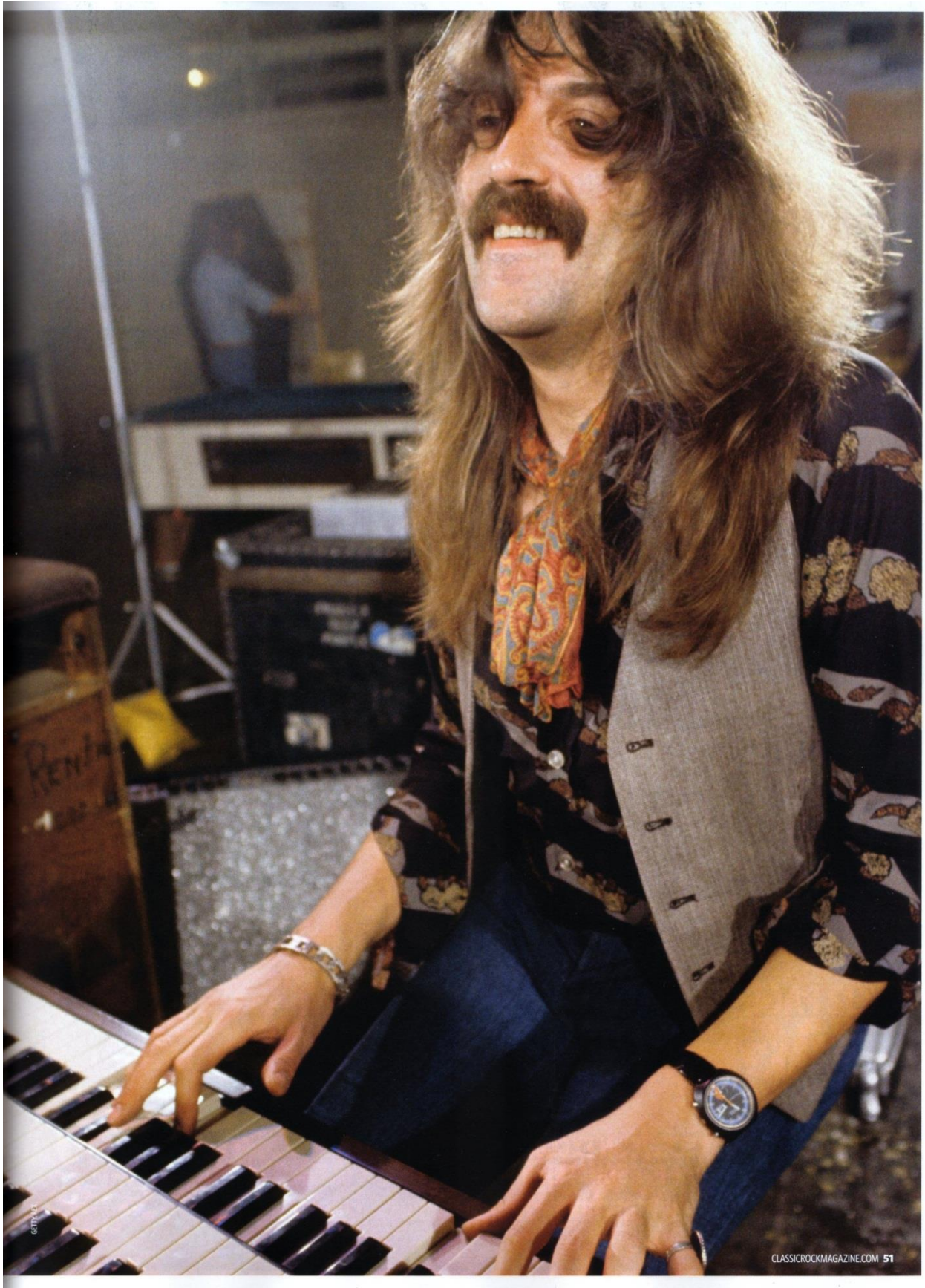
Jon Lord with Bruce Dickinson last year.



With Geoff Barton in Texas, 1976.



Purple concoct their Concerto at the Royal Albert Hall.

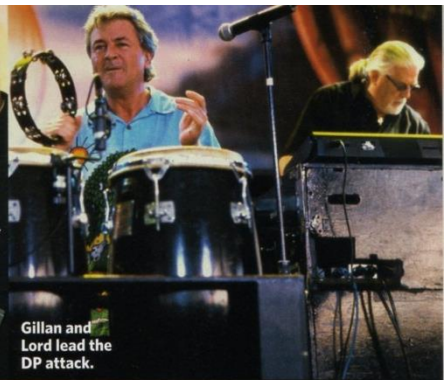




Jon manhandles his teetering Hammond.



With Arthur Brown, Ian Paice and Ian Gillan at the inaugural Classic Rock awards.



Gillan and Lord lead the DP attack.

topple over. Before it died with an awful sound.

Seeing Jon Lord on stage in his prime was something else. He had a magisterial, mercurial presence. He was also very polite. Gracious. Stately. He had a steadying influence.

He was an avid reader. He didn't party very much. He used to retreat to his hotel room to peruse novel after novel. In fact, he would often read until the minute before he was due to perform a show. The other Purple members had a standing joke among themselves. They'd say: "Have you heard the latest? Jon's been pulled over for speed reading."

Once on stage, even the most challenging duel with Ritchie Blackmore – the Man In Black plucking out a complicated cascade of notes and then nodding disdainfully in Lord's direction, challenging him to step up to the plate and match him, no, *better* him – would elicit from Jon nothing more than a wry grin from beneath his caterpillar of face-hair.

It was quite a sight to behold. Ritchie would issue a bludgeoning, Stratocaster-fuelled broadside, and Jon would respond with a stylish thrust of the *épée*. Have at thee, base varlet!

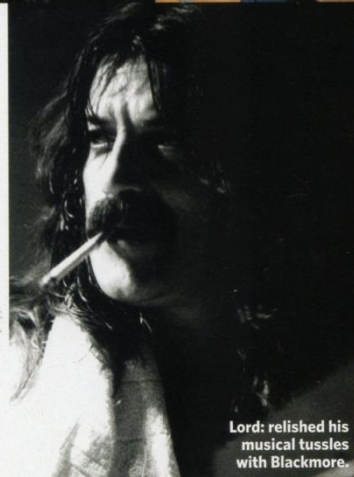
Lord once told this writer: "Ritchie and myself used to do things on stage that were taken purely from the style of modern jazz. We used to swap musical jokes and attacks. He would play something and I'd have to see if I could equal it. That provided a sense of humour, a sense of tension to the band... a sense of: what the hell's going to happen next?"

"The audience didn't know and, nine times out of 10, neither did we! That was very exciting."

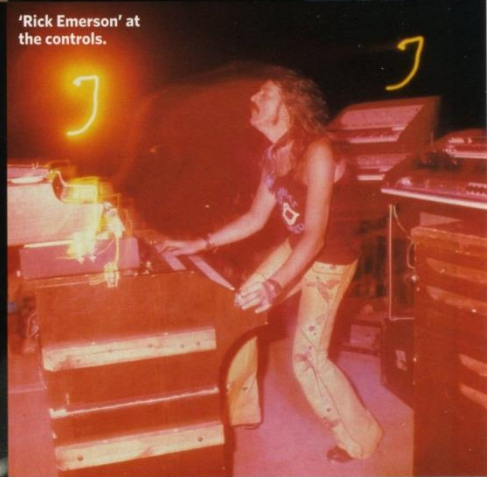
I'm no musician. I know nothing of keyboard-playing techniques. But apparently the distinctive distorted sound that Lord coerced from his instrument, particularly during his fuzzed-up solos, was down to him linking up his Hammond to a series of pedal-boxes that guitarists normally use. Legend has it Jon became so fed up with Blackmore bringing in his gimmicky axe-FX toys all the time, he thought he'd have a go too.

It was interesting to hear Ritchie give a rare insight into Lord's style in the wake of his old friend's death on July 16. Talking to BBC Radio 4, Blackmore said: "Jon's organ solo always went down better than anything else that was played during our concerts, which used to kind of bother me a little bit. I used to think: 'I can't seem to contend with that.' Jon would put together a solo that would last 15 minutes. It would always go down a storm."

"His best recorded performance? You know, I think I would have to say *Hush*. His organ solo on that song [from *Shades Of Deep Purple*, 1968] is



Lord: relished his musical tussles with Blackmore.



'Rick Emerson' at the controls.

unbelievable. I used to watch him and he would play the staccato-y notes with his right hand but also hold his right wrist with his left hand to steady himself, so that he could get the exact attack. And it was perfect."

I never really got Jon Lord in Whitesnake. David Coverdale's band just didn't seem like the best outlet for the iconic keysman's talents. Jon seemed to spend most of his time tinkling the Joanna politely when really, truly, honestly, he should've hotwiring his Hammond and hammering it to hell.

When the Mk II line-up of Deep Purple (Lord, Blackmore, Ian Gillan, Roger Glover and Ian Paice) reconvened in 1984 after splitting in 1973, they released the *Perfect Strangers* album and performed a triumphant, though terminally rain-sodden, comeback show at Knebworth. Jon was mightily relieved. He had free rein to express himself again.

I remarked to him at the time: You don't hear much of the beefy ol' Hammond these days, do you?

"No," Lord agreed, "it's a great instrument. Sadly neglected. Of course, they don't make them any more – but only because the patent ran out and they forgot to renew it!"

Like all high-profile, hyper-talented musicians, Jon Lord craved attention and recognition – not just from his peers, but also from the punters. But in typically self-effacing manner, when he received fan accolades while a member of Whitesnake, he felt he didn't really deserve them.

He once remarked to this writer: "All the years I spent in Whitesnake,

I was still getting voted top of the keyboard chart in the readers' polls in magazines, but... I always felt it was a bit of a con, really. People were voting for my reputation rather than for anything I was actually doing. But now that I'm back with Purple, I'm going to give them back a reason to vote me number one."

Jon Lord, *thrum* on down...

I last spoke to Jon at length when *Come Taste The Band* – the sole studio album by the Mk IV line-up of Deep Purple – was issued as a deluxe edition in summer 2010. Having retired from full-time touring some eight years earlier, he was intent on indulging his passion for classical music. A passion that first reared its head in 1969, on Purple's groundbreaking *Concerto For Group And Orchestra* release.

In an interview recorded just a week before his death, Lord highlighted his classical inclinations. He said: "I will, of course, always be known as the keyboard player in Deep Purple, and for that I'm inordinately proud. I'm also more than inordinately proud of the fact that now I'm gradually being accepted as a [classical] composer who has a small but, I think, interesting body of work to his name and intends to add to it, given the grace of God. So, if I could kind of hedge my bets, I'd say I'd like to be remembered as 50-50. That would be cool by me."

It would be wrong to end this piece on the solemn intonation "Rest In Peace". That's because we have it on the highest authority that Jon Lord is still out there performing somewhere.

Cast your eyes skyward. There he is. That's him. Space Truckin' round the stars. 🚀

Turn over for Jon Lord's last interview...

HE DIDN'T PARTY MUCH. HE WAS AN AVID READER. PURPLE USED TO JOKE HE'D BEEN ARRESTED FOR 'SPEED READING'.

ANÁLISE

Jon Lord deixa legado imenso ao rock

Fundador e tecladista do grupo Deep Purple, morto aos 71, foi pioneiro na fusão do gênero com a música clássica

ANDRÉ BARCINSKI
CRÍTICO DA FOLHA

Jon Lord, tecladista e fundador do grupo Deep Purple, morreu anteontem em Londres, aos 71 anos, depois de uma longa batalha contra um câncer no pâncreas.

Mais que um grande músico, o britânico Lord foi um pioneiro na fusão do rock com a música clássica, vertente do rock que ele ajudou a popularizar.

Lord aprendeu piano clássico e sonhava em ser um concertista. Era também grande fã de pianistas de jazz, mas acabou seduzido pela intensidade e pelo talento de Jerry Lee Lewis e apaixonou-se pelo rock.

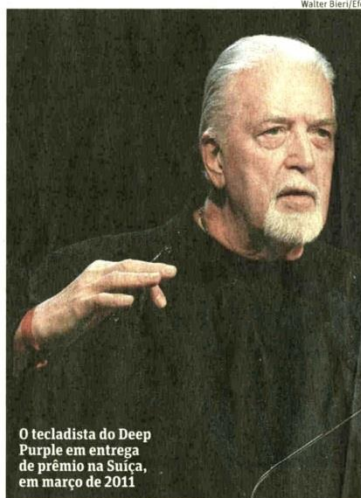
Nos anos 1960, trabalhou como músico de estúdio e chegou a gravar músicas que se tornariam clássicas, como "You Really Got Me", do grupo The Kinks.

Em 1968, Lord fundou o Deep Purple, banda inglesa que logo se destacou pelo virtuosismo de seus instrumentistas, como o guitarrista Ritchie Blackmore e o baterista Ian Paice.

A formação clássica da banda, a partir de 1969, incluía ainda o vocalista Ian Gillan e o baixista e cantor Roger Glover.

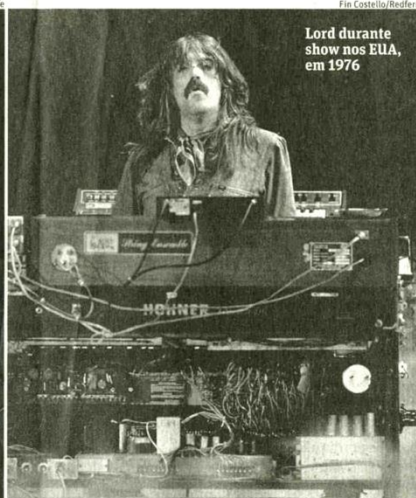
O Deep Purple fazia um hard rock com muitas influências de blues, e Lord começou a incorporar ao estilo da banda o som de seu teclado Hammond, que se tornaria uma das marcas do grupo.

Diferentemente de muitos



O tecladista do Deep Purple em entrega de prêmio na Suíça, em março de 2011

Walter Bieri/Efe



Lord durante show nos EUA, em 1976

Fin Costello/Redferns

grupos de rock pesado da época, como Black Sabbath, que fazia músicas mais simples e diretas, os integrantes do Deep Purple gostavam de fazer longas "jams", o que os tornou também admirados por fãs de rock progressivo.

Em 1969, Lord compôs o "Concerto para Grupo e Orquestra", que a banda executou e gravou com a Royal Philharmonic Orchestra. O disco é considerado pioneiro na fusão de rock com orquestras.

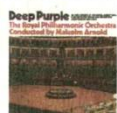
Nos anos 1970, o Deep Purple fez fama com discos pesados, como "In Rock" (1970) e, especialmente, "Machine Head" (1972), um clássico que influenciou muitos grupos de heavy metal que surgiram nos anos seguintes.

Mesmo durante a fase mais heavy do grupo, os teclados de Jon Lord sobressaíam.

Em "Smoke on the Water", música mais emblemática do Deep Purple — e inspirada por um incêndio que, em 1971, destruiu um cassino em Montreux, na Suíça, onde se realizava um show de Frank Zappa —, Lord tocou seu órgão Hammond ligado em um amplificador Marshall, criando um som pesado e distorcido.

A influência de Jon Lord no rock é imensa e atinge músicos de diversos estilos. Não é à toa que artistas tão díspares quanto Rick Wakeman, um dos pilares do rock progressivo, e Tom Morello, guitarrista do pesadíssimo Rage Against the Machine, tenham divulgado mensagens emocionadas de pesar.

GRANDES MOMENTOS DE JON LORD NO DEEP PURPLE



"Concerto for Group and Orchestra" (1969)
Música composta por Lord, com letras de Ian Gillan. Ao vivo, traz o Purple tocando com a Royal Philharmonic

"Deep Purple in Rock" (1970)
Lord usa efeitos para mudar o som de seu órgão a cada faixa. Destaque para "Speed King" e "Child in Time"



"Machine Head" (1972)
O disco mais venerado do Deep Purple traz dois clássicos do hard rock: "Highway Star" e "Smoke on the Water"

"Burn" (1974)
Com trocas na formação da banda, Lord e o guitarrista Ritchie Blackmore tomam o comando para a gravação deste álbum menos pesado



ilustrada em cima da hora

Morre Jon Lord, fundador do Deep Purple

Autor de "Smoke on the Water", tecladista tinha 71 anos e lutava contra um câncer

DAS AGÊNCIAS DE NOTÍCIAS

O músico britânico Jon Lord, um dos fundadores da banda Deep Purple, morreu ontem, aos 71 anos, em decorrência de uma embolia pulmonar. O tecladista estava acompanhado de sua família em uma clínica, em Londres.

Em agosto de 2011, ele anunciara que lutava contra

um câncer no pâncreas.

Lord iniciou sua trajetória com o Deep Purple em 1968. Ao lado da banda pioneira do heavy metal, vendeu mais de 100 milhões de discos.

Sucessos do grupo compostos pelo músico, como "Child in Time" e "Smoke on the Water", projetaram seu nome nos anos 1970.

O Deep Purple passou por

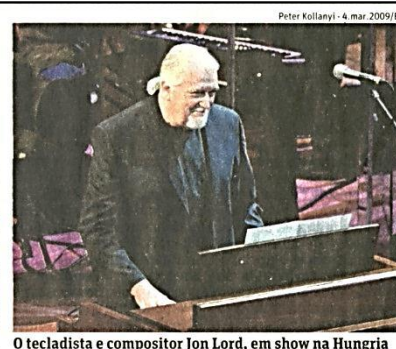
diversas mudanças em sua formação e ficou inativo no período entre 1976 e 1984. Lord passou por todas as formações da banda até 2002.

Outro ponto alto de sua carreira foi a apresentação no Royal Albert Hall, em Londres, em 1969, quando o Deep Purple e a Royal Philharmonic Orchestra se juntaram para interpretar "Concerto

For Group and Orchestra", obra de Lord que mescla rock e música erudita.

Em 2009, o tecladista se apresentou na Virada Cultural, em São Paulo, com a Orquestra Sinfônica Municipal.

Nascido em Leicester, Lord era casado com Vicky, irmã gêmea de Jacky — mulher de Ian Paice, baterista do Deep Purple. Ele deixa duas filhas.



Peter Kolanyi - 4 mar 2009/1

O tecladista e compositor Jon Lord, em show na Hungria

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16/07/2012 - 15h26

Jon Lord foi um pioneiro na fusão entre rock e erudito

MARCELO SOARES
DE SÃO PAULO

Jon Lord, fundador do Deep Purple, morreu em meio ao sofrido tratamento de um câncer no pâncreas nesta segunda (16), aos 71 anos.

[Jon Lord, tecladista do Deep Purple, morre aos 71](#)

Era um caso raro na música. Depois de uma carreira bem sucedida como tecladista de duas das maiores bandas de rock do planeta, aposentou-se em 2002 para compor peças eruditas. Para ele, clássico e popular elaborado eram apenas aspectos de uma mesma entidade - a boa música.

Jon Lord








23.set.1969/Associated Press



Jon Lord, tecladista e fundador do Deep Purple, em 1969; Lord morreu nesta segunda (16), aos 71, de embolia pulmonar

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Jon Lord foi um pioneiro na fusão entre rock e erudito (*)

Por Marcelo Soares (Folha de São Paulo)

Jon Lord, fundador do Deep Purple, morreu em meio ao sofrido tratamento de um câncer no pâncreas nesta segunda (16), aos 71 anos.

Era um caso raro na música. Depois de uma carreira bem sucedida como tecladista de duas das maiores bandas de rock do planeta, aposentou-se em 2002 para compor peças eruditas. Para ele, clássico e popular elaborado eram apenas aspectos de uma mesma entidade - a boa música.

O caminho era quase natural. Tendo aprendido a tocar os clássicos no piano, Lord apaixonou-se pelo rock ao ouvir Buddy Holly começou a tocar em combos de jazz, rhythm'n'blues e depois rock. Sempre que encontrava uma brecha, contrabandeava uma citação erudita em meio aos solos; "Für Elise" era uma presença constante. Fã do tecladista de jazz Jimmy Smith, tornou-se um dos mais famosos usuários do órgão Hammond.

Em 1969, aos 27 anos, ele compôs com a ajuda do maestro Malcolm Arnold um Concerto para Grupo e Orquestra, temperando a estrutura de uma peça erudita com a eletricidade agressiva da fase mais criativa do Deep Purple, a mesma equipe que comporia "Smoke on the Water" em 1972.

"[O Concerto] conta a história de um jovem, que eu era na época, apaixonado por dois tipos de música, o rock e o clássico", resumiu ele em entrevista à MTV em 2009, quando tocou sua obra com a Orquestra Sinfônica Municipal, na Virada Cultural.

Participando de um dos grupos de rock que mais mudanças tiveram em sua formação, Jon Lord fez parte de todas as sete equipes do Deep Purple entre 1968 e 2002, quando se aposentou. Com eles, gravou 17 discos de composições inéditas, conheceu 58 países e veio ao Brasil em quatro turnês: 1991, 1997, 1999 e 2000. Foram 28 shows em nove cidades.

Foi justamente por causa da correria da estrada que ele resolveu se aposentar e curtir um pouco da vida, compor o que quisesse, ver algo além de aeroportos e quartos de hotel onde visitasse. Uma cirurgia no joelho, no final de 2001, fez com que ele pedisse a aposentadoria.

Mesmo fora da banda, ele continuou encontrando os velhos colegas regularmente na Sunflower Jam, evento beneficente promovido pela fundação de apoio a pacientes de câncer dirigida por sua mulher, Vickie, e sua cunhada, Jackie, mulher do baterista do Deep Purple, Ian Paice. No ano passado, o show apresentou uma inédita colaboração entre ele e Rick Wakeman, outro grande tecladista do rock dos anos 70.

Desde 2004, Lord gravou cinco discos orquestrais e recentemente finalizou a primeira gravação em estúdio do Concerto, com as participações de Bruce Dickinson (do Iron Maiden), Steve Morse (do Deep Purple) e Joe Bonamassa (do Black Country Communion). Todo ano, estava entre os mais votados do Hall da Fama da rádio Classic FM, londrina.

Há um ano, Lord ganhou o título de doutor honoris causa da Universidade de Leicester. Em setembro, anunciou em seu website que sofria de um câncer.

"É claro que vou continuar escrevendo música - no meu mundo, isso deve ser parte da terapia - e espero estar de volta em boa forma no próximo ano", escreveu.

Chegou a anunciar sua volta aos palcos em maio, na Alemanha, mas precisou cancelar o show para cuidar da saúde. Nesta segunda-feira, sua equipe anunciou sua morte.

() texto completo do site do jornal "Folha de São Paulo", cuja primeira página foi reproduzida antecedendo esta matéria.*

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Morre Jon Lord, tecladista do Deep Purple, aos 71 anos

Atualizado em 16 de julho, 2012 - 14:47 (Brasília) 17:47 GMT    

Morreu nesta segunda-feira o tecladista fundador da banda inglesa Deep Purple, Jon Lord, aos 71 anos, em Londres.

A causa apontada da morte foi embolia pulmonar. Lord sofria de câncer no pâncreas.

De formação clássica, ele foi um dos criadores do Deep Purple em 1968, grupo considerado um dos pioneiros no Hard Rock. Ele deixou a banda em 2002.

Lord se apresentou na Virada Cultural de São Paulo em 2009, tocando na íntegra o álbum do Deep Purple Concert for Group and Orchestra.

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Jon Lord

1941 - 2012

por Simon Robinson

Nô dia 16 de julho de 2012 foi anunciada a morte de Jon Lord, aos 71 anos de idade. Mentalmente estávamos nos preparando para o pior depois de Jon ter anunciado que estava lutando contra um câncer, há pouco mais de um ano. Esperança.

Só Deus sabe como Jon lidou com a doença. Toda forma de câncer é cruel, mas o câncer pancreático é particularmente difícil de ser superado e as chances de alguém sobreviver são muito baixas, o que ele deveria saber.

Ver seu rosto estampado na primeira página do jornal The Guardian foi um choque, o obituário passou a limpo sua longa e diversificada carreira, mas isso eu não preciso retratar aqui neste espaço.

Apesar de bem escrito, o obituário do Guardian deixou passar o ponto central de sua vida, que é o quanto as pessoas realmente amam a musicalidade aparentemente fácil de Jon, e apreciaram o fato dele ter dado tudo de si para aquela banda que é para muitos a mais importante de suas vidas. A sensação que temos exatamente agora é a de que perdemos alguém da família.

Iremos lamentar a morte de Jon Lord da nossa própria maneira. Na manhã seguinte à sua morte escutei várias faixas do Deep Purple, ouvi "Perfect Strangers" e "Almost Human" com lágrimas rolando pelo meu rosto. Na verdade eu poderia ter optado em escutar quase tudo da banda. Toda faixa que eles gravaram contém o trabalho de Jon em sua essência, colocando tudo em seu devido lugar, levando o som adiante, ou elevando tudo para nos impressionar com mais um solo inventivo. Esse assombroso legado musical que Jon Lord deixou é algo que poucos alcançaram.

E não é apenas a música; Jon foi fundamental na formação do Deep Purple. Seu relacionamento com o empresário Tony Edwards assegurou a vitalidade do conceito original da banda em favor daqueles momentos cruciais onde, com nada muito além de vagos planos e ambições, tudo poderia facilmente ter se desmoronado.

Foi o Hammond de Jon Lord que me fez mergulhar de cabeça no Deep Purple, em 1970, depois de ter adquirido o compacto de "Black Night". No lado B estava a poderosa intro de órgão de "Speed King". Eu estava viciado. É difícil pensar em qualquer gravação subsequente do Deep Purple que o trabalho de Jon Lord não realçou ou inspirou, apesar da presença de quatro outras personalidades musicais igualmente poderosas, todas ávidas a trabalhar, lutar e expor suas ideias.

Se o Deep Purple não fosse o suficiente, lá estava a carreira paralela de Jon, talvez até uma obsessão, aquela de tentar encontrar uma maneira em forjar uma nova relação musical entre os mundos da música erudita e do rock. Nesse sentido ele quebrou barreiras. Algumas de suas experiências talvez tenham soado estranhas aos nossos ouvidos não treinados daqueles tempos, mas trabalhos com a qualidade de *Sarabande* converteu muitos, um álbum tão completo que fez com que seu criador levasse 15 anos ou mais para transcendê-lo.

Enquanto a música do Deep Purple vai continuar viva, assim como a de outras bandas de rock dessa mesma estatura, eu suspeito que igualmente importante será o legado deixado por Jon em sua carreira solo, particularmente *The Concerto For Group And Orchestra*.

Os inesquecíveis shows de aniversário em 1999 foram certamente pontos altos nas carreiras de Jon e do Deep Purple. A revisão e a regravação desse seminal trabalho mantiveram Jon ocupado durante os últimos 18 meses e vão, como ele colocou, finalmente chegar o mais próximo possível das ideias originais que voavam ao redor de sua cabeça em 1969.

Não devemos esquecer o ímpeto do trabalho de Jon pós-Deep Purple, uma efusão de álbuns emocionais e tocantes, lançados quase tão rapidamente que ficou até difícil de serem apreciados individualmente, mas que irão nos providenciar muito material a ser admirado nos próximos anos, mesmo que agora essa música tão profundamente pessoal revele-se emocionalmente difícil de lidar.

No meio de toda essa melancolia, apenas leve sua mente de volta aqueles primeiros shows de reunião do Deep Purple, as primeiras notas de "Perfect Strangers" – Jon banhado pelas luzes do palco, dominando os teclados enquanto a banda entrava naquela que é uma de suas mais poderosas composições.

Será assim que lembraremos dele.

Nos vemos Jon...

Simon Robinson é presidente da DPAS - a Deep Purple Appreciation Society (www.deep-purple.net) e a maior sumidade em Deep Purple do mundo. Simon está envolvido nos principais relançamentos do grupo e cuida também da popular Deep Purple Online Store (www.shop.deep-purple.net). Dentre suas atividades estão os blogs *Darker Than Blue* - também sobre o Deep Purple (darkerthanblue.wordpress.com), *ST33* - sobre capas de disco (st33.wordpress.com) e *Easy On The Eye* - sobre seus livros sobre capas de disco (easyontheeyebooks.wordpress.com).

16/07/2012 14h35 - Atualizado em 16/07/2012 17h01

Músico Jon Lord, do Deep Purple, morre aos 71 anos

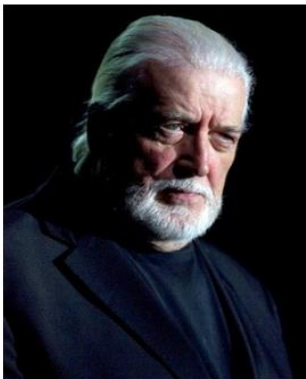
Tecladista e um dos fundadores da banda sofria de câncer no pâncreas. 'Jon partiu da escuridão para a luz', anunciaram seus representantes.

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O tecladista e compositor Jon Lord (Foto: AFP)

O músico Jon Lord, cofundador e tecladista do Deep Purple, morreu aos 71 anos nesta segunda-feira (16) após sofrer uma embolia pulmonar. **Ele tinha câncer no pâncreas** e estava ao lado de sua família na London Clinic na hora de sua morte. Pouco após o anúncio, **músicos como Tom Morello, do Rage Against the Machine, e Geezer Butler, do Black Sabbath, lamentaram a partida de Lord.**

Ele foi um dos fundadores do Deep Purple em 1968, permanecendo no grupo até 2002, quando anunciou sua aposentadoria e foi substituído por Don Airey.

O músico está entre os compositores da famosa canção "Smoke on the water". Um de seus mais conhecidos "riffs" de teclado está em "Child in time", do disco "Deep Purple in rock", de 1970.

Divulgado pelos representantes do músico, o anúncio de sua morte afirma: "Jon partiu da escuridão para a luz". Lord deixa mulher e duas filhas.

Além do Deep Purple, Jon Lord também trabalhou com artistas como Whitesnake, Paice, Ashton & Lord, The Artwoods e Flower Pot Men. Ele também é conhecido por seu trabalho com a música clássica, gênero presente especialmente em sua carreira solo, em discos como "Gemini suite" (1971), "Windows" (1974) e "To notice such things" (2010).

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Morre Jon Lord, tecladista do Deep Purple, aos 71 anos

segunda-feira, 16 de julho de 2012 17:50 BRT

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LONDRES, 16 Jul (Reuters) - Jon Lord, tecladista e cofundador do grupo de rock britânico Deep Purple, morreu em um hospital de Londres aos 71 anos, informou seu site oficial nesta segunda-feira.

"É com profunda tristeza que anunciamos o falecimento de Jon Lord, que sofreu uma embolia pulmonar fatal, hoje, segunda-feira, 16 de julho, no Clinic de Londres, após uma longa batalha contra o câncer de pâncreas. Jon estava cercado por sua amorosa família", segundo a mensagem no site.

Lord foi coautor de muitas das canções do Deep Purple, incluindo "Smoke on the Water", e tocou com muitas outras bandas e músicos durante a sua carreira, como Whitesnake e Paice, Ashton e Lord.

Ele foi pioneiro na fusão do rock com a música orquestral, com seu Concerto para Grupo e Orquestra sendo realizado pela primeira vez pelo Deep Purple e a Royal Philharmonic Orchestra no Royal Albert Hall de Londres em 1969.

Lord nasceu em Leicester, na Inglaterra, onde aprendeu piano clássico desde cedo. No fim da adolescência, já tocava em grupos de jazz e R&B em bares, antes de adquirir seu primeiro órgão elétrico.

A partir de 1968, o Deep Purple fez parte da cena britânica de heavy metal e rock ao lado de bandas como Led Zeppelin e Black Sabbath, que

O Deep Purple já foi listado pelo Guinness Book de Recordes como a mais barulhenta banda do mundo e passou por muitas transformações e uma separação entre 1976 e 1984.

Lord participou do grupo até se aposentar em 2002, tocando junto a músicos como o baterista Ian Paice, o cantor David Coverdale e o guitarrista Ritchie Blackmore.

(Reportagem de Tim Castle)

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ART
Rock

A música progressiva em sua melhor forma.

Jon Lord

Postado em Programas com as tags Jon Lord em 23/07/2012 por Artrock.

"Sei nobre, como não pode deixar de ser, tenhamos hoje um programa dedicado a um dos mais importantes tecladistas da história do rock, o grande Jon Lord, que cruzou o limiar interdimensional no último dia 16 de julho...

Nascido em Leicester, em 41, Jonathan Douglas Lord começou no rock durante a famosa British Invasion, no início dos anos 60, tocando em grupos como The Artwoods e The Rowanpot Men... mas foi no incompreensível Deep Purple que ele se consagrou, formando a lado erudito do grupo, em constante dueto com o lado rock... uma batalha gloriosa que rendeu alguns dos melhores álbuns dos anos 70.



Em um dos seus momentos em que dominou o Purple, Lord conseguiu lançar o antológico álbum "Concerto for Group and Orchestra", onde cruzava as linguagens do rock com a música sinfônica em uma amalgama genial... mas é claro que o resultado comercial não impressionou a gravadora... e foi assim que começou a sua carreira solo, lançando trabalhos sinfônicos intercalados com os discos do Deep Purple...

E, para começar, não selecionamos faixas do seu primeiro álbum solo, "Gemini Suite", lançado em 1974 e contendo a participação dos amigos Roger Glover, Ian Paice e Tony Ashton, além de guitarra de Albert Lee, das vozes de Yvonne Gilman e da London Symphony Orchestra...

Vocês ouviram o segundo, o quarto e o sexto movimentos de "Gemini Suite", com Jon Lord e a Sinfônica de Londres, sob a regência de Malcolm Arnold...

A gente volta lá...

E vamos continuar lembrando o genial Jon Lord, que inspirou toda uma escola de tecladistas de rock com o bom poderoso do seu órgão Hammond...

Depois da separação do Deep Purple nos anos 70, Jon Lord seguiu com seus outros projetos, como o grupo Paice, Ashton & Lord, e escalante entrando para a Whitesnake de David Coverdale em 78... mas o retorno triunfal do Purple nos anos 80 escalante dominando a sua carreira nos anos seguintes, em meio às brigas entre o vocalista Ian Gillan e o guitarrista Ritchie Blackmore... que, no fim, foi substituído por Steve Morse.



No final da década de 90, Jon Lord já mostrava que queria poder se dedicar mais aos seus projetos individuais, com lançamento como o álbum solo "Picture Within" de 98... e ele gravou seu último álbum com o Deep Purple em 2002, uma versão ao vivo, no Royal Albert Hall do "Concerto for Group and Orchestra", junto de várias convidadas e com a Sinfônica de Londres sob a regência de Paul Mann.

Em 2002 ele anunciou sua saída do Purple, sendo substituído por Don Airey... e, desde então, ele virou se dedicando em tempo integral à sua carreira solo... e não apenas com composições sinfônicas... ele também investiu em projetos como o grupo The Hoochie Coochie Man, onde podia mostrar o seu lado mais rock'n'roll... e não selecionamos para essa segunda parte do programa um pouco desse grupo, com faixas do álbum "Danger, white men dancing"...

Vocês ouviram "The blues just got sadder", "Gotta find me some fire", "Over and over", "If this ain't the blues" e "Dead presidents"... com The Hoochie Coochie Man, grupo de Jon Lord com Bob Dingley, Tim Gaze, Rob Grosser... e as convidadas Ian Gillan, Jeff Duff e Jimmy Barnes...

O Art Rock fica por aqui... o programa teve a produção de Václav Costa e de Belo Blancourt, a apresentação de Václav Costa e a edição de Alois Henrique... obrigado pela audiência e continue em 6 Paraná, 97... volte o nosso Blog em <http://artrock.wordpress.com>, que foi idealizado e é administrado pela nossa querida amiga Ana Barbara Vicentin... il você pode fazer download do conteúdo do programa e também deixar o seu recado... até a semana que vem."

JON LORD

95 - 1ST MOVEMENT

L. 2ND MOVEMENT (PIANO) - 8:08



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Maestro e gênio do teclado, Jon Lord trouxe novos sons ao rock

Músico tocara o 'Concerto for Group and Orchestra', seu grande trabalho, em setembro de 1969

Marcelo Moreira, do Combate Rock

O tecladista Jon Lord sempre foi um músico ambicioso. Homem inteligente e culto, amante de música erudita e de concertos para piano de compositores como Beethoven e Bach, imaginava que conseguiria fazer sucesso indo além do rock que se fazia no mundo nos anos 60. Quarenta anos depois, ele reeditou sozinho, sem a banda que criou e o ajudou, o Deep Purple, o que ele considera o grande trabalho de sua carreira, o *Concerto for Group and Orchestra*.

Veja também:

- Jon Lord, cofundador do Deep Purple, morre aos 71 anos
- Veja vídeos das apresentações de Jon Lord no Brasil
- Curta a nossa página no Facebook



Jon Lord em 1969

Prevista para ser lançado em setembro, a reedição terá a participação também da Royal Liverpool Philharmonic Orchestra, desta vez conduzida por Paul Mann, o mesmo que foi responsável pelos shows de 1999-2000. Infelizmente, o tecladista e maestro não estará presente para esta celebração.

Sua morte aos 71 anos, de embolia pulmonar em consequência de um câncer no pâncreas, deixa em aberto uma obra de qualidade inigualável dentro do rock e dentro da música erudita contemporânea.

Desde que descobriu a doença, há dois anos, parecia que tinha uma urgência em terminar seus projetos em andamento, tanto que nos dois últimos anos lançou dois álbuns ao vivo com orquestra, com uma banda de amigos e com o fantástico grupo de blues Hoochie Coochie Man. A nova versão de *Concerto for Group and Orchestra* seria a cereja o bolo de uma fase extremamente prolífica - e que, ao que parece, Lord imaginava que seria curta por conta da doença

Aposentado do Deep Purple desde 2001 e em meio ao tratamento, chamou amigos como Bruce Dickinson (Iron Maiden), Steve Morse (Deep Purple) e o blueseiro Joe Bonamassa, além de músicos eruditos russos e búlgaros que o acompanham em seus shows solo para a nova versão do clássico de Deep Purple de 1969.

Quem acompanhou os trabalhos afirma que nunca vira o tecladista tão exausto, embora estivesse muito feliz e satisfeito. "O tempo me foi generoso. Nunca estive tão ocupado comonos últimos três anos, só que agora me sinto realmente produtivo, é estimulante. Gostava de tocar e excursionar com o Deep Purple, mas com o tempo se tornou cansativo demais", disse em uma entrevista à BBC londrina em dezembro do ano passado.

Ambição

Embora meio fora da turma naquela década de 60 por ser um músico erudito e mais velho, Jon Lord admirava a garra e a disposição dos garotos como Rolling Stones e Who, bem como a audácia do Pink Floyd e do Moody Blues, e reverenciava a reviravolta que os Beatles deram na carreira com os álbuns *Revolver* e *Sgt. Peppers Lonely Hearts Club Band*, que achava excelentes.

Entretanto, quase chegando aos 30 anos de idade e praticamente sendo um maestro, imaginava-se fazendo algo novo e mais "avançado" no rock e na música popular, bem diferente do que se fazia na Inglaterra pelos meninos - era mais velho do que todos, até mesmo do que John Lennon, embora mais jovem do que Bill Wyman (Stones) e John Mayall.

E foi na companhia de um gênio inquieto e irascível, o monstro Ritchie Blackmore, que Lord montou o Deep Purple em 1967 áos uma rápida excursão à Alemanha para traduzir as suas peças que misturavam diversas influências pop e eruditas.

Os três primeiros álbuns da banda tiveram desempenhos apenas razoáveis nas paradas e nas vendas, mesclando música de vanguarda, um pé no pop norte-americano e um rock progressivo dominado pelas linhas intrincadas de teclado de Lord e pelas melodias etéreas e criativas.

A grande chance

Quando Blackmore deu um ultimato para que houvesse uma mudança de rumo, incluindo a troca de vocalista e baixista (Rod Evans e Nick Simper, respectivamente), Lord achou que era a hora de dar a tacada final em seu projeto grandioso de elevar o rock à categoria de arte e misturar música erudita com o pop, indo além do que o rival Keith Emerson estava fazendo com sucesso no The Nice.

Blackmore topou dar mais uma chance e o maestro comandou as gravações do magnífico - e incompreendido - *Concerto for Group and Orchestra*, lançado em 1969 já com as presenças, ainda que tímidas, de Ian Gillan (vocalis) e Roger Glover (baixo), ambos vindos do Episode Six.

A Royal Philharmonic Orchestra de Londres, que acompanhou o grupo, foi regida pelo maestro Malcolm Arnold, sob as orientações de Lord, autor da parte final do álbum, gravado no Royal Albert Hall, que constava de três movimentos - *First Movement: Moderato-Allegro*, *Second Movement: Andante* e *Third Movement: Vivace-Presto*, com letras de Gillan.

O álbum duplo ainda continha uma obra de autoria de Arnold, a *Symphony nº 6*, e ainda os três primeiros rocks gravados por Ian Gillan com o Deep Purple, *Hush*, uma versão para um clássico de Joe South, *Wring that Neck*, um instrumental da época que Simper ainda tocava, e o mega-clássico *Child in Time* ao vivo, com 12 minutos, que também estaria no álbum *In Rock*, de 1970.

A crítica especializada em música erudita espancou o álbum, apontado suposta "falta de qualidade e ausência de senso estético". Os roqueiros apontaram o que chamaram de "arrogância, prepotência e ambição desmedida" para desqualificar a obra.

Foi a deixa para que Ritchie Blackmore tomasse as rédeas do Deep Purple e o transformasse no gigante do hard rock dos anos 70, com a sua guitarra assumindo a condução dos trabalhos e das composições. Resignado, Lord aceitou a nova situação e contribuiu brilhantemente para alguns dos hinos do rock.

Com o final da banda, 1976, tentou montar um grupo de rock progressivo com o companheiro de Purple Ian Paice, o baterista mágico e polirrítmico. O baixista e guitarrista Tony Ashton se juntou ao grupo, que virou Paice, Ashton and Lord. O trio gravou um único LP e logo se separou. Contra a vontade, Lord ainda passou alguns anos no Whitesnake, a convite de David Coverdale, antes de ajudar a organizar a volta da formação clássica do Deep Purple, em 1984.

Celebração

Quando a obra completou 30 anos de lançamento, o Deep Purple, já sem Blackmore, decidiu voltar ao Royal Albert Hall e reunir-se novamente com a Royal Philharmonic Orchestra para celebrar a menosprezada e subestimada obra de 1969.

Gravado ao vivo, com público lotando o local e vários convidados, entre eles Ronnie James Dio e o cantor inglês Miller Anderson, rendeu um álbum ao vivo de sucesso e uma turnê mundial em 2000, que passou pelo Brasil. Em cada local uma orquestra foi especialmente preparada para acompanhar a banda.

Durante entrevista a uma emissora de TV brasileira, Lord declarou que aquela turnê era a melhor homenagem que ele, como músico, poderia receber.



16/07/2012 | 17h24 > Atualizada 16/07/2012 | 18h30

Músicos e celebridades lamentam morte de Jon Lord, um dos fundadores do Deep Purple 1

Do UOL, em São Paulo

Músicos e celebridades lamentaram a morte do tecladista e cofundador do Deep Purple Jon Lord, que morreu nesta segunda-feira (16), aos 71 anos. Ele estava internado em uma clínica de Londres e sofreu embolia pulmonar como consequência de um câncer no pâncreas.

O músico Geezer Butler, do Black Sabbath, postou mensagem em seu site pessoal lamentando a morte: "Estou muito triste com a morte de Jon, que estava lutando contra o demônio do câncer. Ele foi um dos grandes músicos da minha geração. Tony Iommi recentemente trabalhou com Jon, e contou que sujeito maravilhoso ele era. Eu o encontrei algumas vezes, mas nunca trabalhei com ele. Que Deus o abençoe".

Tom Morello, do Rage Against The Machine, agradeceu a Jon em mensagem postada no Twitter: "Que o grande Jon Lord descanse em paz. Tantas músicas maravilhosas e aquele som maravilhoso dele! Obrigado". Richard Jones, do Stereophonics, comentou também no microblog: "Deep Purple in Rock foi o primeiro álbum que comprei. Que descanse em paz, Jon Lord. Uma lenda!"

O cantor Jamie Cullum chamou Lord de "herói dos teclados". "Que Jon Lord descanse em paz - ele foi um herói dos teclados. Acho que ainda tenho um dos seus Moogs!", comentou. O ator Ewan McGregor também se manifestou sobre a morte do músico: "Jon Lord, do Deep Purple, morreu aos 71 anos. Ele tocou com meu grande amigo Tony Ashton. Acho que agora eles vão tocar juntos lá em cima", disse.



Jon Lord toca com a Orquestra Sinfônica Municipal na abertura da Virada Cultural de 2009, em São Paulo

jamiecullum ✓
@jamiecullum

RIP Jon Lord - a hero of the keys. I think I still have one of your Moogs! bbc.co.uk/news/entertain...

16 Jul 12 Reply Retweet Favorite

Ewan McGregor ✓
@mgregor_ewan

Deep Purple's Jon Lord dies at 71. Jon played with my great friend Tony Ashton. They'll be jamming upstairs now! bbc.co.uk/news/entertain...

16 Jul 12 Reply Retweet Favorite

Lord fundou o Deep Purple em 1968, banda pioneira do heavy metal que vendeu mais de 100 milhões de discos, com o baterista Ian Pace. Ele é um dos autores de algumas das principais músicas da banda, como "Smoke On The Water" e é responsável pelos acordes da música "Child In Time".



Celebidades

16/07/2012 - 15:20

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Memória

Morre aos 71 anos Jon Lord, tecladista do Deep Purple

O músico, fundador da banda de rock britânica, lutava contra um câncer no pâncreas desde 2011



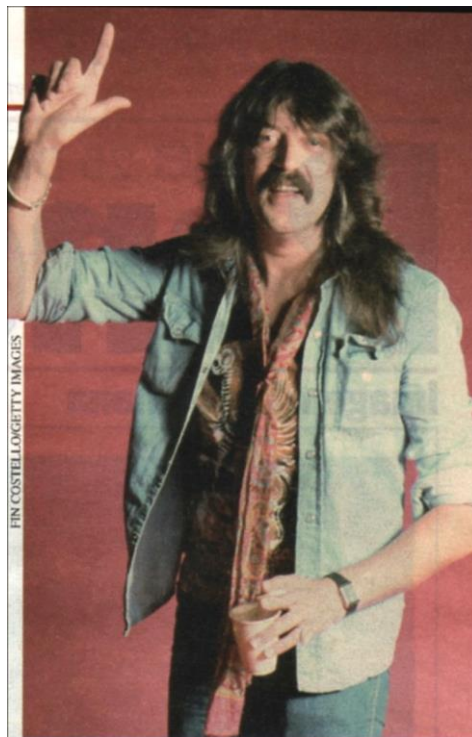
Jon Lord, ex-integrante do Deep Purple (Christie Goodwin/Redferns)

Morreu nesta segunda-feira, aos 71 anos, Jon Lord, tecladista da banda de rock britânica Deep Purple. O músico foi vítima de uma embolia pulmonar (obstrução das artérias dos pulmões). "Jon passou das trevas para a luz", escreveram os assessores do artista no site oficial dele. Lord lutava contra um câncer no pâncreas desde 2011, quando parou de tocar.

O músico foi um dos fundadores do Deep Purple, em 1968, ao lado do baterista Ian Paice. Lord esteve presente em todas as formações do grupo até 2002, quando deixou o grupo – fazendo parte da primeira fase da banda, de 1968 a 1976, e de sua retomada, a partir de 1984.

Além de assumir os teclados, fazendo riffs marcantes como os da música *Child in Time*, ele foi coautor de letras, como *Smoke On The Water*, um dos clássicos do rock.

Ao longo da carreira, o tecladista também trabalhou com os grupos Whitesnake, Paice, Ashton & Lord e The Artwoods, e ficou conhecido por um projeto solo com a união da música clássica e do rock.



Jon Lord O tecladista, um dos fundadores do Deep Purple, também tocou no Whitesnake

Morreu

■ o inglês Jon Lord, um dos fundadores da banda **Deep Purple**. Pianista erudito, foi um dos primeiros instrumentistas a combinar, com êxito, rock e música clássica. Nascido em Leicester, mudou-se para Londres em 1959. Nove anos depois, criou o Deep Purple com o baterista Ian Paice, o guitarrista Ritchie Blackmore, o baixista Nick Simper e o vocalista Rod Evans. Na banda, ficou conhecido pelos velocíssimos solos de teclado Hammond, que abrilhantaram clássicos como *Highway Star* e *Space Truckin'*. Quando o grupo se desfez, em 1976, Lord foi para o Whitesnake, com David Coverdale. Participou do retorno do Deep Purple, em 1984, e ficou com a banda até 2002. Dia 16, aos 71 anos, de câncer no pâncreas; em Londres.



DEPOIMENTOS

Rick Wakeman

I first became aware of Jon Lord in the mid-sixties when Hush was released and I bought the album Shades of Deep Purple which was an album way ahead of its time. For obvious reasons I paid special attention to the organ style and sound as it was quite different from how other Hammond players were using the instrument. I became a genuine admirer and fan of Jon that day and remained so with everything he did.

We became real friends just a few years ago although we had met on numerous occasions prior to that. We did talks together at music conservatories, we met for lunch and most importantly made music together. We wrote a piece 12 months ago for the Sunflower Jam at the Royal Albert Hall. We wrote this piece together at John Henry's rehearsal studios in London and it was so easy because we had such different styles and because Jon was concentrating heavily on the Hammond and I on synthesizers, the blend was quite magical. The piece was performed just the once and I am told was filmed. although I have never seen the footage.

We sat in the dressing room which we shared at the Royal Albert Hall and made plans to do an album together. We were both utterly convinced that we could come up with something very special as our styles blended so well together. Our love of classical music and also working that style within that of rock music also completed the bond. We arranged to meet up later that month.

One week before we were due to meet Jon called me with the news he was ill. He was very positive and actually said he'd never felt better in his life and so he would beat it however long it took and so to bear with our project which went on hold.

We spoke a couple of times after that and the last message I got was that he was responding well to his treatment. The news today has hurt me like no other loss of a musician I have known. I can only thank him for the legacy he has left us all with his great music, great vision and for his kindness as he was one of the most gentle and kind persons I have ever had the pleasure of being able to call my friend. My heart goes out to Vicki his wife and all his family.

16th July 2012

Roger Glover

It's unthinkable that Jon is gone. My thoughts are for his wife Vicky and all his children and family at this sad moment in their lives. I wish them all strength.

A great sadness and sense of loss hangs over me. Not only has the music world lost a fantastic musician but a gentleman of the finest order. He was a giant in my life,

a great friend, a fellow traveler, a teacher, not only of music, but of life. I am devastated at his passing.

Steve Morse

Jon just died. I'm shocked and don't know what to do, so I'm going to try to tell you a little about Jon.

Jon was the powerhouse keyboard player that brought rock and classical directly together many times. The first was his timeless organ solo on "Highway Star". The next was his "Concerto for Band and Orchestra". I was able to perform with the whole band as it was played at Albert Hall before we toured extensively with it. Just weeks ago, I was able to play on a studio recording of Jon's concerto and share some heartfelt thoughts and words with him.

Jon was the guy that would stop us from giving up on an idea in songwriting because it wasn't immediately obvious. I remember him encouraging me in the studio to keep doing what I was doing as I played around with an idea that I was intrigued with. After writing something as amazing as his concerto, he still had the imagination to hear ideas on top of anything I suggested. He always had a regal, gentlemanly manner. Like any of us, he could get annoyed, but he would only show it with his wry and dry wit.

Mostly, he was upbeat and a pleasure for anybody to be around. His humor was right up my alley, with us exchanging ridiculous thoughts like, "If Brenda Lee married Tommy Lee, her new name would be Brenda Lee....." Or having him finish the tune when an announcement at an airport would start with several musical notes to get your attention. It's hard to give anecdotes that convey an ease that somebody could give you, but he sure had that ability. We all love people that will pay attention to our kids, and years ago he charmed my (then) 5 year old son, Kevin with a Donald Duck imitation even while he was being hurried to get out of the dressing room and go to the green room for after show greetings.

Jon retired from the endless DP tour schedule, but continued to do appearances with original material and performances of his concerto. I knew he missed the band he helped start, but at the same time couldn't stand the relentless travel. From time to time, we would see him on tour, and he would sit in with us. The last time we played, less than a year ago, at the Sunflower Jam at Royal Albert Hall, he had just come offstage from performing with Rick Wakeman. Later I talked with him and his wife about how strange it felt to look around at the keyboards and not see him there at Albert Hall. We promised to do something together. Soon thereafter, we all learned of his battle with Pancreatic cancer. I kept hearing hopeful, positive reports that they might be making progress, but this sudden death caught me totally unaware. I thought we would meet and do a recording project in the future when he recovered from the chemotherapy. Well, we sort of did, but I had to record it and send it to him, as we were in different countries.

If you have friends, family, especially kids, don't ever miss a chance to do or say something special....or simply appreciate the fact that they are there. One day, they won't be.

Ritchie Blackmore

Jon was not only a great musician, he was my favorite dinner companion. We are all deeply saddened. We knew he was sick but the word was that he was recovering and doing much better.

This news came as a complete shock. Without Jon there would be no Deep Purple. He lives on in our hearts and memories.

David Coverdale

As I type this I'm listening to Jon's classical music from his solo albums I've downloaded since his passing... Because we were out of touch for so long & involved in our individual lives & careers, I was unaware of so much of his more recent exceptional works... It is assisting me in processing the sense of loss of such a huge character & enormous inspiration from my life... I hope you can understand I felt it inappropriate to engage in our usual conversational interaction on the BBS & step back & just allow you to use the site as a memorial, or tribute to express your own feelings & thoughts of Jon & what he means to you... I am still somewhat uncomfortable posting as I see some of you proposing a tribute concert involving our former colleagues in both Purple & Whitesnake... Personally, I feel it appropriate & respectful to wait until we hear if his family wish to have a memorial concert before I respond, so I ask you respectfully not to engage me in possibilities until then... I have no doubt that with the healing passage of time that something wonderful will take place somewhere where we can all celebrate his extraordinary life & his many musical gifts to us, but, once again, let us be patient & await his families wishes before attempting to force any event on them... I will share with you, as I shared with my family, three personal memories of my initial introduction to Jon that involved his incredible warmth, patience & generosity that came immediately to my mind & for which I will be eternally grateful... My first encounter with Jon was as an opening act for the then early chapter of DP Mark 2 at Sheffield University... Jon came up to me after our show & was very complimentary about my singing & discreetly asked for my phone number... whispering " in case it doesn't work out with the new guy "... Ha Ha!... Of course, in those days, I was living at home with my parents & we never had a phone, so, I hastily gave him my address, shook hands & went out to watch some of their show before driving back to Teesside... Of course, it worked out beautifully & successfully with 'the new guy' as we all know, but, it didn't stop me rushing down to the front door every morning for months to see if he'd written to me... As you can imagine it was an indescribable boost for my morale at that time in my life... Sweet, sweet man... he knew how to elevate your spirit... He had poetry & rhetoric in abundance... I told Pagey that he would have loved working with Jon... The next time was at my actual audition for Purple in London in 1973... I was pretty nervous, of course, but, determined... I'd discreetly brought a bottle of Bell's whiskey that my friend, Roger, who had driven me to London had hidden from me..(which I

found immediately & gave me cause to frequently slip away for quick nerve numbing shots...)... No one was more engaging, welcoming & calming to me than Jon Lord... He spoke to me so very kindly & encouraged me to the point where I must credit him for helping me relax & give a solid account of myself at the audition, God bless his cotton socks... The next example of Jon's amazing character was at Clearwell Castle in Gloucestershire where we had gone to work on songs for the 'Burn' album... Jon was going to be late, as he had business in London, so, Ritchie, Glenn & Ian started jamming immediately in the castle crypt... Amazing music... amazing musicians... I wandered in & out, not knowing what the hell to do as this was all so new & unknown territory for me... I found out later that Jon had called Ritchie to see how things were going & how I was fitting in... Ritchie said everything was fine, but, I hadn't sang anything yet... NERVES!!!... So, when Jon eventually arrived, he & I had a several snifters of some fine alcoholic beverage & walked down to the rehearsal room... & with him at his Hammond & me at the microphone I sang non stop for God knows how long... Beatles songs... jazz songs... blues riffs... Slowly, but, surely, the guys all came in & started playing along & suddenly I was a member of the best band in the world!!!... Thank you, Jon, with all my heart... I will never forget you & what you brought to my life... The many precious memories I will treasure forevermore... Bon Vivant... Raconteur... Musician & Gentleman Extraordinaire... Jon Lord... I salute you...

Nick Simper

During the last few years, the music business has lost some of its most seminal players, people who inspired me and many others. We said goodbye to my three favourite guitarists, the three "Micks" as I called them, namely Mick Keane, Mick Green, and Mickey King. We also lost Tony Dangerfield, Neil Christian, Jet Harris and the man who played a big part in our lives, Jim Marshall.

This week another name has been added to the list, as we learned of the death of Jon Lord.

I first met Jon, very briefly, late one night at the famous Shepherds Bush pie stall, one of the few places where food (of a kind) could be obtained during the early hours. It was the summer of 1966, and we were both, in those days, at the top of our game. I was playing with one of rock's biggest names, Johnny Kidd & the Pirates, whilst Jon was with the Artwoods, one of the country's top R & B groups. Neither of us spoke, just exchanging nods, as Kidd spoke animatedly with the Artwood's drummer, an old friend. Little did we know that in less than two years we would be best friends, climbing the U.S. charts together, and creating a supergroup that would still be working nearly half a century later!

Fate was to throw us together in late '67, working with the chart-topping group the Flowerpot Men, and it was Jon who talked me into leaving this money-spinning outfit to create a new band. Together with Ritchie Blackmore, and briefly, Bobby Woodman, we sowed the seeds that became Deep Purple. Jon and I hit it off from the first day that we worked together, and for the next two years we lived together, firstly at my parents' home, then at Deeves Hall, and finally sharing a room at the

Deep Purple house in Acton, West London. On tour we always roomed together, and life was one big round of fun! He called me his best friend, and I thought of him as the brother that I never had.

Sadly, as is well documented, none of this was to last! During the next forty years we both moved in different directions, but strangely, in the last couple of years, whilst our paths did not cross, they came very close to doing so. During my recent trips to Europe with Nasty Habits, we played where Jon had been very recently, or was due to perform very soon. Several times I came across his contemporaries who would pass on "greetings from Jon". It seemed only a matter of time before we met up again on the same bill, or in the same town. Finally, it looked on the cards as we were both appearing on the same weekend at a festival at St. Veit in Austria. Sadly, Jon cancelled his appearance, and it was then that I learned of the seriousness of his illness. During our show I asked the audience to join us in sending good vibes to Jon for a speedy recovery, and the resulting roar from the crowd said it all!

Since that gig, last September, we all constantly enquired after Jon's health, hoping for a happy outcome, but sadly it was not to be. However, his music will live on, a fitting memorial to a great musician, and the memories of those exciting, pioneering days will remain with me forever. Rest in peace Jon.

18th July 2012

Bernie Marsden

June and July have been very busy, but all has been brought back to base with the loss of my great friend and colleague Jon Lord on Monday 16th July. Jon Lord was to many millions of people THE keyboard player in the great days of Deep Purple, and so he was. But he was so much more than a musician.

I first met the great man in 1976; I was auditioning for a gig with his new band Paice Ashton and Lord. I had seen the demise of Purple, attending gigs with both Ritchie and Tommy Bolin, and so when I received a call from Cozy Powell regarding the new band I went for it. I went to an old cinema in West London, owned by ELP, Manticore. There I was ushered into a waiting room with about a dozen other guitar players, that story is not for this time, but is of interest.

I entered the heady world of DPO, Jon was waiting in the room, smiling, strong handshake and a grin when he said, "You do exist then", I had been rather slow in following Cozy's instructions, ouch! Ian Paice was a few feet away, raised his hand to say hello, Tony Ashton was opposite Jon, two keyboards set up, and one was Jon Lord, now I knew this was going to be different.

I had been listening to the guitar players going in before me, all pretty much trying to be Ritchie Blackmore, and failing! I thought I was on the right track when we played "How Long" by Ace, Ian knew the groove, I sang it and Jon said to begin, after a couple of verses Jon stopped the proceedings. He came over to me and asked me to show him the changes in the bridge of the song, the great Jon Lord asking

me to show him. I state this to show what a man he was, he could have worked out, probably had already, knew the changes backwards, but by asking me he instilled huge confidence in me.

I played a lot of rhythm guitar, waiting for a nod from Jon to solo, took my time and tried to be as cool as I could. Bear in mind I am playing with Jon, and Ian Paice, this was quite a definitive moment for me. We played another couple of grooves, Ian came over and introduced himself, and Ashton kissed me on the forehead!

Jon just smiled, said thank you for coming down and that I would be hearing from them. He asked me if I knew any DP songs, I thought I was about to lose the gig, I said, "Not really, I know a bit of Dance on the Water". He looked me in the eye, "Smoke on the Water", he said, "Sorry" I said. They did call the next day.

Jon Lord, great musician, raconteur, writer, funny, intelligent, gifted, family man, friend for life.

Love to Vicky, Amy and Sara Lord

Rest in Peace my friend.

Eddie Hardin

My first encounter with Jon, well, I must have been 16! He was playing with THE ARTWOODS and I was rehearsing in a room nearby; I was immediately struck by the growling sound of his Hammond. I tried my best to be inconspicuous, though Jon spotted me in the shadows and asked me to leave.

Little did I know that in future years I would go on to tour with DEEP PURPLE when HARDIN & YORK were at their peak and DEEP PURPLE were playing the Albert Hall. I went on to work with Jon on several of my own projects, WIZARDS CONVENTION, THE BUTTERFLY BALL, WIND IN THE WILLOWS.

Personally I remember him with great affection and during one of our meetings at The Speakeasy in London he flattered me by saying, "There are only three Hammond players and they are Keith Emerson, myself and yourself"!

He will be greatly missed, not only as a friend but as a fine musician. All my sincerest condolences go to his family.

My thoughts will always be with you, Jon, and maybe one day we will meet again.

Extraído do site da revista Classic Rock

The whole rock world says goodbye.

Unsurprisingly there has been an outpouring of grief from everyone in the rock community on their websites and on Twitter.

Black Sabbath bassist **Geezer Butler** posted online, "Very sad to hear of Jon's death, following his battle with the demon cancer. One of the greatest musicians of my generation. Tony Iommi recently worked with Jon, and said what a lovely bloke he was. I met him a few times, but never got to work with him. Blessings."

Slash added, "Sad day in rock and roll. Jon Lord has passed on. One of the biggest, baddest, heaviest sounds in Heavy Metal. One of a kind. RIP."

Iron Maiden offered, "Very sad to hear that Jon Lord has passed away."

Fish said "Rip Jon Lord. An absolute gentleman and ground breaking keyboard player. Great memories left for us all"

Another former bandmates **Glenn Hughes** said "I have just landed in LA from London, to hear the sad news of the passing of our brother Jon Lord. I will miss him."

Asia's **Geoff Downes** said "Jon Lord bridged the keyboard gap between classic and heavy rock. Probably the only keyboard player to achieve that feat! Total respect!"

Steve Hackett added "I'm saddened at the death of Jon Lord. A very nice man who brought the worlds of classical and rock music closer together."

Joe Bonamassa, who recently worked with Jon, said "I am extremely saddened to hear of the passing of Jon Lord today. One of the nicest and most talented people I've ever met. Rest in Peace."

Peter Baltes, Accept: "Just like Ronnie James Dio was the master on vocals, Jon was the king on the Hammond organ. I grew up on Deep Purple. He was truly the best."

Keith Emerson: "We just lost one of our squadron and now fly in a missing man formation."

Jordan Rudess, Dream Theater: "Very sad to hear about the passing of Jon Lord. He was an inspiration to me."

Rudy Sarzo, Whitesnake, Dio, Ozzy Osbourne: "My condolences to Jon Lord's family, fans and friends. Jon, thank you for being a part of the soundtrack of my life."

Joe Lynn Turner, Deep Purple, Rainbow: “I am proud and humbled to have known him both personally and professionally, and blessed to share a special time with him. He was a true and gifted original, a gentleman of the industry, and he shall be greatly missed. May God hold you in his hands.”

Damon Johnson, Thin Lizzy, Alice Cooper: “His mark in contemporary music is long and permanent.”

Manny Charlton, Nazareth: “He was a true English gentleman and an amazing musician. My fondest memory of him is in Montreaux while recording Rampant, him bashing the hell out of a piano of Shanghaid in Shagnhai.”

Ted McKenna, Sensational Alex Harvey Band, Rory Gallagher, Ian Gillan Band, MSG: “Last time I spoke to Jon was after he had given a lecture on his career, improvisation and musicianship. As well as his great talent as a musician and a composer he was also a genuinely nice man.”

Graham Bonnet, Rainbow, MSG: “A dear friend and a great musician. You brought fun, laughter, silliness and light to everything you worked on. You changed the world of rock with your unique take on it all. Forever in our hearts.”

The Kinks posted on their Twitter account: “RIP Jon Lord. A fantastic pianist and composer. With The Kinks, he played keyboards on *You Really Got Me*. Legend.”

Michael Anthony, Chickenfoot, Van Halen: “Growing up listening to music, Jon Lord and Deep Purple had one of the biggest influences on me both vocally and musically. The first Deep Purple album I listened to was In Rock. The keyboards totally blew me away, and continued to do so on every one of their albums there after. A huge piece of rock history for me is now gone.”

Lars Ulrich, Metallica: “Ever since my father took me to see them in 1973 in Copenhagen, Deep Purple has been the most constant, continuous and inspiring musical presence in my life. They have meant more to me than any other band in existence, and have had an enormous part in shaping who I am. So obviously I’m beyond bummed, saddened and devastated. We can all be guilty of lightly throwing adjectives like ‘unique,’ ‘one-of-a-kind’ and ‘pioneering’ around – but there are no more fitting words than those right now and there simply was no musician like Jon Lord in the history of hard rock. Nobody. Period.”

Bruce Dickinson, Iron Maiden: “There will be many tributes to Jon as a musician, because of course, he was simply a unique and visionary performer, composer and latterly, orchestral conductor. I hope the accolades will not fail to mention that he was a man of wit and substance, with a huge and generous heart. I have been lucky enough to sing with him and count him as a friend, and we speculated only last year about future ideas. His legacy will live on in so many ways, but selfishly, I would rather have him back. So on you go Jon, but we will all miss you terribly.”

Anexo

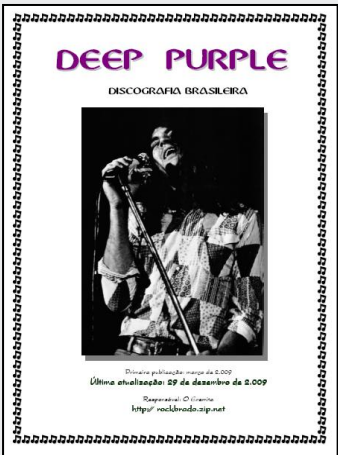
O Eremita, seu acervo e seus atentados à Língua Pátria

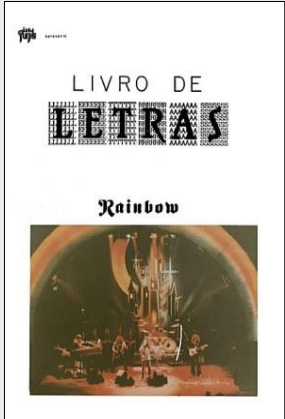
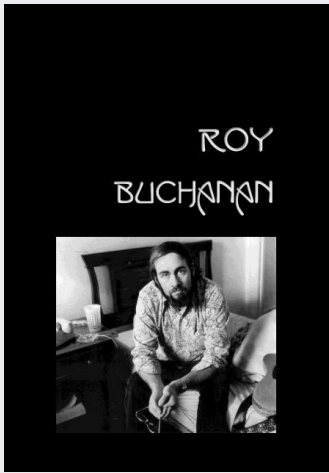
Tudo disponível gratuitamente na Internet no site

www.arquivosdoeremita.com.br

Apenas o blog Rock Brado (logo aí abaixo) está um endereço diferente.

	<u>Blog “Rock Brado”</u> O Eremita mantém um blog, o “Rock Brado”. Se você quiser perder seu tempo lendo um monte de bobagens escritas por um cara esquisito, clique no link acima.
	Discografia Comentada do Deep Purple Discografia abrangendo todos os discos de estúdio da banda, comentados faixa a faixa. Textos d’O Eremita.

	A história da SBADP A história da Sociedade Brasileira dos Apreciadores do Deep Purple - SBADP está em “Como trabalhar de graça, perder dinheiro e ainda se divertir”.
	Discografia Brasileira do Deep Purple Discografia que reúne os discos em vinil (somente em vinil) lançados no Brasil. Ela abrange o Deep Purple, bandas derivadas (Rainbow, Gillan, Whitesnake etc) e trabalhos solo.
	Into the Purple Quem já ouviu falar do fanzine “Into the Purple”? Ninguém? Bem, isso tem concerto. Todas as cinco edições desse famoso e significativo fanzine foram digitalizadas e podem ser baixadas gratuitamente, assim como os informativos da SBADP.

	Livro de Letras do Rainbow Outra das publicações da SBADP. Contém letras, comentários e discografia, desde o Ritchie Blackmore's Rainbow até o Finyl Vinyl.
	Roy Buchanan Assim como no caso do Jon Lord, este texto traz uma compilação de matérias sobre esse grande guitarrista e, também, a discografia comentada pelo Eremita, além de outras informações.
	Compilação de letras Uma das muitas manias do Eremita é a de fazer encartes para os CDs, compilando as letras em um formato A4. Se você gostar de bandas dos anos 70, como Aerosmith, Thin Lizzy, Lynyrd Skynyrd e congêneres, dê uma olhada neste site. Como tudo até aqui, os downloads são grátis.



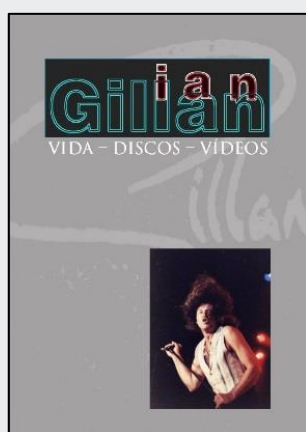
Capas de revistas brasileiras sobre o Deep Purple

Reproduções das capas das revistas brasileiras que destacam o Purple (e família).



Recortes sobre o Deep Purple

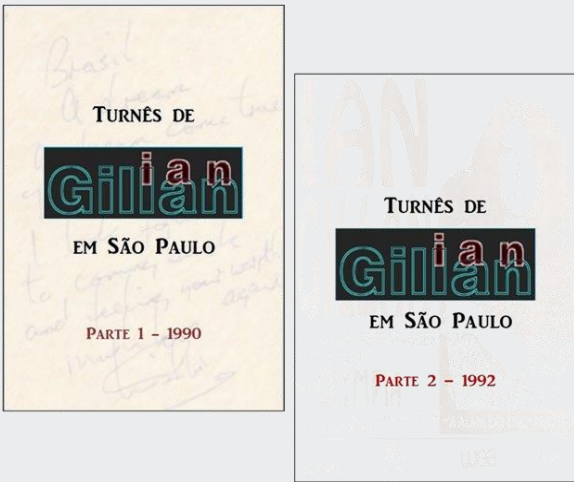
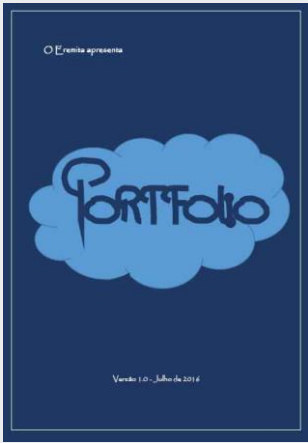
Mais de cem recortes de revistas com notícias sobre o Purple, principalmente dos anos 70. São reproduções das principais publicações internacionais (Sounds, Record Mirror, Circus etc) e nacionais.

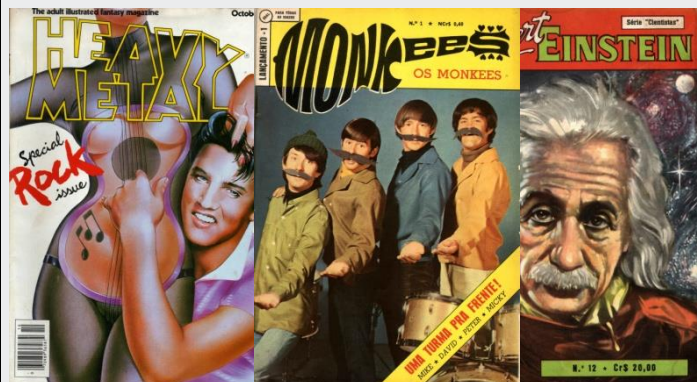


Ian Gillan

Vida – Discos – Vídeos

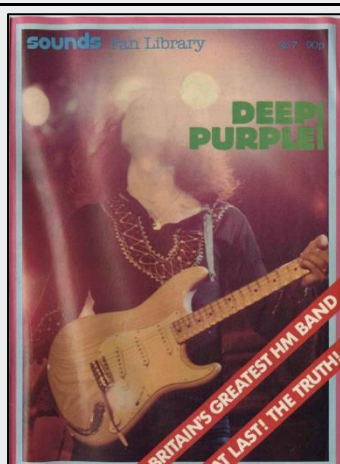
O título, sutilmente, informa o conteúdo de mais este trabalho d'O Eremita. Temos aqui uma breve biografia e detalhes sobre os discos e vídeos do maior cantor de Rock de todos os tempos, acompanhados de muitas imagens e das sempre imparciais opiniões eremíticas.

	Recortes sobre Ian Gillan Seguindo o mesmo modelo dos recortes sobre o Deep Purple, são 3 partes com fotos e reportagens nacionais e estrangeiras, em mais uma demonstração de altruísmo d'O Eremita, compartilhando tudo gratuitamente com a população mundial (menos a Alemanha, não sei o porquê).
	Turnês de Ian Gillan em São Paulo Reunião do material compilado pelo Eremita nas duas visitas que Gillan fez ao Brasil, em 1990 e 1992.
	Portfolio d'O Eremita Neste arquivo estão disponíveis reproduções dos artigos que O Eremita escreveu para algumas editoras brasileiras não muito exigentes. Candidato forte ao prêmio de arquivo menos baixado de toda a Internet.



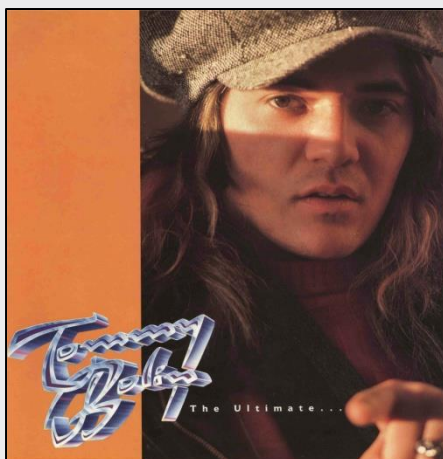
Quadrinhos

O Eremita também gosta de quadrinhos. Algumas revistas raras de sua coleção serão gradativamente colocadas à disposição, como as amostras ao lado.



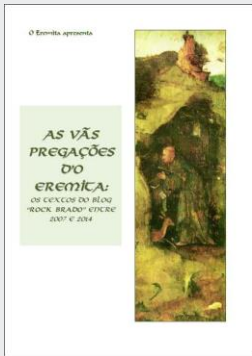
Sounds Fan Library: Deep Purple

O Eremita escaneou página por página desta revista e as colocou à disposição dos seguidores do Purple.



Tommy Bolin – The Ultimate

Assim como no caso anterior, foram escaneadas todas as páginas do livro que acompanha esta coletânea. São fotos inéditas, acompanhadas de um texto, tudo feito com a colaboração dos familiares de Bolin.

	Books Tour Mais escaneamentos, desta vez de algumas daquelas publicações vendidas em turnês das bandas, como mais um item colecionável pelos fãs. Eles são chamados de “Books Tour” e aqueles que pertencem à coleção d’O Eremita podem ser baixados à vontade.
	As Vãs Pregações do Eremita Compilação dos textos postados no blog “Rock Brado” entre 2007 e 2014.