O Eremita apresenta

RECORTES
DEEP PURPLE

PARTE 1

Reprodução de matérias sobre o Deep Purple em revistas nacionais e internacionais

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Nazareth laden zum feuchtfröhlichen Dinner

Ex-Purple Roger Glover amtiert seit drei Alben als Nazareth-Produzent und darf sich zweifelsohne ein grosses Stück vom Erfolgskuchen der Gruppe abhacken

Von schottischen Trinksitten und anderen Feuchtfröhlichkeiten

Dan und Pete werden von Boss Roger ebenfalls, auf Abruf allerdings, beurlaubt. Die beiden finden, dass dies eigentlich **die** Gelegenheit sei, uns mit einer Abendunterhaltung auf schottische Art zu beglücken. Wir akzeptierten völlig ahnungslos. Und sitzen Stunden später an einem mit Gläsern und Flaschen übersäten Bartisch; ängstlich bemüht, ab und zu mal bei einer Runde kneifen zu können. In den harmlosen Anfängen bewegt sich das Gespräch noch in recht nüchternen Bahnen. Wir erfahren, dass die Gruppe eigentlich lieber in Schottland aufgenommen hätte, jedoch aufgrund der in Britannien herrschenden Energiekrise gezwungen war, sich nach Montreux abzusetzen. Dass sich die Musiker allesamt glücklich schätzen, einen Produzenten wie Roger Glover gefunden zu haben. Dass dieser für sie nicht in erster Linie der Boss, sondern vielmehr ein Freund sei, in dessen menschliche und musikalische Qualitäten sie vollstes Vertrauen hätten.

Je später der Abend, desto feuchtfröhlicher die Geschichten. Wir hören die heisse Story jener Nacht in Miami, wo Nazareth ebenfalls «auf schottisch» unterhielten; mit dem Resultat, dass in den frühen Morgenstunden pelzbehängte Damen und würdige Hoteldirektoren zuhauf im Swimming Pool trieben.

Roger ist zufrieden

Beim anschliessenden Nachtessen sind auch Roger Glover, Manuel und die Aufnahmecrew wieder mit von der Partie. Eisern halten sie sich an ihre Cola, denn die Arbeit soll nachher weiterlaufen. Beim Dinner verrät uns Roger seine Überzeugung, mit der vorliegenden LP einen echten Knüller produziert zu haben. Und auf die Frage, ob er nicht manchmal wieder Lust hätte, auf die Bühne zurückzukehren, meint er: «Überhaupt nicht. Ich hatte das ewige Leben aus dem Koffer satt. Als dann Purple beschlossen, künftig vermehrt ‹on the road› zu gehen, bin ich ausgestiegen. Und hab's bis heute nicht bereut. Denn die Produziererei macht wirklich Spass.» Sagt's und verschwindet mit «Many» im Schlepptau wieder Richtung Aufnahmewagen.

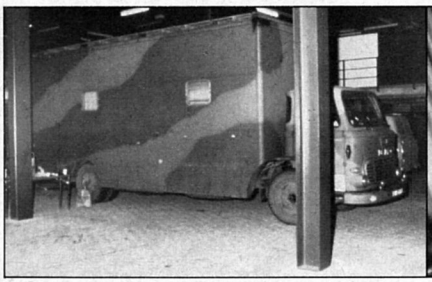
Superheavy!!!

Die übrigen Gäste bleiben der Vergnügungssucht der Herren Dan und Pete hilflos ausgeliefert. Ein Clubbummel wird vorgeschlagen und bis zum letzten Lokal durchexerziert. Sagenhaft, was diese Schotten vertragen! Und zu guter Letzt reicht die Energie auch noch für einen längeren Studiobesuch. Roger präsentiert mit unverblümtem Vaterstolz die ersten vorgemixten Aufnahmen. Rock à la Nazareth. Messerscharfer Sound, dröhnender Bass, stampfender Beat. Superheavy!!! Eine Rock-Ohrenweide! Kein Wunder auch, bei soviel Einsatz. Denn einmal mehr kriecht die Morgendämmerung über die Alpenzinnen, als sich ein paar abgekämpfte Gestalten in Richtung Hotel bewegen.

Bloss einen klitzekleinen Scotch möcht' der gute «Many» haben. Roger Glover jedoch lässt sich nicht erweichen.

Pete Agnew erteilt POP-Redakteurin Trudy einen Einführungskurs in schottische Trinksitten

Stumme Zeugen einer langen Studionacht



Der Aufnahmewagen des Rolling Stones Mobile Studios

Darrell Sweet: Liefert hochkonzentrierten Nazareth-Beat

Pete Agnew: Verspürt das grosse Reissen nach der Bühne

Manuel Charlton: Brilliert auf der Slide-Rockgitarre

Snob groups make Ian purple with rage

IT becomes a bit strong when groups get so selective in their attitude towards work that they cut their dates down to one or two a week, thus denying fans the chance to see the people whose record they have spent money on. Chicken Shack's Stan Webb is all against this type of thing and now Deep Purple's Ian Gillan has entered the fray.

By RICHARD GREEN

Normally a pretty content person, happy making good records and touring with Purple (though he'd like to alter this slightly later), he cannot tolerate pop snobbery.

During the group's recent German tour, Ian gave me his views on the subject, beginning with: "We play for whoever wants to hear us. If the hall is full of heads smoking their joints that's okay and if the next night it's all schoolkids dancing about yelling 'Yeah, Black Night, Black Night' that's okay as well.

"It really annoyed me when Black Sabbath said they weren't going to make any more singles because they didn't want that kind of audience. The kids come out of school and borrow the money from their parents to come to the concert, there's nothing wrong with them.

"You can't play to heads all the time. If you adopt that kind of attitude you're killing your market. There's a lot of musical snobbery, which I hate.

"About five years ago a lot of people were making very good records, there was a lot of good music coming out, from U.S. Bonds and 'New Orleans' right through.

IAN GILLAN of DEEP PURPLE: "You can't play to heads all the time . . ."

It was just music that people liked, there were no labels like teenybop and underground being applied like they are now."

Though Purple's present status the list of fulfilments pleases Ian he can forsee the time when he may not be so involved. He tends to look to the future more than a number of musicians and it may well be that a project he has just completed could lead to his achieving at least part of his aims.

"I've just written a children's story called 'Cherkazoo'," he revealed. "It's a fantasy with weird animals and big blonde giants and things. I went to see Richard Harris and Stanley Baker at their offices and they were interested enough to consider filming it for television next Christmas.

"It's taken two years on and off to write. I find writing very relaxing. It's great when you sit down with a big blank sheet of paper and you begin to fill it with words. I wrote about anything — take Monty Python, I'm sure a lot of that comes from what happens in the studio. You can sit in a pub and say to a friend 'Can you imagine if this happened?' and you build a big thing out of it, you could write it all down and get a story. I sit down at home and create fantasies and write about them."

Ian has never struck me as a writer of a non-musical variety so I asked him how he got started in that field.

Went mad

"When I was in Episode Six with Roger Glover he wrote and I said I wished I could and he went mad. He really got angry and told me that anyone could write, it was just a matter of sitting down and doing it. He was fed up with people telling him they wished they could write like him."

Whether he ever makes a success of writing, Ian would like eventually to get married and have kids and get a nice house. Then he'd do two albums a year either as a solo artist or maybe with a few friends and undertake two tours a year. Doesn't sound like a bad idea.

Deep Purple say critics at their stage act can . . .

'KEEP THEIR MONEY AND STAY HOME'

by Lon Goddard

"IT'S up to him", said Purple's Ian Pace, "if he doesn't want to see it, he shouldn't come."

Ian was remarking on a letter from reader John Hardiman of Glasgow, who wrote to RM accusing the group of musical inadequacy and sham histrionics when they smashed their instruments on stage (RM October 31).

"I've still got the same kit I'm reported to have busted up several times", explained drummer Ian.

Sham

"Sure, we do get worked up once in a while, but it's only happened two or three times and the equipment is built very well, so nothing has really been damaged. It wasn't just sham histrionics – whether it was frustration or sheer

"We don't mind what element comes to our concerts as long as they have a good time and don't annoy others. The atmosphere changes after a hit single – the people seem a lot more willing to enjoy themselves. It seems to have sparked something off. Only one faction turns me off – the French. They just don't know how to listen at all. They come to riot and make noise.

Terrible

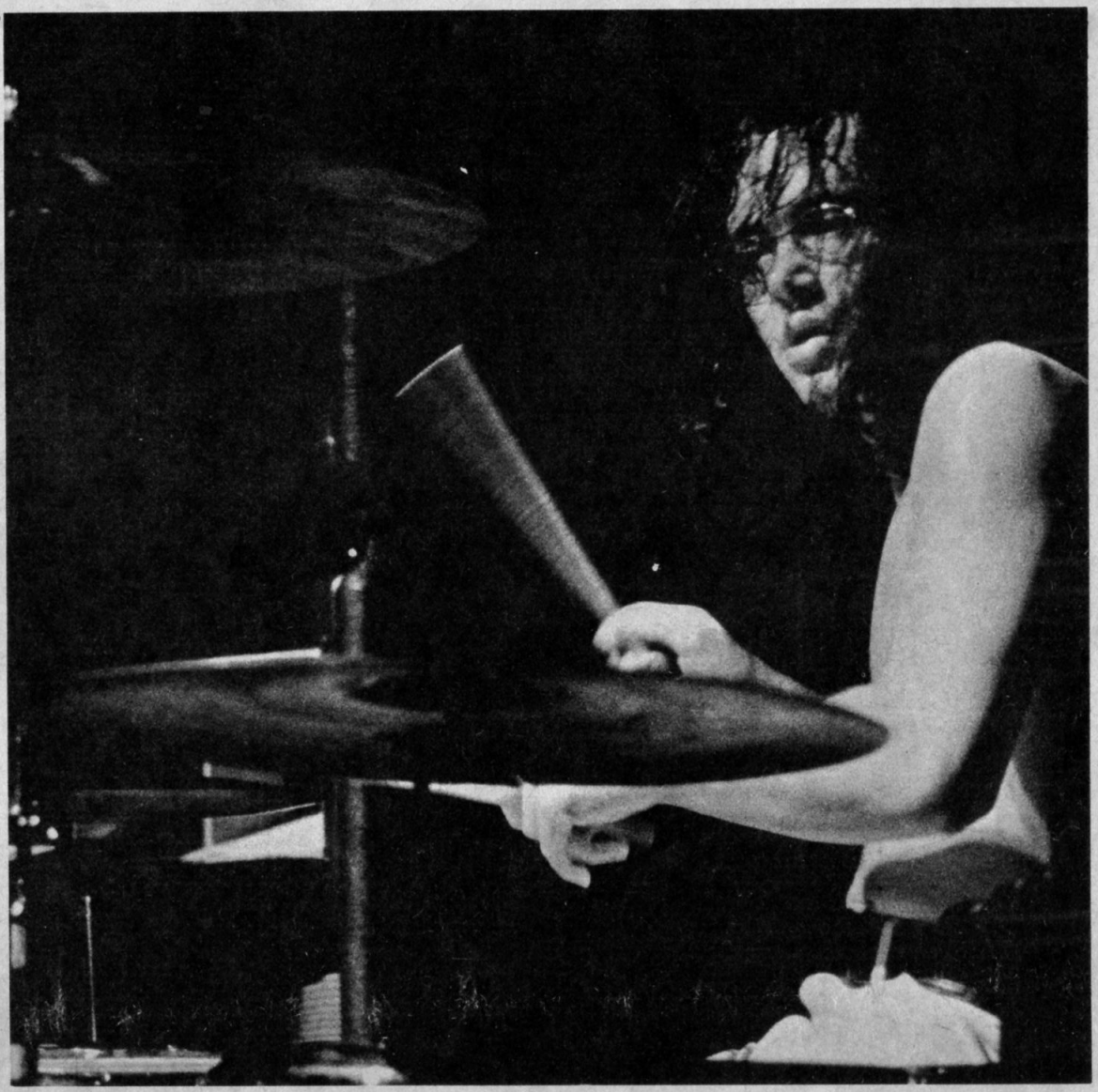
"We just did some dates over there and it was terrible. I'll never go back, except for Paris. Of course, I hate France anyway, so that helps. The continental tour was badly booked as well; we had a gig every third day, so we saw a lot of sunshine. Even though there was a lot of free time, we had van breakdowns and nervous breakdowns; especially Richie, who really suffered from exhaustion."

As far as Deep Purple are concerned, there aren't any plans for a new single. "We went into the studio to do this single at two in the afternoon. By ten, we hadn't even got the first bar of anything down, so we gave up and went to the pub.

Bonus

"Just relaxing and chatting there, some ideas were thrown around. We went back to the studio at eleven and had 'Black Night' by one. If we're under pressure, it's very hard, so next time no studio time will be booked in advance. When we get an idea, we'll go in. Singles are not a real worry. We worried about the album, but singles are just an added perk to us – a bonus if they do well."

A very profitable bonus it was, too. Maybe now, reader John Hardiman has a little better picture of Deep Purple as a group and further insight to their stage antics.



DEEP PURPLE'S IAN PAICE

exuberance', we felt all of it – it isn't just for display.

"The audience can keep their money and stay home if they think that. It isn't a waste of our money, because it's worth it and it isn't a waste of their money, because the entrance fee would be the same whether we smashed anything or not.

"If Mr Hardiman dislikes us so much, we would be quite happy if he didn't come and see us again. He is wasting his money and his time in our audience by bringing down people who come to enjoy themselves. We're not prejudiced against any listeners – we get all kinds. The single has attracted the screaming element.

Beserk

"Things always go a bit berserk during 'Black Night', but we don't mind that and they usually hold back till numbers are finished. I heard Black Sabbath say they got the wrong kind of audiences with their hit single, but what do they really expect?

A Billboard Publication

record mirror

October 24, 1970 1s./5NP

New York? Forget it, say Mungo Jerry

MUNGO Jerry calling this week from New York – "This place is a city of freaks!"

Mungo's Colin Earle was quick to give his impression of the smog-ridden metropolis that houses one of America's biggest pop cultures.

"I just wanted to get out of New York as soon as possible", he exclaimed, "the tension here is awful. All the people look absolutely sickly and there is no air at all. Even the television programmes are riddled with nervous tension – it's full of commercials about drug addiction and pollution.

"It's the picture of a country spoiling what could have been a Utopia almost to the point where it's anti-life. And a lot of Americans I meet totally agree. They reckon in 20 years, this city's atmosphere won't be breathable."

Apart from the torture of New York living, Mungo's first stateside tour is rolling along smoothly.

"The gigs we've played here are some of the best we've done – the response is great", continued Colin. "We're cutting a record here, but it isn't finished yet. Playing the rest of the country is great and there is some scenery here, but New York is such a heavy place."

The group return to Britain on November 8.

DEEP PURPLE FANS FEVER

POLICE authorities in Scotland were this week still counting the cost of Deep Purple's flying visit to Glasgow, Aberdeen and other centres. And they said: "We've seen nothing like this since the heyday of the Beatles".

In Glasgow, the group, currently high in the singles' charts with 'Black Night', were originally booked into the Electric Garden, which holds about 600. The gig was switched to Tiffanys, which can hold more than 1400.

And even then there were 3,000 fans from all over Scotland locked out in Sauciehall Street. Five were arrested and later appeared in court. Several more were removed from the roof of the hall where they were trying to dig through the slates.

The group more than consolidated on their success in Scotland earlier this year. And left a trail of damage caused by irate fans who couldn't gain admission.

Meanwhile the tour goes on. This weekend (October 25) Deep Purple go to France for 10 days – and their date at the Olympia Theatre in Paris was sold out within hours of the box office opening.

THE DEEP PURPLE LINE-UP

They then go Scandinavia and back to Britain for a short series of dates: November 18, St George's Hall, Liverpool; 19, Belle Vue, Manchester; 20, Hull University; 21, University College, London; 22, Fairfield Hall, Croydon. And then to Germany for two weeks, with stablemates Ashton, Gardner and Dyke.

German police are making special plans. On the last Deep Purple visit to Dusseldorf, shut-out fans tried to burn their way into the auditorium with petrol blazers.

Though work has started on the group's sixth album, it is unlikely to be on sale before Christmas due to touring pressures. It is more likely to coincide with their 14-day, 14-venue tour of Britain in January – which includes one appearance at London's Royal Albert Hall.

But meanwhile, organist Jon Lord is collaborating with Tony Ashton on the score for the movie 'The Last Rebel'.

A new single? Say Deep Purple: "We just can't say. Really it is a matter of luck whether we come up with something both good enough and short enough to release in single form. In any case, 'Black Night' was something of an accident – just something that happened in the throes of recording studio haze helped along by the odd drop of alcohol!"

Most amazing though, is the in-person drawing powe. of the group. As they say: "We're getting one week off at Christmas. We'll need the break."

INSIDE: TONY BENNETT SPECIAL

Band jumper

"BUDDY Britten and the Regents", said Nick Simper, "were England's answer to Buddy Holly. They got a flat kick, so I joined Johnny Kidd and the Pirates. Now that was a good band. In fact, I'm really annoyed that no one pays any attention to the Pirates. There is a lot of old material that the record company has never released, but no one is interested.

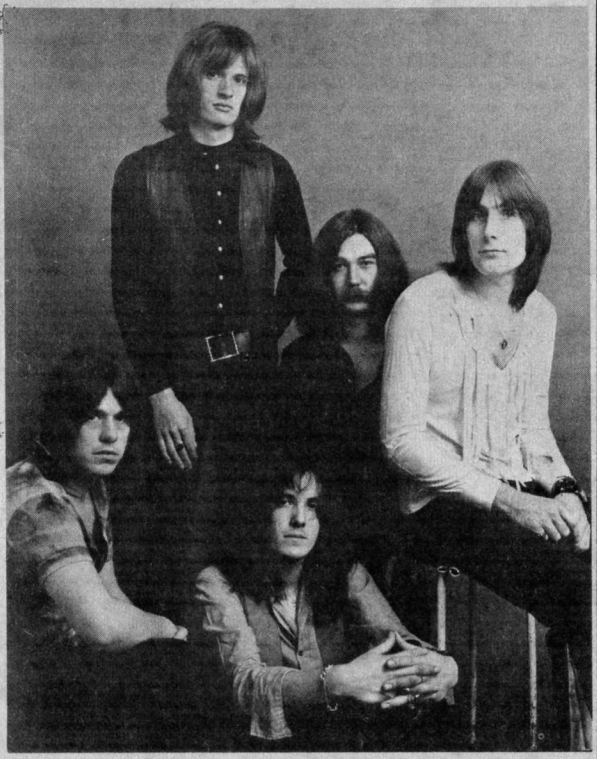
"Johnny could work even when he didn't have a hit. We had the first light show, before they invented the word 'psychedelics'. I left when Johnny was killed and later joined the Flowerpot men.

SPLIT

"I didn't enjoy their music much, but I met John Lord there. One day, he said: 'Let's split', so we did. We met up with Richie Blackmore and went into Deep Purple. We had three albums and hit singles in America, but I never saw any money at all. Things just turned sour in Purple; a couple of people I considered my friends did things behind my back.

"It became too much of an ego thing with everybody wanting to do solos. Then the singer lost interest. I split. Marsha Hunt's band was next and believe it or not, it was better money. She was a good chick and easy to work for, but our ideas clashed.

"She was trying to get an Afro-percussion thing out of the band and it wasn't working, so the band split and we formed Warhorse. Ricky of the Strawbs was with us at first, but left later. I got Mac Poole, a drummer I knew from Birmingham and there were five of us. We had guitar, bass, organ, drums and vocals.



WARHORSE: NICK IS THE GUY MIDDLE FRONT

"We all read and write music and I'm studying musical theory at the Royal College. We've played five gigs and achieved what took Purple six months, because we work well and we're more sympathetic toward each other. I think we've got the perfect combination."

Warhorse have their first album released on Vertigo and their first single shortly. Nick quit Deep Purple just prior to the big Albert Hall success. Will Nick's Warhorse do as well as Deep Purple have?

"John Lord and Richie Blackmore pulled a few fast ones on me, but good luck to Deep Purple anyway", concluded Nick.

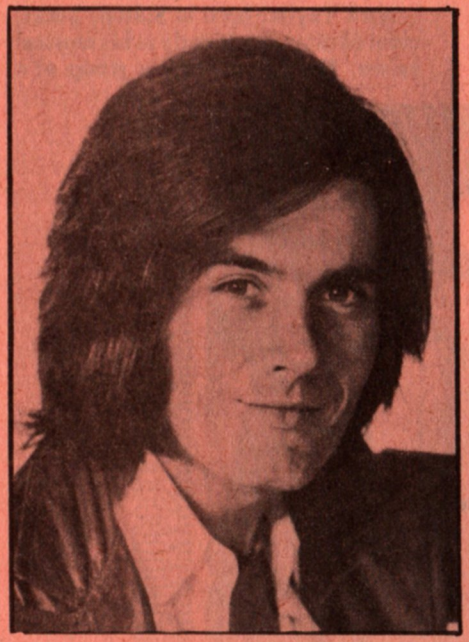
by Lon Goddard

Who exactly is Rod Evans? Well, first things first: he was born a little more than twenty years ago in Slough, England, not too far from London. He grew up somewhat out of present-day tradition -- his folks weren't poor as dirt, he always had enough to eat, his schooling was pretty thorough, and he didn't feel especially ignored or hurt by his parents. (As a matter of fact, Rod always thought that his father was a great guy. He still thinks so.)

But olden times have changed for us all, Rod included, and like everyone, when he was older, Rod wanted to break home traditions and go his own way. For a time he did train for a regular job as a C.P.A., but somewhere down in those nests of figures were the musical notes he really wanted to sing.

So he sang. Trained by his own ear, shaped only by the outside sounds of the world of music around him, bit by bit Rod made himself into a singer.

While he was learning his craft, Rod also learned respect for a hard-working, ever-polishing pro. He liked Rick Nelson's steady growth as an artist, he listened earnestly to Blood, Sweat and Tears, Crosby, Stills and Nash, Chicago, James Taylor. And he worked and gained control and knowledge, and waited for his break. And, as it had to, it came. He was asked to be lead singer of a new group with the shining name of "Deep Purple". He took the job, and things happened -- an American recording contract first with Tetragrammaton, and a couple of hit tunes named "Hush" and "Kentucky Woman."



ROD EVANS

Deep Purple began to be known and began to create a striking, definite image. Rod gained immense practical authority from his work with them and thoroughly appreciated the good dates plus the good things along with them that were happening.

But there came a time when Rod's own ideas of a life of one's own became paramount. He knew he had to strike out on his own, and even though Deep Purple continued to do well, Rod was chafing at the restrictions working with a group demanded. It was time that Rod Evans went his way.

So he left the group and took out a little time to think of himself and of the future. He wanted to create a new career, starting from Square One. He wanted to become a good performer but also a good artist -- like Sinatra, and Tom Jones, whose hard-learned professionalism he admires. He wanted to get up and sing and make his mark in his own individual way. Moreover, he realized that his solid upbringing had shaped him, had given him his own, direct view of the world. He wanted security, he wanted health and a no-nonsense physical regime, he wanted an easygoing married life with his American wife, Pam. And as much happiness as each day can bring. Accordingly, Rod Evans, solo singer, came into being.

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April 16-17	EASTOWNE THEATRE, Detroit, Mich.
April 23	SYNDROME, Chicago, Ill.
May 2	THE WHISKEY, Los Angeles, Calif.
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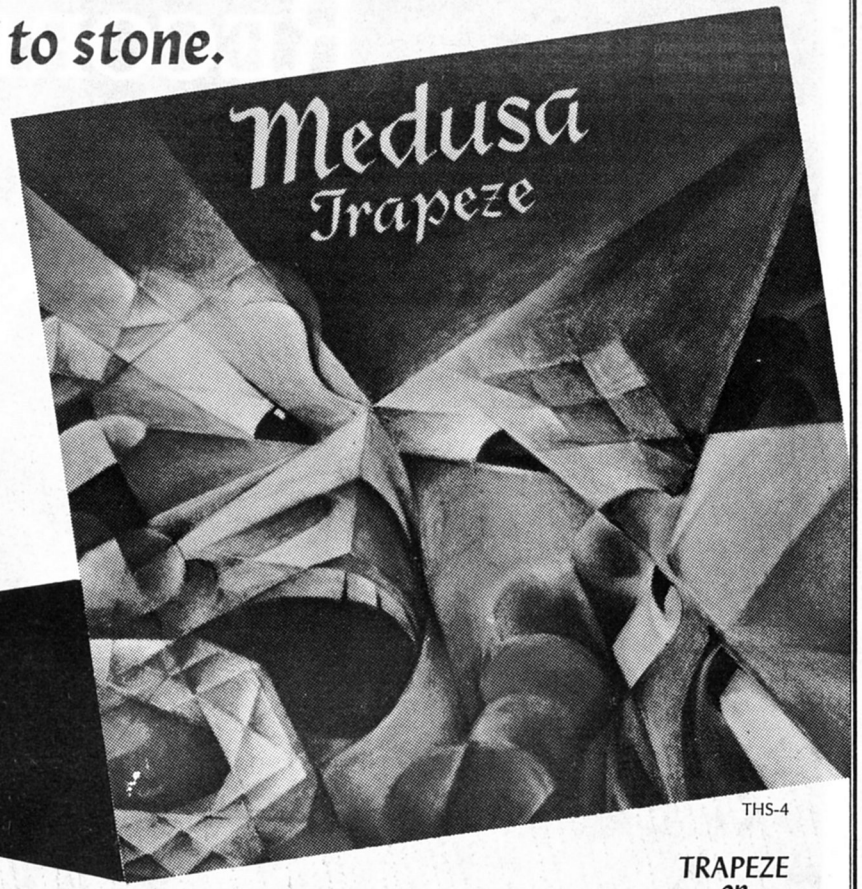

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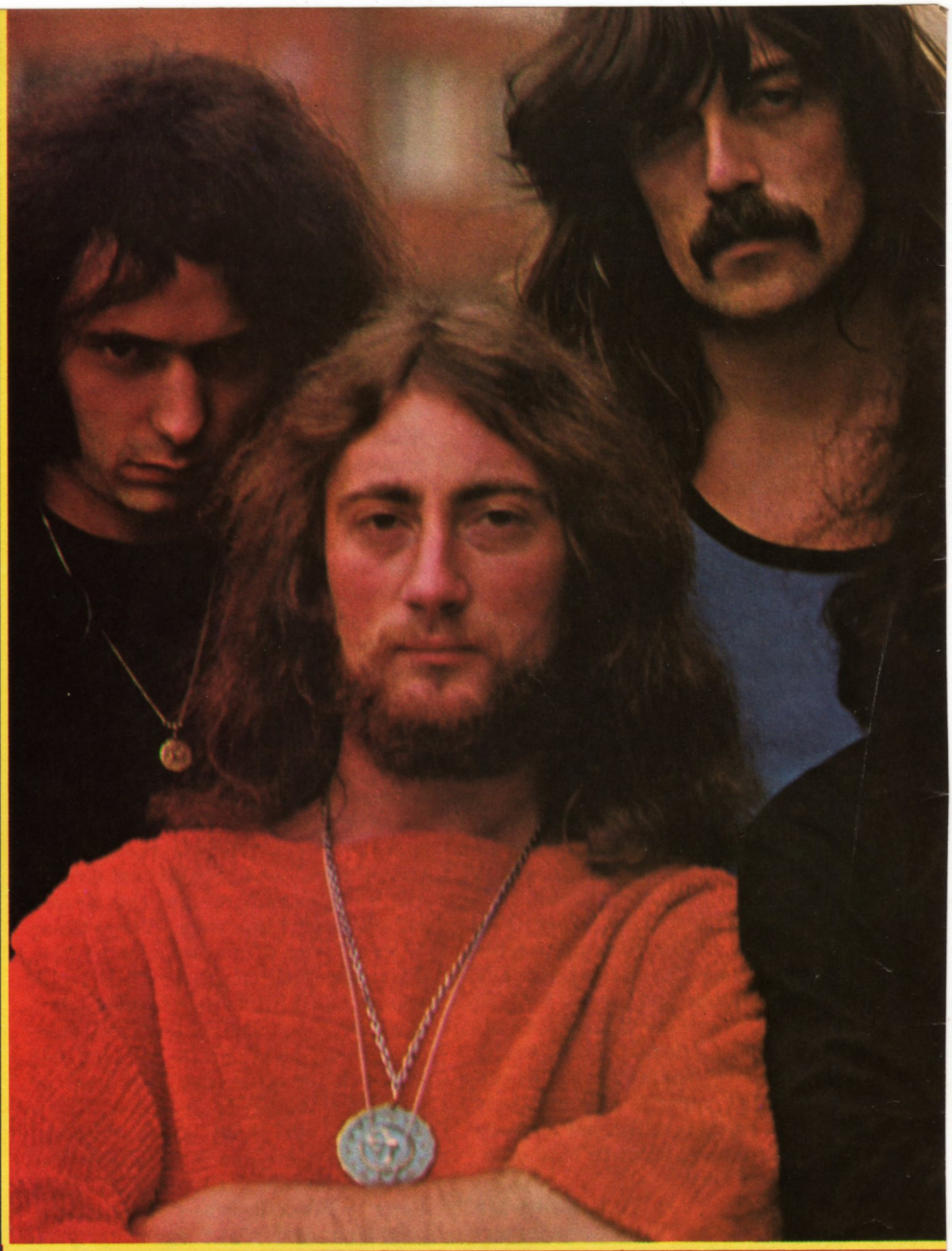


photos by Dieter Zill

Deep Purple: Overcoming the Image Crisis

Deep Purple's career has been a series of mishaps, unfortunate circumstances, meandering directions and poor management. Only now, after almost two and a half years, is the group forming a solid identity. It ain't easy.

"We've had to fight to rebuild our image," said organist Jon Lord as he and the group sat in the sweltering heat of the un-air-conditioned terminal at Kennedy Airport. They were waiting for a flight back to London, after completing a tour of America with the Faces. Touring is the main bout a group must fight to solidify their image. Pull all your punches and hope you get across. "Either like us or love us," cracked Lord.

Surprisingly, said Lord, the group received only a slightly milder reception here than in Europe where the band is enormously popular. "We were able to work as we do in Europe. It was very nice. People seemed to know what we were about," Lord remarked. For their performances, they took the risk of avoiding the songs America knows them for. This because they are a different group than the Deep Purple who had a smash hit two years back called "Hush," and a follow-up with "Kentucky Woman." Since then the group has changed both personnel and direction, and isn't the least bit anxious to revert back to those days.

For Ian Gillan, vocalist, it was "difficult" to sing the old songs so they simply don't play them.

The turning point for the group musically came when they started writing their own material. "Once we started writing, things immediately fell together," Lord said.

But, indeed, there were other problems. The greatest crisis in the band's career came when their record company, Tetragrammaton, went out of business. For a full year the group was uncontracted, precious time in the life of a rock and roll band.

In the deal that ensued, Warner Brothers bought out Tetragrammaton and Deep Purple came in the package. "We would up with Warners by

They jolted Europe with a string of hits, but until *Fireball*, Americans were still asking whether they are classical, jazz or rock, American or British.

default," said Lord. But the worst was yet to come.

The first WB album was *Deep Purple and the Royal Philharmonic,* an amalgamation of rock and classical music written by Lord and performed by the rest of the group along with the famed orchestra. "Unfortunately," lamented Gillan, "it was presented as the band's first album, whereas it's not representative of the group at all. It was Jon's project and he simply asked us to play with him."

Now Lord isn't interested in playing classical music and less interested in integrating it with rock and roll. "It's just incompatible," he says.

Realizing that their image was a non-image, and knowing that many American rock fans didn't even know whether the group was English or American, they set out to rectify the situation, which they felt was growing worse by the hour. *Deep Purple In Rock* was released, the point at which they began writing their own music, yet it met with only moderate success and the tour which accompanied the record was unsuccessful in establishing the band in this country. In Europe though, a string of hits began to pour forth. So a concentrated effort was made to build the band's image in America, for in Europe they were causing riots.

"A good spot on a good tour" was booked and the group released their latest LP, *Fireball.* It should fare better than anything they've done thus far. *"Fireball* is the right album for us at this time," said Lord. "It's a progression from *Deep Purple In Rock,* a foundation." It's the second step down a new road, a road where each step is costly and if one slips it is difficult to regain footing.

So *Fireball* was a very carefully done album, moody and cosmic in some parts, a country song thrown in, and a hell of a lot of determination. All of the members participate in writing the songs, which is probably the thread which has kept the band from falling apart. Ian Gillan writes most of the words, but the entire group gets the music down. They

produce themselves as well. "There is nobody that can produce us but us," said Lord.

"You should be able to listen to an album from A to Z," Lord continued. "There should be a point of reference, but not necessarily a theme. The country cut on the new LP is a bonus."

"Ritchie (Blackmore, the lead guitarist) started that cut and it was a lot of fun. Besides, Ian (Paice, the drummer) was getting on our nerves so we wanted to do a cut without drums," Ian Gillan added jokingly. Ian, the group's youngest member at twenty-three, blushed and let his horn rims slide down his sweaty nose, then wrinkled it funny like.

The American pressing of *Fireball* also contains a recent hit, "Strange Kind of Woman." The country song is titled "Anyone's Daughter," and is an ode to the money seeking man who falls for all the wrong types with even worse fathers.

Another unsettling situation evolved from the group's first American tour. When the band first formed, it was definitely decided that, "This band is not going to stand still and play." But when they came to America, their manager told them that American audiences don't like it when groups dance and jump around. Stand still he told them.

"People said 'don't jump around' " Ian Paice added with some disdain, "We tailored our act," said Lord, even more angrily.

So now in Ritchie Blackmore, Deep Purple have their version of Jagger/Anderson/Stewart/Page. Blackmore was suffering the most from the heat and the wait to get back home, so when he was asked whether his stage antics are a gimmick, he slowly sat down and said, "I just like to show-off."

Asked if this attracts a teeny-bopper audience in light of the group's renowned musical/classical prestige, Ian Gillan replied, "Our attitude is that we don't care who we play for. We compromise not one little bit. We don't need to prove anything." Not musically, they don't and they don't need to prove that they're valid musicians either. But they do have to show that they are a distinctive *rock act* whom audiences will remember.

Although Lord has given up playing classical music, he feels stronger about it than ever before. "I need it to relax," he admits. At home he has a mini-moog which he just plays around with. "I don't really have it together to play it onstage and we haven't yet thought about working it into the group."

Ian Gillan's interest is in acting and when the group was in Los Angeles he had to turn down a film offer because of the group's commitments. But last year he was invited to sing the part of Jesus on the *Superstar* album. "I found it quite easy," he recalls. "There was a lot of emotion in it. The people working on it had high hopes but no one anticipated how big a hit it would become. When I got there it was in so many bits and pieces I had no idea of what it would turn out like as a whole."

Roger Glover, bassist, is working with Paul Buckmaster, who lives just across the street from him, on producing a new, as yet unnamed group. He says he enjoys it and would like to get into it more in the future.

Lord and Blackmore were the founding fathers of Deep Purple and the original intention was just "to find five people who knew of each others' playing and enjoyed it. We started out doing other peoples' songs our way but soon found a need to get heavier," Lord confessed. There was a slight shake-up after their initial hits, and Gillan and bassist Roger Glover were added to the band.

Lord played classical music until he was seventeen. But even when the rock invasion bombarded Britain he avoided playing rock, and fell into

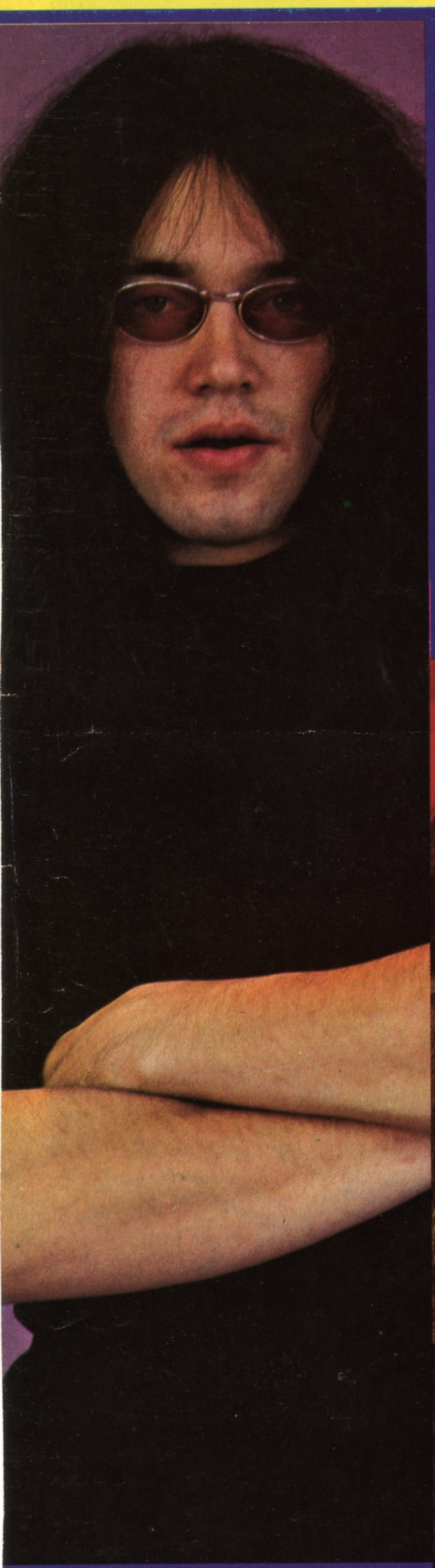
Roger Glover:
slid into Deep Purple from
"the most unorganized band in rock and roll history."

modern jazz. "I turned on to rock," he recalls, "but only as a listener. I never thought I'd play it. I wanted to be an actor but someone offered me a job in a blues band and I grabbed it because of the money."

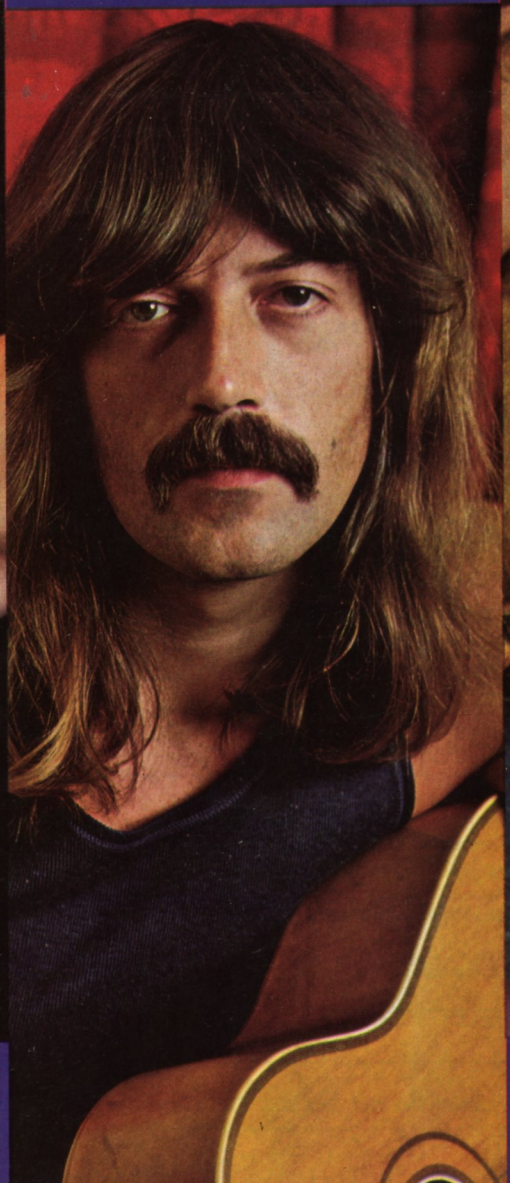
Soon he began to float among various rock bands until he and Blackmore, a friend from his youth, were hit with the idea for Deep Purple.

Glover and Gillan came by way of Episode Six, "the most unorganized band in rock and roll history." Deep Purple, for them, was a permanent home, a place to write and play their music and a seat in an established band.

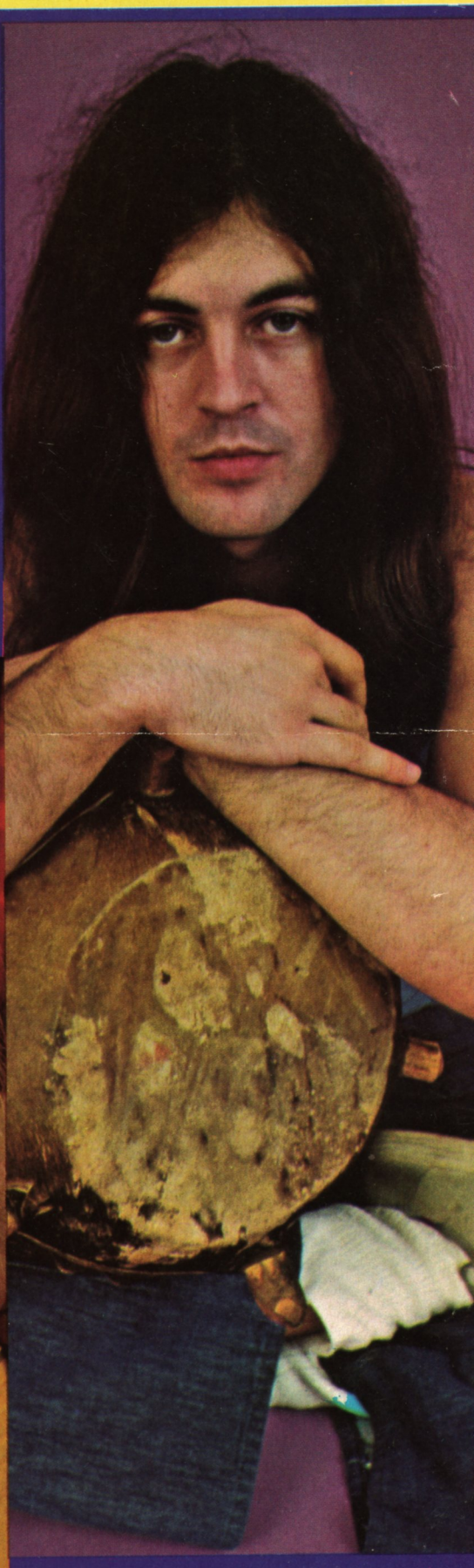
On the P.A. system we heard the announcement that the group's flight was loading and the group dashed homeward bound. What they left behind on their tour and record is still undecided. But they are confident.



Ian Paice: the group's youngest member at 23, blushed and let his horn rims slide down his nose.



Jon Lord: his experiments with the Royal Philharmonic muddied the group's rock image.



Ian Gillan: when he walked into the lead of "Jesus Christ Superstar," the project was still sloshing around in bits and pieces.

Deep Purple clinches its hold on American audiences with Fireball, a powerhouse Warner Bros. album

(or you can get the Ampex-Distributed tape).

DEEP PURPLE'S ROGER GLOVER COMMENTS ON EASIER-GOING 'FIREBALL'

"THIS abum is more mellow than 'Deep Purple In Rock.' When we recorded that we were a bit angry at the world because we didn't have a name, we weren't big and we just wanted to smash it through that we played rock. Now we're not as angry, this is a sort of sit-back album, but not in the sense that we're trying to prove all the things we can do, it's just easier-going Deep Purple. It's just a natural progression, I think."

DEEP PURPLE (l to r) RICHIE BLACKMORE, IAN PAICE, JON LORD, IAN GILLAN and ROGER GLOVER.

NMExclusive

By RICHARD GREEN

Roger Glover, back the day before from an arduous tour of America and Canada, was talking about Purple's new album, FIREBALL. He had come to the NME offices to add his comments to my exclusive review of the record — but did more than this. He contributed a lot of background information and expressed opinions on the improvement of various members of the band.

He brought with him the American version of the album, which differs from the British counterpart in only two ways — Strange Linda Woman replaces Demon's Eye on the U.S. album, and the words Deep Purple are not on the U.K. cover. Robert is not too happy about the latter fact.

As will be seen in the ensuing double review, Roger started slowly, but gradually became more involved with the subject and went to some length to explain his comments.

Rocker

The album begins with FIREBALL, a helluva rocker. Ian Paice's fierce, fast drumming spurs on the guitars of Glover and Richie Blackmore, and Ian Gillan sings with controlled force. There's a typical Gillan scream among the frenzy, then he continues the tale of a woman who is doing him in. Paice's drumming, specially the bass work, is excellent rock and roll of the calibre not heard much these days unfortunately. Jon Lord has a period of pounding individual notes before we return to the main theme.

ROGER (referring to what sounded exactly like a lead guitar solo): Weird bass solo that, that's a bass, doesn't sound like a bass, does it?

NO, NO, NO is slow (it had to be after the last track), with a plodding beat interspersed with almost funky passages from Richie Blackmore's lead. His solo has a lot of echo and not a little feel, Glover maintaining an effective heavy beat throughout. The lyrics are simple and not the best ever written but they fit the style of the number. Lord is almost Jimmy McGriff-ish in his approach to his solo contribution which builds on a chord at the end.

ROGER: See, Richie is very influenced these days by Shuggy Otis, that's what all those bits are. A lot of it is very understated, it's not flash, very coolly played. It's amazing how little Ian has changed, when I first joined the band he was . . . (he waved his arms about to indicate frenetic drumming) now he's . . . (gentle rhythms with the hands) just listen to it.

It's about the most complicated bass pattern I've ever used, usually I just plod along and leave it to the others. It occurred to us that it might be a great audience participation number, we'd just shout out obvious things that the audience wouldn't like and get them shouting 'no, no, no.' I don't know if it would work. We'll just have to wait and see.

DEMON'S EYE: a medium-paced rocker with Gillan doing his sexual groan routine. There's a fair bit of fuzz on the guitars, especially noticeable during Lord's solo which is high-pitched in contrast. It's one of those numbers that has Deep Purple stamped all over it and marches on steadily, leaving deposits of evil in its wake.

ROGER: The whole album was going to rest on one track, Fireball. We couldn't think of one track on Deep Purple In Rock that it could rest on. If they played Fireball on the radio it would be a great selling point. Actually we'd decided on the title of the album before we'd written the words.

ANYONE'S DAUGHTER. All sorts of country-style tinklings that sounds like tuning-up time have been left on at the beginning. It's a spoof of so many C&W numbers but at the same time a considerably good track. Lord throws in some nice boogie piano almost nonchalently and Blackmore adds some repeated phrasing, mainly in the background, with some licks up front. The lyrics are amusing and delivered in a semi-serious manner while, as the track progresses, the music becomes more involved, only to fade on a short piano run.

ROGER: The reason we left all this rubbish on the beginning was we'd got used to hearing it on playbacks so many times it didn't seem right without it. This is very strange, this track, because it was recorded the day after we'd had a big discussion about being exciting and heavy. It's difficult to keep excitement going, you could easily fall back and let things go along normally. If we wrote ballads it would be very simple.

We were sitting round the studio waiting for inspiration and Richie just started tinkling around with that chord thing and we joined in, it was a fun ber.

THE MULE: Again Paice's drums are immediately noticeable, flitting from speaker to speaker. The music almost drowns out the lyrics and has a weird spacey quality which sounds as though it's been achieved by a novel use of an organ-lead-guitar combination. Blackmore takes over and the drums speed up over a continuous drone. I was reminded of Sabre Dance at times. Not for the musically squeamish.

ROGER: The lyrics aren't very important in this number. That's why they're sort of set back, it's more of a mood thing. We had so much trouble mixing this one, I'd sit up until six every morning doing it — it'd start with the whole group there and one by one they'd yawn and go 'there's not much I can do to help' and they'd drift off and leave me on my own. I'm still not happy with it, I'd like to do it again.

It's musically great and there's a lot of excitement there, I don't want to bring it down in any way, but I'd like to bring the excitement out a bit more. It's a whole weird thing this. (He paused and added with a laugh) A weird trip, man!

FOOLS. The opening bars are reminiscent in a strange way of Child In Time. It's all very deceptively modest until the breakthrough, when the heavy rock smashes through the surface. A repeated guitar riff lends considerable weight to Gillan's vocals.

Mid-way Blackmore uses alternating volume control to create a cello effect. Back to the lyrics which says a hell of a lot in terms of trying to put put people straight, and a spot of bass organ with a cathedral-like effect totally suitable for the mood.

ROGER: This is one of my favourites. It's quite deep really, very loosely it's about a guy who dies and he's looking back and can see the world is run by fools. What he's saying is 'I'm dead, but if I could only communicate with you, you'd be so much better off.' It's a protest song in a way.

Ian's voice has changed a lot, especially on this one, it's thickened. He's proved he could scream but this one is middle range. This is another example of little Ian's subtleness and we've been using this guitar solo on stage for some time, we never thought it'd work on a record but it's worked great. None of it is worked out, he's making it up as he goes along, it's completely ad lib. The electric piano chords were on afterwards. I think the same thing's happened to Richie that's happen to little Ian, he doesn't have to go out and prove he can play fast, consequently there are little licks an runs that are pure tasteful. The words were written by Ian and myself, most of the words on the albums are written by him but occasionally we get together.

NO ONE CAME is no-holds-barred fury. Gillan packs spit into his voice, Glover underlines the whole shebang with simple but effective bass line work and Blackmore has an almost lyrical solo that explores a number of suggestions before petering off, leaving the way clear for the organ to take up the lead and guide everythng along.

While all this is going on, the drums pound out a steady rhythm there's what sounds like some organ experimentation of a curious nature — (Roger was to prove me wrong on this later) — which fades leaving you wondering what's going to happen next. But isn't that sometimes the best way?

ROGER: This is my favourite number on the album. It's got that weird beginning that throws it, it comes in on the on beat. These are some of the best lyrics Ian has ever written, they're autobiographical to a certain extent, with a little embellishment. Some of the best drum sounds I've ever heard on this track, that and 'Demon's Eye.' Very simple bass line that, one note.

We took the first verse without the words and put it on the end, just a load of rhythm, that's backward piano, it's just pure chance the way it fits.

ROLLING STONES TO TOUR BRITAIN

sounds

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SOUNDS LEARNED exclusively this week that the Rolling Stones will definitely make a tour of Britain. It will start early in March and will include several provincial dates plus a major London venue.

Negotiations are still going on to settle dates and more information will be available next week.

The Stones' last tour of Britain was in 1966 though they have done individual dates since then.

PURPLE DISC

"STRANGE KIND Of Woman" will be the title of the new Deep Purple single which is due for release on February 12 on the Harvest label.

The number is a Deep Purple composition and was completed immediately prior to their current six week tour which started last Friday. It is their first single release since their chart topping "Black Night". The group hope to have their new album completed by the end of February.

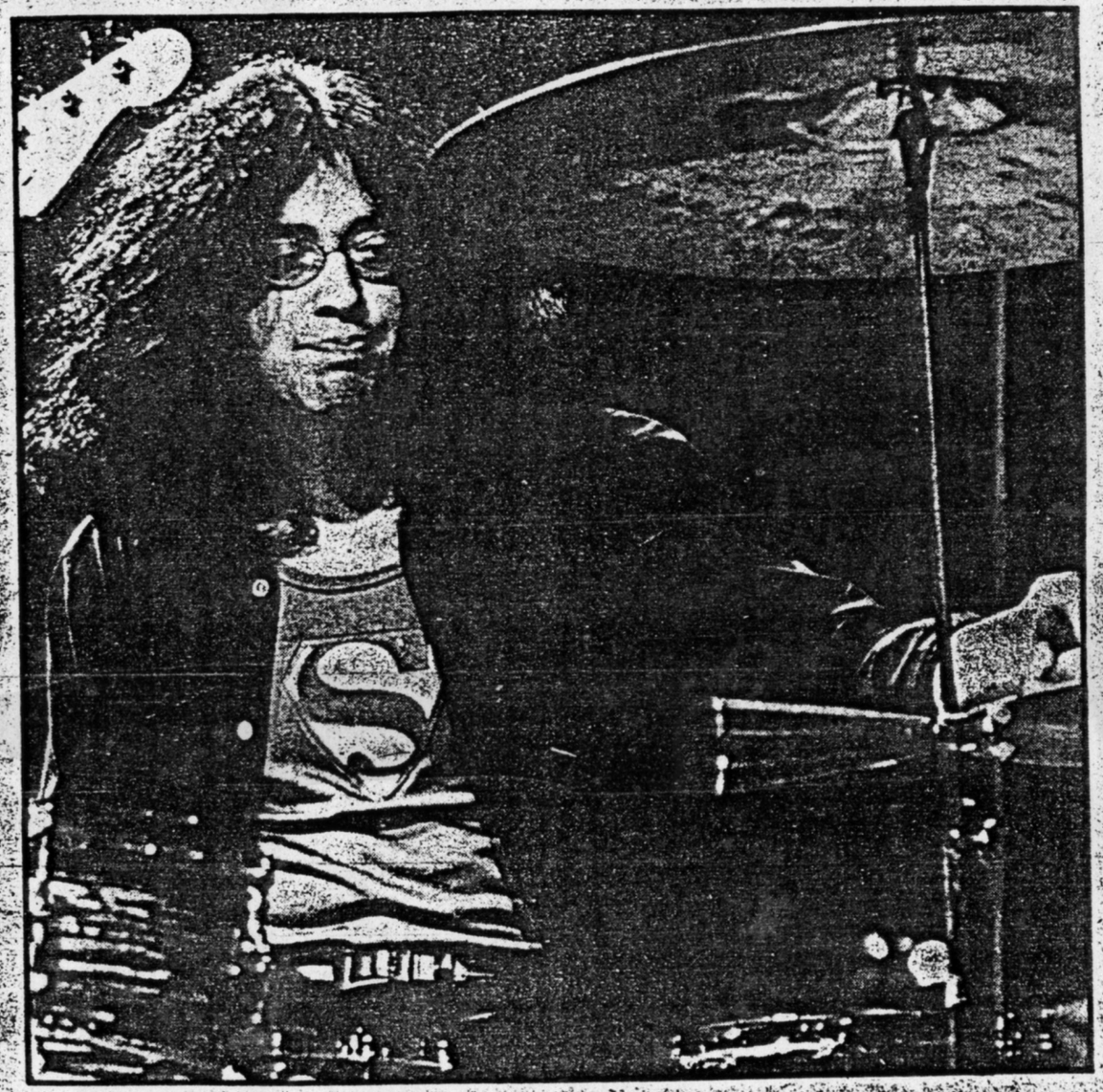
last date on February 26 at Queen Elizabeth College.

Manager John Hewlitt told SOUNDS: "This naturally means we'll be giving up a great deal of money and we're having to turn down a lot of dates. But everyone feels that we have to sacrifice something at this point to work on new material."

McGuinness Flint appear in a special concert at London's Lyceum this Friday. They will do six months' solid concert and club appearances both in Britain and Europe when they come back on the road in May and will make their first tour of America in late autumn.

PROCOL TOUR

PROCOL HARUM are jointly headlining the tour with Curved Air and support group Tir Na Nog announced in SOUNDS last week. A statement by Chrysalis who are organising the tour was issued on Monday saying that the groups would have equal top billing. "Owing to misleading wording in the press statement . . . most papers interpreted the statement as saying that the Procol Harum were support-



● *IAN PAICE: New Deep Purple single this month.*

IVANHOE HOOKFOOT

vocals; and Pete Airey bass. Said a spokesman for Hardin York: "This may be

Deep Purple + 1 Fire + 12 Mattresses = "Machine Head"

by Howard Bloom

What do you do when they burn the casino where you plan to record out from under you, throw you out of a pavilion, then tell you to make your LP in a hotel hallway?

On the near side of the rain-slicked road a crowd of well-dressed people stood shivering, huddled together, watching as flames leapt from the doors and windows of an enormous, ornate gambling casino. On the far side of the road, in a muddy field close to the Casino, two roadies ran to the side of a 32-foot-long mobile trailer, stopped next to the cab, tried to figure out how to open the locked door without a key, then picked up a stone, smashed the side window, scrambled into the front seat, revved up the engine, and drove the trailer out of reach of the spreading blaze. Hours later, when the 250-foot-high flames died down and the crowd had dispersed, Montreux Switzerland's gambling casino had been leveled to the ground. In the ashes were the charred remains of $48,000 worth of amps and instruments: every last bit of the equipment that Frank Zappa and the Mothers had been playing onstage when the fire broke out. And in a hotel nearby, the exhausted members of Deep Purple, who'd been in Zappa's audience, wondered where they would be able to record their next album, *Machine Head* (on Warner Bros. Records). They had driven the Rolling Stones' mobile recording unit to Montreux to produce an LP at the now burnt-out casino.

Singing on the stairs: The next

Deep Purple: Purple riveted together the pulsations of *Machine Head* amidst the chaos that followed the destruction of the Montreux Casino. Camping out in a makeshift studio deep within the bowels of the opulent but empty Grand Hotel, they pieced together most of the album's tracks in feverish haste, while cables as thick as an arm carried every sound to the tape decks in the 32-foot-long trailer parked outside.

Ian Paice: *Machine Head* may be weak on melody, but its powerful rhythms can be summed up in one word: brutal. It's as if Ian Paice were flailing his drums with murderous intent, determined to smash them to whimpering smithereens. Ian's approach to percussion has been viciously sadistic ever since someone gave him his first musical instrument—a violin—when he was 18. "I flogged the violin," he says with the emphasis on "flog," "and found a tom-tom and some old biscuit tins. Then I hit them again and again."

day, bassist Roger Glover, organist Jon Lord, drummer Ian Paice, guitarist Ritchie Blackmore, and lead singer Ian Gillan combed Montreux to find a building they could convert into a studio. After being thrown out of the Pavilion by the police because they were raising too much racket, they passed up the use of a bomb shelter, a cavernous cellar that had once protected war treasures, and a chateau in the mountains, then finally found what they were looking for—the luxurious but nearly empty Grand Hotel, which not only had hallways spacious enough for the band, and a management that wouldn't toss them out, but offered a spiral staircase that could double as an echo chamber.

"We actually went to the Casino in Montreux to record, but as you know it was burnt down," says tall and powerful looking John Lord as he settles into an overstuffed chair in his London hotel room. "Our roadies just that morning decided not to put our equipment into the Casino, so we were really lucky. Frank Zappa lost everything in the fire. I think there was one molten cowbell left. So we went all over Montreux to find a place to record and finally settled on an old hotel which was empty for the winter except for one deaf old lady."

A quick lick between the mattresses: "We cordoned off a corridor and put mattresses in and built a little studio," he recalls, stroking his mustache. "It was so easy and relaxed because we could record when we liked and didn't have to worry about booking studio time. It gave the LP a much more immediate feel and a continuity we haven't got on any of the other LP's. This is much more how we are, and our first three LP's were the most unrepresentative of a group's sound onstage I've ever heard. The album combines the best points of *In Rock* and *Fireball,* our last album (both on Warner Bros. Records). It's exciting and musically valid. Most important is that it was done in three weeks instead of the usual six months."

The flames that reduced the Montreux Casino to black ash still spurt furiously from *Machine Head's* fifth track, "Smoke On The Water." The rhythmic squeals of Ritchie Blackmore's guitar leap like tongues of fire into the intro, then rise higher as John Lord's throaty organ and Ian Paice's rumbling bass enter one by one to feed them fuel. Finally, the soft, charcoal grit of Ian Gillan's voice eases the story of the Montreux fire into the rocking blaze:

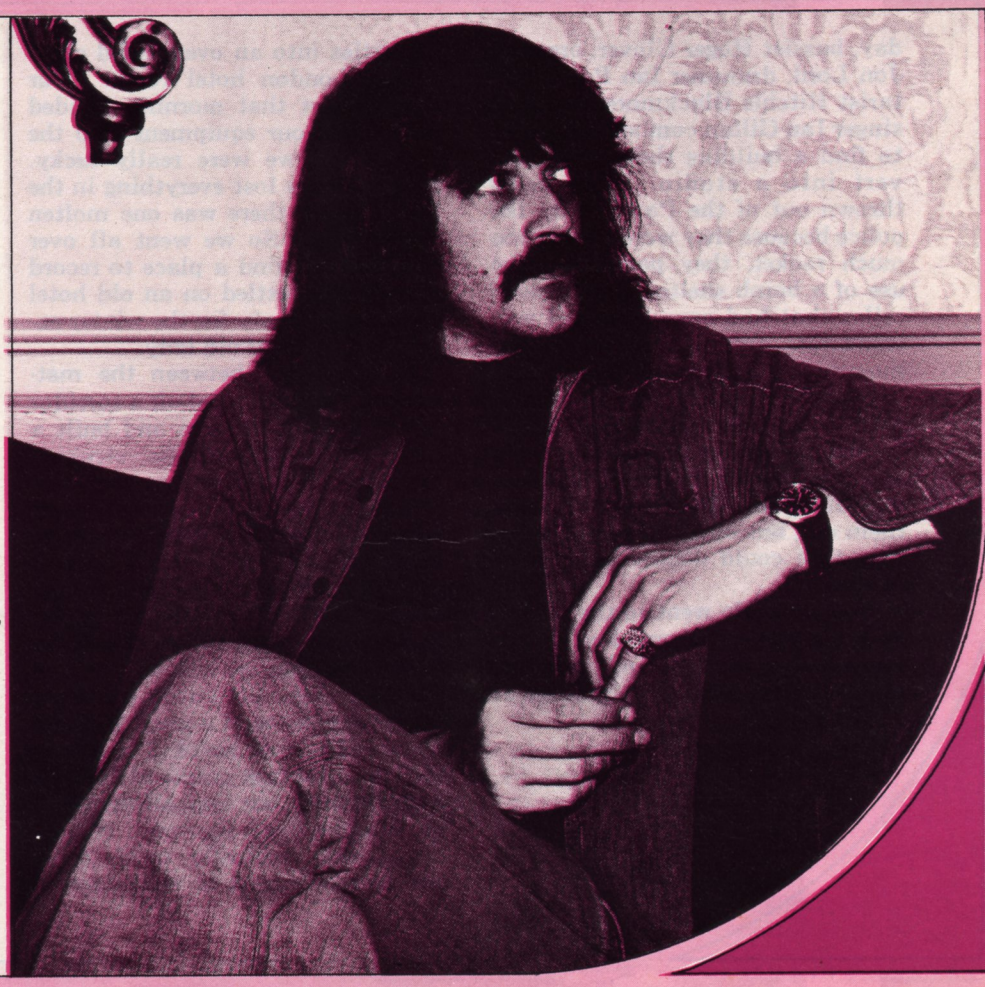
We all came out to Montreux
On the Lake Geneva shoreline
To make records with a mobile,
We didn't have much time.

Frank Zappa and the Mothers
Were at the best place around
Some stupid with a flagon
Burned the place to the ground.

Photos: Richard Adler

Ritchie Blackmore, guitar: "Angry Ritchie's" smoldering discontent with Deep Purple was breaking out in bitter onstage battles for solo honors not many months ago. Explains Jon Lord, "All those years you fight together for something—when suddenly you get it, there isn't such a need to fight *together* anymore." But the group has made strenuous efforts to heal the sores that were tearing it to pieces. The result? They're letting Ritchie work off his excess steam by recording a solo LP.

But as the four members of Deep Purple worked in the cluttered hotel corridor, surrounded by used mattresses and wardrobes jerry-rigged to work as sound baffles, fire was not the basic element they used to give *Machine Head* its fist-like impact. Rhythm—brutal, throbbing, primitive rhythm—was the raw material with which they built each track, whether it was the slow pulsation of flame in "Smoke On The Water" or the hammer blasts that raced like an engine



Jon Lord, organ: Jon is "working right now on a thing for the Swedish Royal Ballet." He may defend "heavy" groups like Grand Funk, but his real love is orchestral music. He's already won acclaim by writing Deep Purple's *Concerto For Group and Orchestra* (on Warner Bros. Records) and the BBC-commissioned *Gemini Suite* (Capitol Records), but he feels these were nothing but a first step. "I'm still hung up on trying to get the electric guitar properly integrated with an orchestra. I'm convinced it could work."

Roger Glover, bass: It's been said that illness may force Roger to drop out of Deep Purple in the next few months, and that could spell disaster for the group. The hammer blows that race through "Highway Star" (on *Machine Head*) and the pile-driver rhythm that hardens "Smoke On The Water" both stem from his bass. If his health does force Roger off the stage, he plans to take a back seat as the group's producer. A strangely passive end for a fighter who came to Deep Purple so poor that he had to hold up his jeans with a piece of string.

Ian Gillan, lead vocals: Ian is about to step into strange territory and begin producing for his two new companies—Pussy Music and Pussy Enterprises. This won't be the first time he's struck out on his own while sticking with Deep Purple. The plucky crooner, who confides that he's sung under names as far-fetched as Jess Thunder and Garth Rocket, grabbed an extra dose of fame mid-way through his career with Purple by singing the part of Christ on an album that nobody thought would go anywhere, *Jesus Christ Superstar.*

through the auto song "Highway Star."

Time for some interest: Back in his London hotel room, Jon Lord stands up for another group that relies heavily on rhythm. "As a matter of fact, I thought the last Grand Funk album wasn't at all bad," he says, leaning forward so that his long hair swings down past his cheeks and throws his face into shadow. "You can run the terrible risk in this business of attracting the wrath of certain people. That awful word 'hype' gets thrown at you. I had been on the road for seven years and that was a heavy scene trying really hard. From when Deep Purple started we never hyped a record into the chart, and our first hit album, *In Rock,* came two years after we had formed the band. That doesn't sound like hype to me. But King Crimson and ELP got the same treatment. But what do they want?" Jon smiles. "Do they want us to starve and slap up and down the M1 highway in a Commer van for another ten years? We've paid our dues, and now we would like some interest on those dues." In the case of *Machine Head,* the dues were a little stiffer than usual. They included three weeks rental of the Stones mobile unit, the price of a few dozen used mattresses, the loss of $48,000 worth of Frank Zappa's equipment, and the destruction of one large, elegant, and overly-flammable Swiss casino. •

FAST FLASHES

FAST FLASHES
FAST FLASHES
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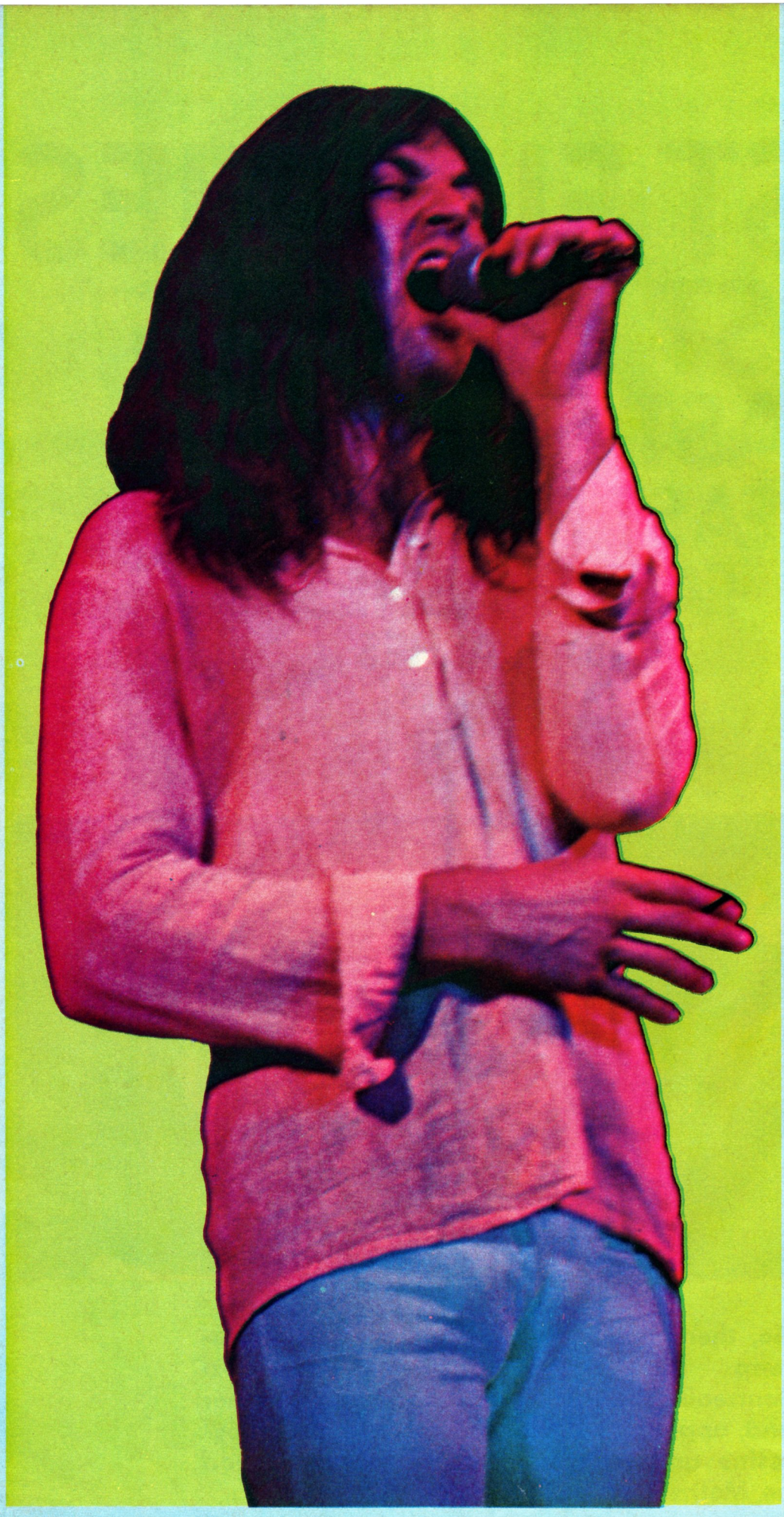
FAST FLASHES

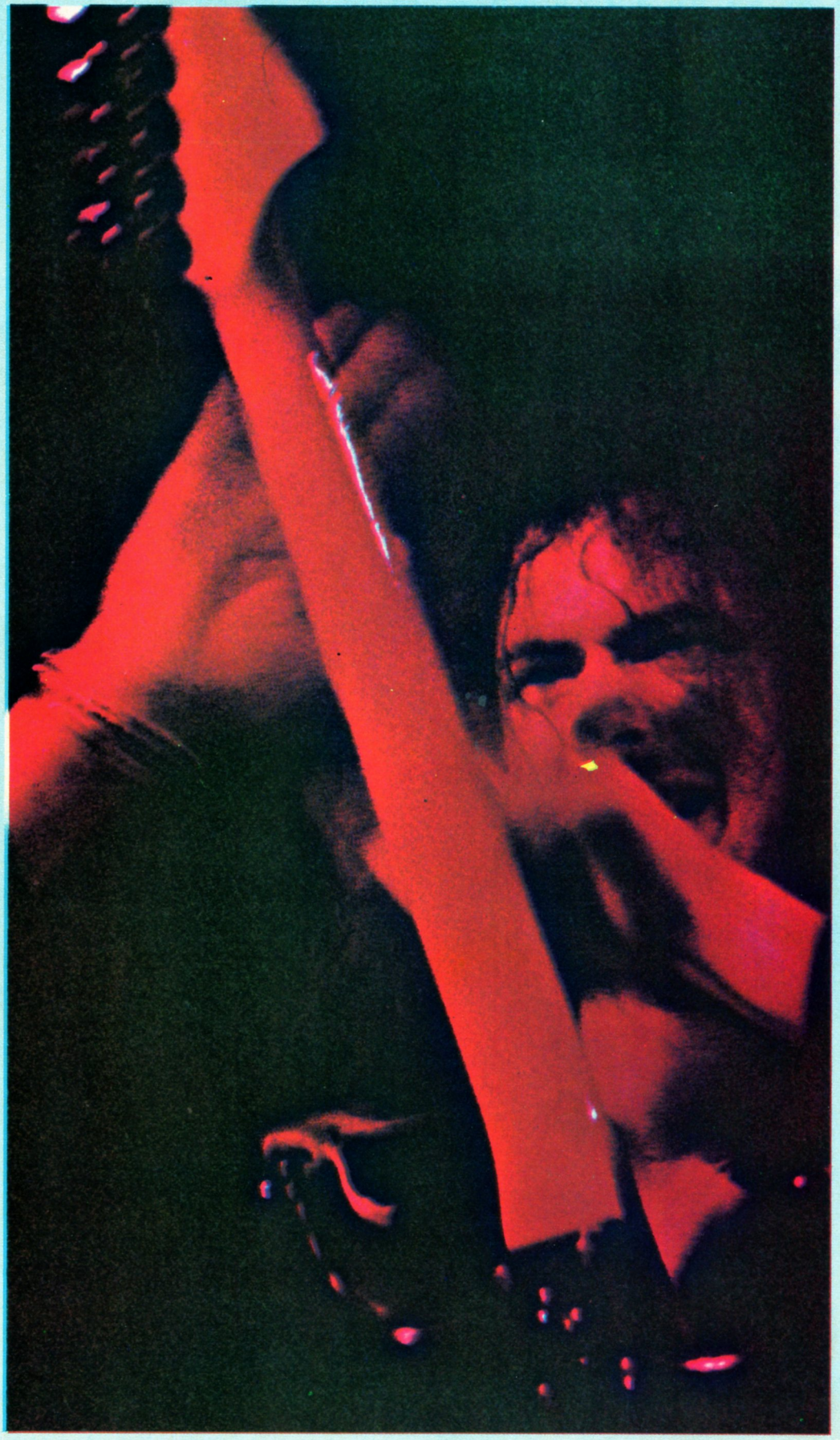
So, there they were, Deep Purple, in Montreaux Switzerland, appearing at the Casino and watching the Mothers of Invention. Some over enthusiastic MoI fan let off a distress flare (whether in criticism or enjoyment nobody found out).



He let it off inside the Casino and managed to set fire to the ceiling. Flames spread and soon the $3 million Casino was a charred ruin.

More than a pity for Deep Purple because they planned to record there, a live album.

They tried to find two other places in Montreaux — it had to be there because the Rolling Stones' mobile recording unit was based there at the time. Two hotels with

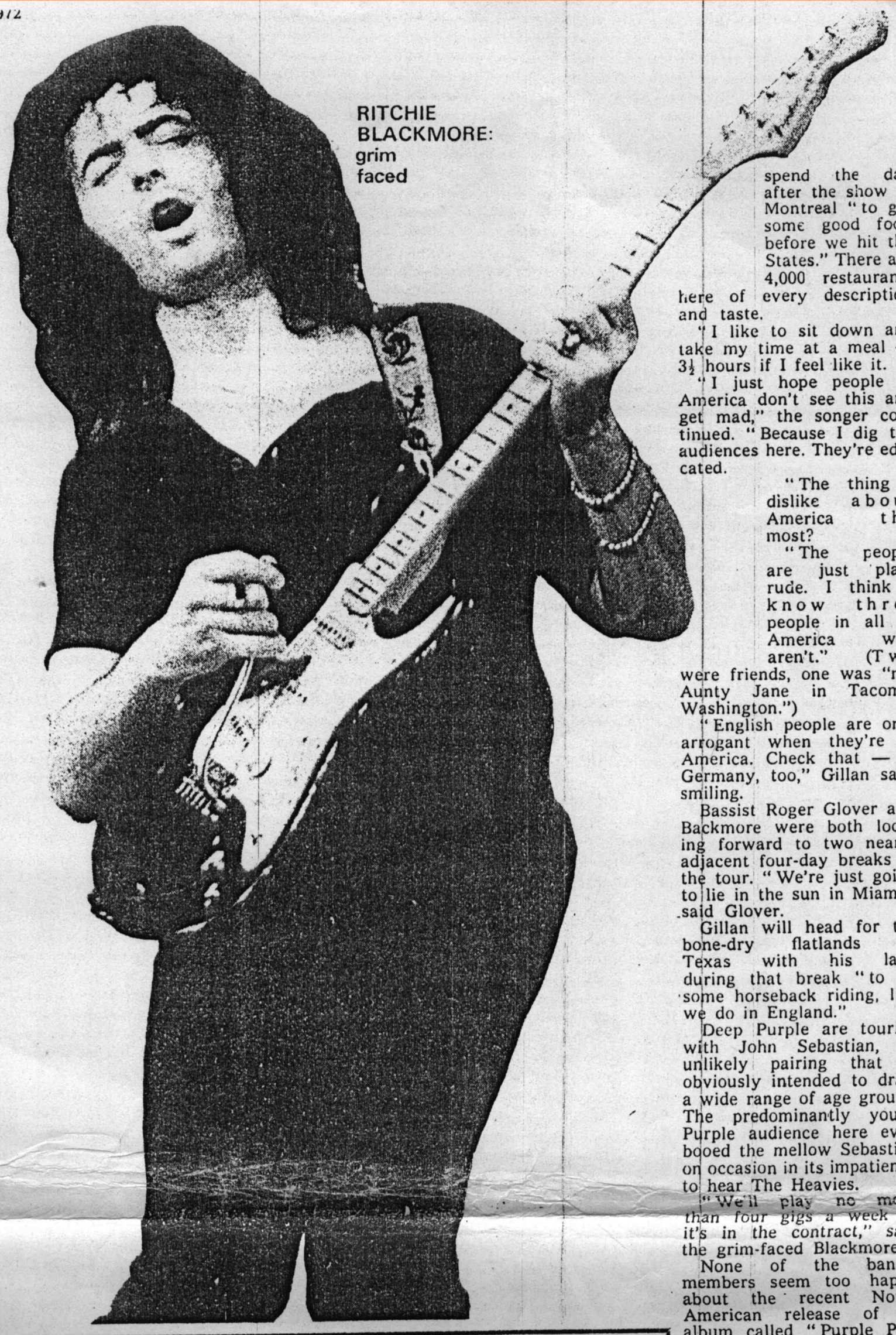


rooms big enough threw them out for noise but eventually settled on the local Grand Hotel which was closed for redecoration.

Pictures show Deep Purple, and singer Ian Gillan in action, while Ritchie Blackmore gets some weirdness out of his instrument.

When Deep Purple tour America they hope to mix their Grand Hotel album in Muscle Shoals and release it as a double package.

PURPLE IN THE DEEP END



RITCHIE BLACKMORE: grim faced

IT'S off on another American tour for Deep Purple, and a shorn Ian Gillan didn't seem to be relishing the prospect as he sat backstage here.

"I feel really down in America," he sighed. Gillan, who's cut quite a bit of his hair off, doesn't look quite as messianic anymore. He was rubbing his right hand tenderly.

"I played congas last night in Quebec City," he explained (the six-week tour had opened there the

DEEP PURPLE, who opened their North American tour in Quebec, talk to BILL MANN in Montreal

night before), "and it still hurts."

The band was hit by hepatitis last year, but this time the body hassles are centred around Gillan's right hand.

"I've broken it twice in about six places," he said. "I think I'm going to have to have it broken and reset after Christmas," Gillan said, wincing at the prospect.

Ritchie Blackmore had said earlier that playing in French-Canada didn't appeal to him because of the language barrier, but Gillan said, "I'd never live in America, but Canada's not so bad."

"I just don't like the food in America — bloody steaks everywhere," he add (food complaints are often heard of Americans in the UK). Gillan said he'd spend the day after the show in Montreal "to get some good food before we hit the States." There are 4,000 restaurants here of every description and taste.

"I like to sit down and take my time at a meal — 3½ hours if I feel like it.

"I just hope people in America don't see this and get mad," the songer continued. "Because I dig the audiences here. They're educated.

"The thing I dislike about America the most?

"The people are just plain rude. I think I know three people in all of America who aren't." (Two were friends, one was "my Aunty Jane in Tacoma, Washington.")

"English people are only arrogant when they're in America. Check that — in Germany, too," Gillan said, smiling.

Bassist Roger Glover and Backmore were both looking forward to two nearly adjacent four-day breaks in the tour. "We're just going to lie in the sun in Miami," said Glover.

Gillan will head for the bone-dry flatlands of Texas with his lady during that break "to do some horseback riding, like we do in England."

Deep Purple are touring with John Sebastian, an unlikely pairing that is obviously intended to draw a wide range of age groups. The predominantly young Purple audience here even booed the mellow Sebastian on occasion in its impatience to hear The Heavies.

"We'll play no more than four gigs a week — it's in the contract," said the grim-faced Blackmore.

None of the band's members seem too happy about the recent North American release of an album called "Purple Passages" which consists entirely of the pre-Gillan and Glover band.

"Don't think they'll release it in England," said Blackmore, who also isn't very optimistic about the making of any future group singles. "When you put out a single," the guitarist says, "people put you down. And to make a hit single the music usually isn't very good."

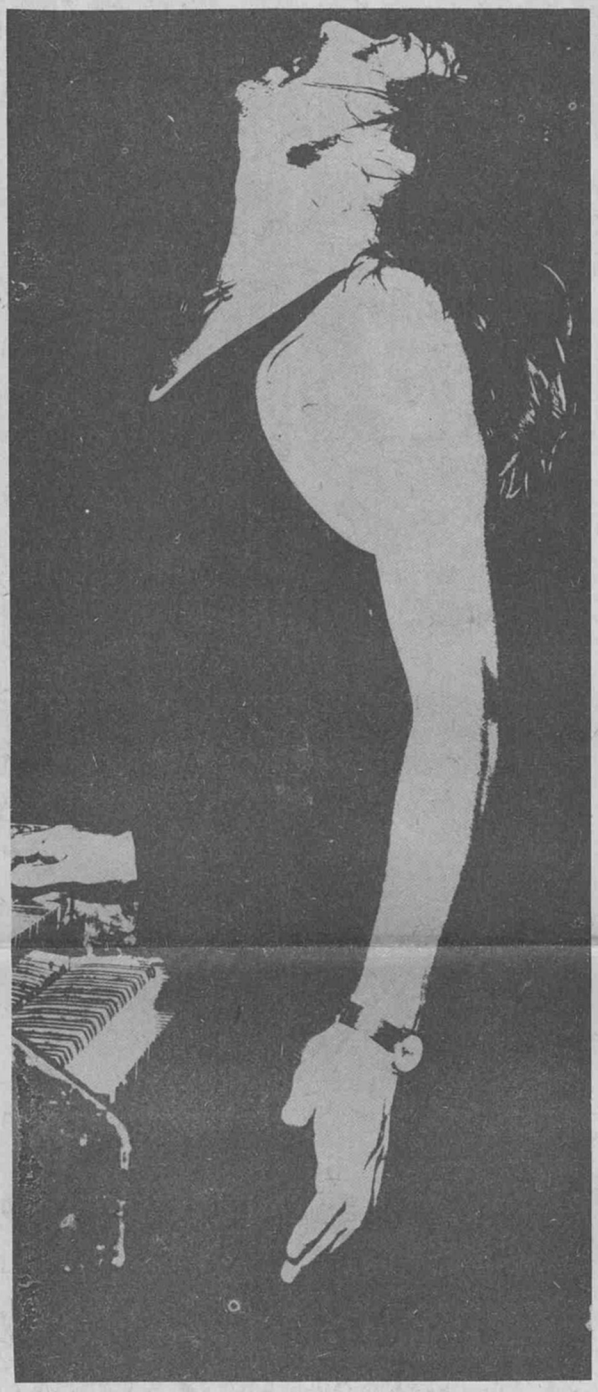
An album of sessions recorded in Italy and Frankfurt will probably be the next release here, followed by a live LP culled from Purple's three Japan gigs in August. That latter album is due out in the U.K. around December 1, Blackmore says, followed by the other one some time later.

On the night that Purple and Sebastian were playing here, a little further south, Richard Nixon was being re-elected as President of the United States .

Both Sebastian and Purple members felt that the kids in America might be so down in the next few weeks that the bands will be seeing a lot of glum faces in the next few weeks.

"American politics offend me deeply," said Gillan. "The less I know of them, the better."

ROGER GLOVER: riding



DEEP

Jon Lord, líder do grupo, conta que a idade média do pessoal que curte rock está ficando cada vez mais baixa. "O pessoal que nos ouve" — diz ele — "está entre os 13 e os 15 anos."

Entrevista com Jon Lord do conjunto Deep Purple

Depois de dez anos de luta, confusão e persistência, Jon Lord pôde descansar um pouco no ponto alto de sua carreira, e olhar confiante para os próximos dez anos de luta...

Trinta anos tem sido descrita como uma idade perigosa e para Jon foi um momento de grande dúvida. Quando ele atingiu recentemente esta idade decisiva, temem estar ficando velho para ser um ídolo de **rock**.

Mas depois de um momento de reavaliação, conseguiu vencer o medo e pôde ver seu papel e o futuro com maior clareza e novo entusiasmo.

E só **trinta** anos representa algo, representa um respeito maior para Jon, um dos poucos **gentlemen** no cenário do **rock**. Ele foi procurado pela Swedish Ballet Company para compor um ballet e também está sendo solicitado para trabalhar em filmes e orquestras sinfônicas. E junto com Ritchie Blackmore, Ian Paice, Roger Glover e Ian Gillan, faz parte de um dos melhores e mais divertidos conjuntos **rock** da atualidade..

A carreira do conjunto Deep Purple tem sido uma série de erros, circunstâncias infelizes, rumos confusos e má administração. Só depois de dois anos e meio é que o conjunto começou a se firmar. Não foi fácil!

A reviravolta do conjunto veio quando eles começaram a escrever suas próprias músicas. "Quando começamos a escrever, tudo se ajeitou imediatamente", disse Lord.

Lord e Richie Blackmore fundaram o Deep Purple com a intenção de "encontrar cinco pessoas que conhecessem a música dos outros e gostassem dela. Começamos tocando músicas de outros conjuntos ao nosso jeito mas logo tivemos necessidade de entrar numa mais pesada", confessou Lord. Houve uma mudança depois de seus primeiros sucessos, e foi aí que entraram Gillan e o baixista Roger Glover.

Glover e Gillan vieram do conjunto Episode Six: "o conjunto mais desorganizado da história do **rock and roll**". Deep Purple, para eles, foi um lar estável, um lugar onde podiam escrever e tocar suas músicas, e uma oportunidade de integrar um conjunto já estabelecido.

O interesse de Gillan é ser ator, e quando o Purple esteve em Los Angeles, ele teve que recusar uma proposta para fazer um filme por causa dos compromissos do conjunto. Mas há dois anos atrás foi convidado para cantar a partitura de Cristo na gravação do LP **Superstar**. "Foi bem fácil", diz ele. "Houve muita emoção. O pessoal que trabalhava na gravação tinha grandes esperanças mas ninguém supunha que o LP ia ser um sucesso tão grande quanto acabou sendo. Quando eu cheguei lá estava tudo ainda em pedacinhos e eu não tinha a menor idéia de qual seria o resultado".

O primeiro álbum do conjunto na Warner Brothers (antes haviam gravado outros dois) foi **Deep Purple and the Royal Philarmonic**, uma mistura de **rock** e música clássica escrita por Lord e tocada por eles em companhia da famosa orquestra. "Infelizmente", lamentou Gillan, "foi apresentado como o primeiro LP do conjunto, quando, na realidade, não era nem um pouco representativo da nossa música. Foi um projeto do Jon e ele simplesmente pediu que a gente tocasse com ele".

O segundo LP, **Deep Purple in Rock**, foi lançado na época em que eles começavam a escrever suas próprias músicas. Depois veio **Fireball**. "**Fireball** foi o LP certo para aquela ocasião" disse Lord. "Era uma progressão baseada em **Deep Purple In Rock**. O segundo passo numa nova estrada, uma estrada onde cada passo é precioso e, se se escorrega, é difícil recuperar o equilíbrio".

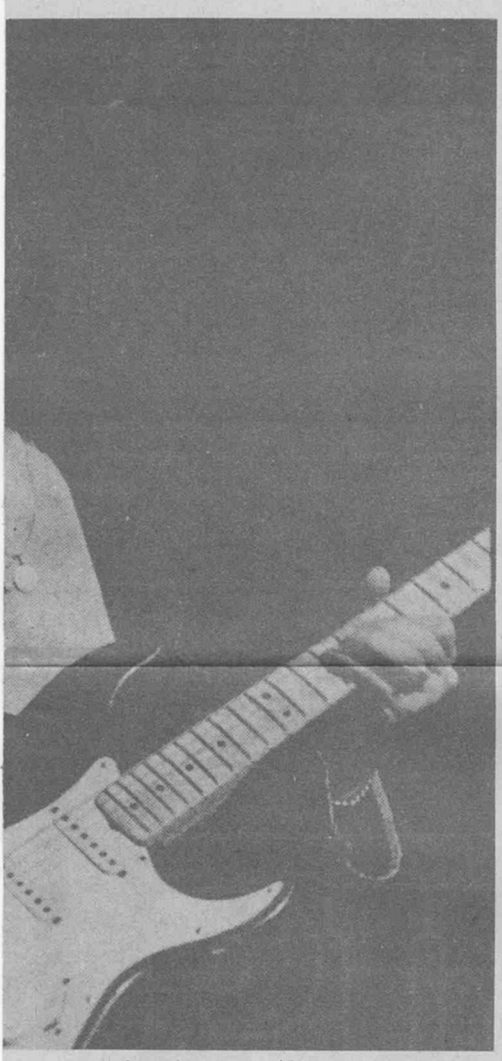
Na véspera do lançamento do LP mais recente do conjunto, **Machine Head**, Jon falava sobre o novo álbum, seus projetos para o futuro e as acusações amargas feitas contra o conjunto.

"Vamos estar muito ocupados este ano, já tenho planejado tudo que vou fazer até o Natal. Receio que isso tire um pouco do **charme** do meu trabalho mas pelo menos assim consigo um tempinho para minha vida particular, o que não conseguia antes."

"Estamos todos muito satisfeitos com o novo álbum. O mais importante é que ele foi feito em três semanas em vez dos seis meses de costume, e usamos a unidade móvel **(mobile unit)** dos Stones. Fomos ao Casino em Montreaux para gravar, mas como vocês sabem, ele incendiou-se. O nosso pessoal resolveu, naquela manhã, não pôr nosso equipamento no casino, o que foi a nossa sorte. O Frank Zappa perdeu tudo no incêndio. Acho que só restou um sino derretido. Então corremos Montreaux inteira para encontrar um local onde pudéssemos fazer nossa gravação, e paramos num hotel velho e vazio, por causa do inverno, onde só havia uma senhora idosa e surda."

"Isolamos um corredor, colocamos colchões lá dentro e construímos um pequeno estúdio. Foi muito fácil e descontraído, porque podíamos gravar

PURPLE



quando queríamos e não tínhamos que nos preocupar em reservar hora no estúdio. Isso deu ao LP uma atmosfera de espontaneidade e uma continuidade jamais alcançada nos outros LPs do conjunto. Este reflete muito melhor o nosso verdadeiro estilo. Nossos três primeiros LPs o representaram muito mal. Nunca um conjunto foi tão mal representado nas suas gravações quanto a gente."

"Este álbum reúne o melhor de **In Rock** e **Fireball**, nosso penúltimo álbum. E' emocionante e válido em termos de música".

Cientes da determinação dos melhores conjuntos de produzir cada vez um álbum melhor, será que houve uma competição, digamos, entre vocês e o ELP, ou o Jethro Tull?

"Não penso em termos de rivalidade com outros conjuntos, o nosso critério é analisar se esse último álbum foi melhor que os outros que a gente já gravou. E' claro que também escutamos o trabalho dos outros conjuntos. Por exemplo, acho **Pictures At an Exhibiton** um dos melhores álbuns **ao vivo**, que eu já vi. A produção é maravilhosa. Foi o primeiro álbum **ao vivo** com aparência de uma produção de estúdio. Nós também gostaríamos de gravar um disco **ao vivo** pois é difícil sentir-se à vontade num estúdio, onde não se conta com a reação do auditório que incentiva novas bossas. Gostaríamos de gravar um álbum duplo ao mesmo preço de um simples."

"Os conjuntos ingleses continuam populares demais nos States, apesar de o maior conjunto de **rock** existente ser sem dúvida, o Grand Funk Railroad, e acho que estão ficando cada vez mais populares por lá. A idade média do pessoal que curte **rock** está ficando cada vez mais baixa. Na Dinamarca tocamos para 15.000 garotos e muitos berravam. Ficamos surpresos. Depende de onde tocamos, mas em geral a maioria do pessoal que nos ouve está entre os 13 e os 15 anos, e continuamos a atrair mais garotos do que garotas."

"A moda do autógrafo voltou de maneira sensacional. Estou autografando camisetas, mãos, braços, está ficando até emocionante. Os fãs estão entrando numa pesada. Isso é excitante e dá entusiasmo a um conjunto, pois **rock** é uma música nova e está correndo o perigo de ser intelectualizado e analisado demais. Sua função básica é entreter. Se for analisado em demasia, definhará numa morte lenta. E' bacana que o **rock** consiga contar com conjuntos do tipo do nosso, do ELP e de todos que sejam diferentes e válidos em termos de música."

Como estão as relações entre os membros do conjunto Deep Purple, pois tem-se ouvido muitos boatos?

"As relações estão boas. Atravessamos um período difícil, e isso por causa da falta de comunicação entre os membros do conjunto que se isolavam, cada um no seu mundo. Lutamos todos aqueles anos por algo, quando finalmente conseguimos, já não tínhamos mais necessidade de lutar juntos. Palavras são mal intepretadas e de repente cria-se a dificuldade de comunicação. Passamos por um desses períodos."

"Agora, podemos todos nos dedicar a trabalhos individuais. O Ritchie está gravando um disco e também está fazendo trabalho de produção. Sobra tempo para tudo isso, pois desde que o conjunto não seja prejudicado, temos a liberdade de fazer o que desejarmos. E esse trabalho individual até ajuda. Quando Ian Gillan interpretou **Jesus Christ Superstar,** era todo mundo — "hey, pô, é esse o cara que representou Jesus". Isso só pode beneficiar a imagem do conjunto. Tocar com outros caras pode virar um processo de rejuvenescimento. Tony Ashton e eu estamos fazendo um LP juntos. Já gravamos algumas das faixas com Ron Wood, Terry Cox, e Peter Frampton."

"Existe muita coisa ainda que pretendo fazer com orquestra. Me sugeriram um concerto de violão para Julian Bream e também estou fazendo um trabalho para a Swedish Royal Ballet. Pediram-me para compor um **ballet** e também tenho ofertas para fazer a trilha sonora de alguns filmes. Assim vou acabar morrendo cedo. Mas gostaria de fazer estas trilhas sonoras. Já fiz uma, junto com Tony Ashton, chamada **Last Rebel,** um **western** americano que ainda não foi lançado aqui (Inglaterra). Fiz a música e Ashton fez a letra. E' grande trabalhar nesse meio. Tem muita liberdade. Às vezes mudam até a história do filme contanto que se adapte bem à letra da música."

"Estou curtindo uma, ainda, de tentar integrar completamente a guitarra elétrica numa orquestra. Estou convencido de que daria certo. A **Gemini Suite,** de minha autoria, quase que dava certo. São várias as possibilidades de integrar um bom guitarrista elétrico com uma orquestra sinfônica, pois existiria assim uma variação maior de sons. Todavia, é preciso um guitarrista que não se irrite com as restrições de trabalhar numa orquestra".

Lord tocava música clássica até os dezessete anos. Mas mesmo quando o **rock** invadiu a Inglaterra, ele não se interessou em tocá-lo e entrou numa de **jazz** moderno. "Eu me amarrava em **rock**", diz, "mas só para escutar. Nunca pensei que fosse tocar **rock.** Queria ser ator mas me ofereceram emprego num conjunto de **blues** e topei por causa do dinheiro."

FRANK PHILIPS

Machine Head
Deep Purple

RECORDS

I just don't understand, as Ann-Margret once sang, why an exciting band like Deep Purple, who consistently hit the top of the charts in Merrie Olde and have taken Europe by storm, remain a comparatively unknown quantity to American audiences. Especially when said audiences have wholeheartedly embraced bands with similar musical aims and not one more ampere of excitement.

It's a shame, but Deep Purple themselves are at least partially to blame. Their first two American albums on Tetragrammaton were mostly uninspired, despite some good cover versions of songs like "I'm So Glad" and "Hush." The basic problem seemed to be that the group hadn't really learned to write yet, so the covers were the best way to grow without losing the audience. Except that no self-respecting late-Sixties rock band wants to put out an album with nothing but covers on it, so we were left with a bunch of boring originals, half of them instrumental. When, that is, they weren't indulging in long "improvisational" forays such as their first album's bolero rendition of "Hey Joe." Jon Lord was the main culprit here, having a background of extensive formal keyboard training which tended to make his solos at least a bit Emersonic and at most positively pompous. The pretentious side of Deep Purple found its fullest expression in their first album for Warner's, *Concerto For Group and Orchestra,* written by Lord and performed with the aid of Malcolm Arnold and the "Royal Philharmonic Orchestra."

It was an atrocity. A "movement" would begin with a few minutes of "symphonic" mush, then abruptly the orchestra would stop and the band would start to play, build until you thought they were just about to really start cooking, and then—whoosh—drowned in string sections again. A recent Lord-Arnold collaboration on Capitol called *Gemini Suite* was just more of the same miscegenation.

Fortunately, the band has seemingly realized that that sort of thing can get out of hand, because their last three albums have finally found a comfortably furious groove for them to work in, making them prime contenders among the most searingly loud and heavy bands on both sides of the Atlantic. *Deep Purple in Rock* was a dynamic, frenzied piece of work sounding not a little like the MC5 (anybody who thinks that all heavy bands put out thudding slabs of "downer" music just hasn't gotten into Deep Purple). *Fireball* was more of the same, if not quite as frantically effective. *Machine Head* bears strong similarities to both its immediate predecessors, lying qualitatively somewhere in between the two.

And like both of them, though it delivers the Sound, the rushing, grating crunch of the hard attack, it has its ups and downs compositionally. "Highway Star" is a great opening track, quite similar both structurally and thematically to "Speed King" and "Fireball," the openers of the two previous albums. The pace is blistering, almost too fast for comfort, with lyrics that take the primeval car-girl equation and turn it into something as breathtakingly homicidal as Alice Cooper's "Under My Wheels": "Nobody gonna take my car/I'm gonna race it to the ground/Nobody gonna beat my car/It's gonna break the speed of sound/Oooh it's a killing machine /It's got everything . . ."

"Space Truckin'" is just as good, a sci-fi boogie that's the perfect answer to all the Kantnerian pomposities and turns out to be the missing link between them and things like Wild Man Fischer's "Rocket Rock" (lyrically) and the Doors' "Hello I Love You" (musically). Once again the lyrics are ace, and never let it be said that Deep Purple don't have a sense of humor: "We had a lot of luck on Venus/We always have a ball on Mars/Meeting all the groovy people . . . We'd move to the Canaveral moonstop/And everynaut would dance and sway/We got music in our solar system/We're space truckin' round the stars."

In between those two Deep Purple classics lies nothing but good, hard, socking music, although some of the lyrics may leave a bit to be desired. It says on the liner that "This album was written and recorded in Montreux, Switzerland, between 6th and 21st December, 1971," and much of it sounds like it was conceived on the fly, what with deathless lines like "You're lazy you just stay in bed/You don't want no money/You don't want no bread." There's even trials getting *Machine Head* recorded: it seemed that some local arsonist burned down the best recording studio in town but luckily the Rolling Stones' mobile unit was on hand to get the new D. Purple out on schedule.

Frankly, I am not offended at all by the offhand nature of those songs. Rather than either condemn or apologize for their triteness, I will merely refer you to the current issue of Who Put the Bomp magazine, where Mark Shipper makes note of the fact that Sky Saxon wrote "Pushin' Too Hard" for the Seeds in ten minutes while waiting for his girl to get out of a supermarket—and comments that he'd rather not publish a review of any album that contains a song that took longer than ten minutes to write.

Now, I can't be that much of a purist, because I'm sure that "Highway Star" and "Space Truckin'" took at least 20 minutes each to compose, but I do know that this very banality is half the fun of rock 'n' roll. And I am confident that I will love the next five Deep Purple albums madly so long as they sound exactly like these last three.

Roger Glover, ex-baixista do Deep Purple, gravou um outro álbum individual (o primeiro foi "The Butterfly Ball", aplaudido pelos críticos americanos). Junto com alguns amigos da estrada, Glover conseguiu preparar um material de primeira linha.

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PURPLE STORY

Vol. III - *Mad Scott*

DEEP PURPLE FAN CLUB

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Alemania Occidental

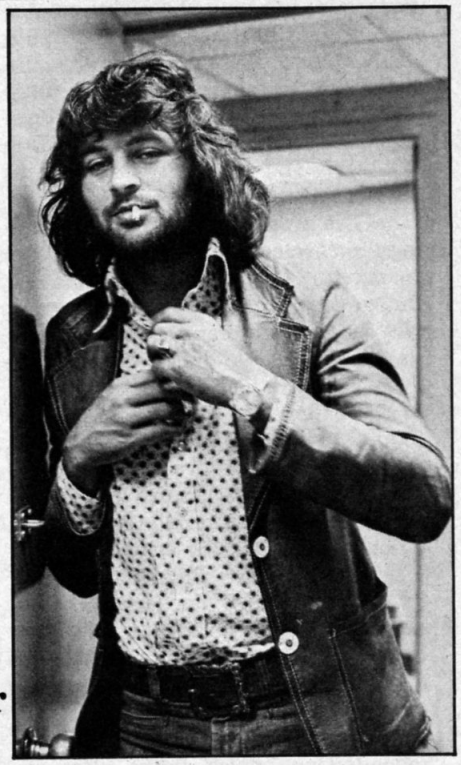
pic: Gutchie Kojima/BURRN!, MUSIC LIFE

Ousted bassist Roger Glover: When Glover and Gillan saw that the group wouldn't accept the music they'd written for the LP WHO DO WE THINK WE ARE, they began to work on a project of their own—a film score. A month later the group decided secretly that Roger would have to go.

by Jim Esposito and Howard Bloom

Deep Purple Shock—Two Members Out

After years of work, they've finally got three gold LP's and one album headed for platinum. Why are they risking their new success by tossing out Gillan and Glover?



Ousted vocalist Ian Gillan: Says Blackmore, "He saw which way the wind was blowing, so he gave notice that he was quitting."

As a general rule, Deep Purple's stern-faced lead guitarist Ritchie Blackmore does the bulk of his communicating with his guitar. "When I have something to say, it goes through my fingers," he once explained, "It doesn't come out of my mouth." Ritchie lives by a simple code: "The less said, the better." But when Blackmore broke with tradition a few weeks ago to speak with a *Circus* correspondent in Tampa, Florida, he let loose a piece of information destined to shake Deep Purple fans to their core—Purple is about to go through its most volcanic upheaval in the four years since they tossed out vocalist Rod Evans and bassist Nicky Simper. "If you're sharp enough and want to keep on as a successful band, you realize when you're stagnating," confided the long-haired guitarist mysteriously, "That is why there's going to be a change. There'll still be a Deep Purple, but it'll be three certain members staying together and two new members." In short, two of the men who helped put Deep Purple on top are about to get the axe.

Deep Purple: They've already decided on replacements for Gillan and Glover. But Ritchie Blackmore refuses to say who the replacements will be.

Explosive secret: The plans for a split have been kept so private that until Ritchie spoke to *Circus,* not even the executives at Purple's record company knew of the impending change. Said Blackmore, "certain people in the band and certain people dealing with the organization don't want other people to know before it's time." But apparently, it'll be time very soon. "We need more inspiration, more excitement, and a bit more imagination," exclaimed Ritchie impatiently, "There's a lot of managers that want us to go around touring for the next year just taking in a lot of bread. But we're not going to take the public for a ride. We have to go to a higher level."

And that higher level demands a purge of the group's ranks. But which members will be sliced out? With extreme reluctance, Ritchie gave some clues: "All I can say is I'm staying, and usually if I stay the drummer (Ian Paice) stays. Usually if he stays, Jon Lord (Purple's virtuoso organist) stays." The conclusion: conceivably mild-mannered bassist Roger Glover and his close friend, vocalist Ian Gillan, will never be seen with Purple again.

Killing the golden goose? Deep Purple couldn't have chosen a more unlikely moment to go through an overhaul. They struggled through nearly five years of second-class stardom before they finally won their first gold LP roughly eight months ago. Then, this summer, they suddenly found themselves in the unheard of position of having three gold albums on the charts at once (*Machine Head, Who Do We Think We Are?,* and *Deep Purple Made In Japan*). One Purple LP (*Machine Head*) is even on the verge of receiving the coveted platinum disk for sales in excess of one million copies. At the peak of this unparalleled power, why should the band decide to risk its future with a drastic shakeup?

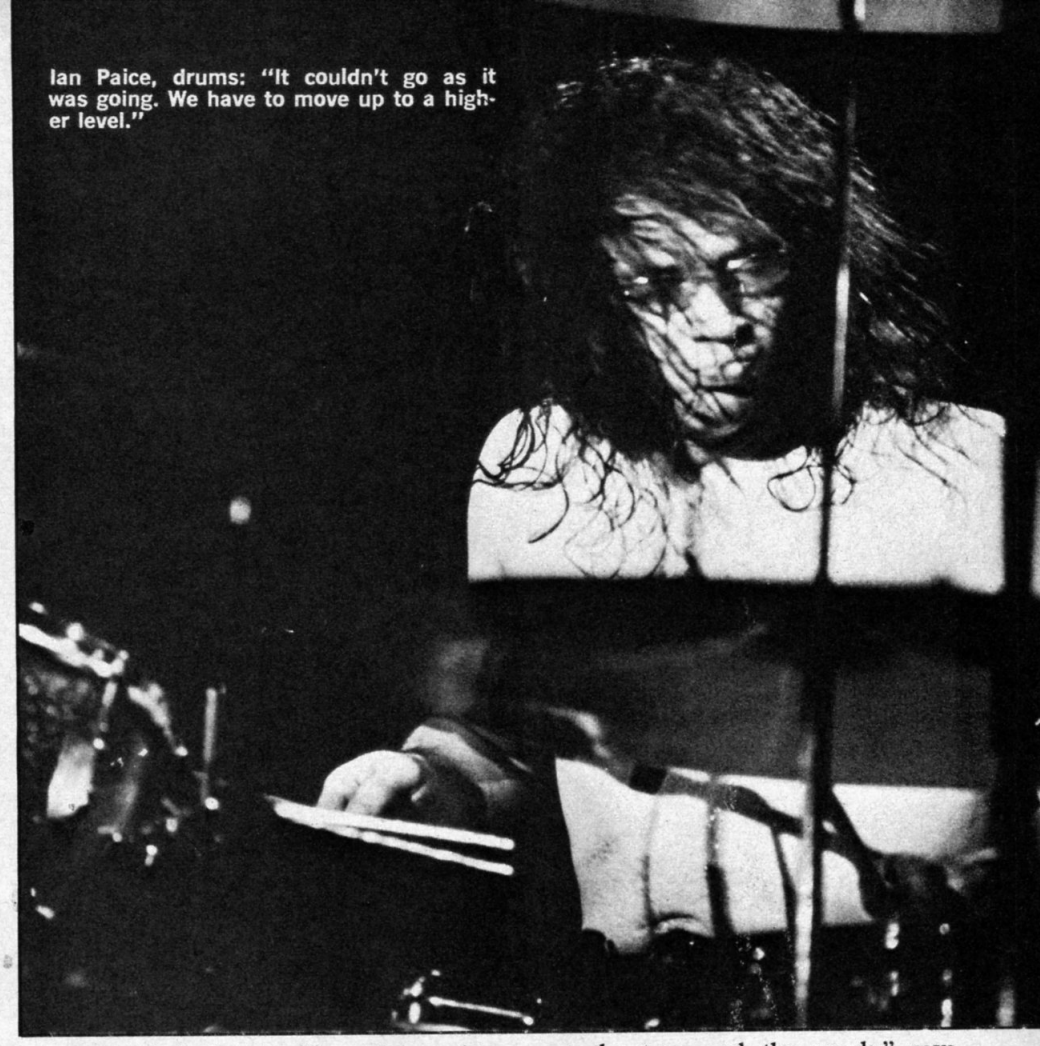
The answer lies in a combination of ego battles and restless musical ambitions that first blended into an explosive brew over five years ago. In 1968 Ritchie Blackmore flew home from Hamburg to London at the invitation of a friend who wanted to form a new band. When Blackmore knocked on the door of the friend's apartment, there was no answer. He gave the door a light shove, and it fell out of its frame, revealing a furnitureless room whose floor seemed to be covered with construction rubble. Within seconds one human figure after another began to rise surrealistically from the floor's deceptive covering of garbage and sleeping bags. One of those figures was an organist named Jon Lord. Not long after, Lord, Blackmore and a friend Blackmore had met on his visit to Germany—drummer Ian Paice—had named themselves Deep Purple, found themselves a bassist and a vocalist, received ten thousand pounds worth of equipment from a manager, and had gone to a farmhouse to rehearse. One year and three albums later, they had begun to succeed as a Top Forty band in America.

Spitting out two seeds: Then came the first of Deep Purple's upheavals, a power play which Ritchie Blackmore declares was "exactly the same" as the schism shaking the band today. Recalls Blackmore, "We decided in some dirty, rotten hotel in New York that if we were going to make it and carry on, we'd have to get some new ideas and new blood. So we had to get rid of our bassist (Nicky Simper) and our vocalist (Rod Evans). We didn't tell them about it because we had another two weeks of gigs and they probably would have quit. We were very sneaky about it. We waited until we got home, then the three of us disappeared and the managers gave 'em the bad word."

Not long after, Jon, Ritchie and Ian heard about a singer named Ian Gillan. Needing a vocalist, they popped

down to the club where Gillan's band was playing, only to be impressed with both Gillan and his bassist, Roger Glover. A few days later, Purple had two new members. At first the new band was drawn together by the excitement of its rapidly growing success in Europe. "It was exciting," says Ritchie, "we were a team, we were together." But turbulence and friction soon began to dog the band. A British reporter watched Ritchie Blackmore and Jon Lord battle for solo honors onstage and concluded that "seeing Deep Purple in concert is like going to a boxing match." Ian Gillan took to standing angrily at the side of the stage waiting for the long solo bouts to end so that he could get back to the business of singing. Ritchie Blackmore began to disappear before concerts, leaving the roadies responsible for rounding up the band members in a state of terror. Jon Lord recorded his own album of quasi-classical music, *The Gemini Suite,* and took to walking off stage in mid-performance. "We all hate each other," concluded Blackmore, "We always hated each other. We don't even get on when we play."

Smoke on the water: The turmoil within the group began to come to a head a year and a half ago when the band lined the hallway walls of an empty Swiss hotel with mattresses to baffle the sound, ran in microphones from the Rolling Stones' mobile recording unit parked outside, and began to lay down the tracks for their eighth LP, *Machine Head.* "I was writing about 80% of the stuff," says Blackmore angrily, "but the credit was being split up five ways. I got tired of not getting the respect. Then I decided that we were stagnating. I told Ian, the drummer, that I wasn't happy with the way things were going for the last eighteen months. He didn't want any trouble within the group, so he calmed me down most of the time. But it gradually got out of hand, and I decided to leave and form my own band." Yet a few months later, in the spring of 1972, Deep Purple made headlines in the British music weeklies when they denied the rumors that they were going to split.



Ian Paice, drums: "It couldn't go as it was going. We have to move up to a higher level."

Ritchie Blackmore, guitar: The ace guitarist's volatile personality was one source of the tension that split the band. "If someone says hello to me on the street, I'll just walk away," he admits. "If somebody gives me a piece of paper, I'll tear it up. I just don't want to get involved with people."

Vesuvius erupts: At the end of 1972, however, when the band settled down in an old studio in the tiny hamlet of Waldorf, Germany, to work on their most recent studio LP, *Who Do We Think We Are,* the rumors became a reality. One day Roger Glover suggested to Ian Gillan that for the first time the two of them try to write a Deep Purple song together. "So the next night we went up to my hotel room with a guitar and worked out the tune and the words," says Roger. "Later that night we went down to the studio and recorded what we'd written while Ritchie, Jon and Ian Paice were out playing pool." When Gillan and Glover played their new tune for the rest of the group, they were in for a shock. The song was totally rejected. Said Roger calmly, "We discovered we couldn't write songs for Deep Purple." But Gillan's reaction was more decisive. He gave notice that he would leave the band this summer. And three months later, Blackmore, Lord and Paice decided behind closed doors that Roger Glover—who had entered the band as Ian Gillan's partner—would also have to go.

Which direction will Deep Purple take now that Glover and Gillan are no longer with them? Will they continue their rocket-like ascent to the highest point in the rock heavens? Or will they plummet back into the obscurity from which they emerged less than a year ago? Ritchie Blackmore is confident that the band will keep on soaring: "We'll still have the three members who have pushed Deep Purple the farthest and put the drive behind it. Hopefully, the two people who will come in will push the band even higher." •

Deep Purple:

By David Newberger

When John and Yoko released **Two Virgins** it didn't come out on Apple. Capitol, Apple's distributor, refused to handle the album because of the full, frontal nudity on the cover. **Two Virgins** came out on Tetragramaton, the label which also had the first three Deep Purple albums. DP started off with Rod Evans on vocals, Nic Simper on bass, Jon Lord on keyboards, Ian Paice on drums, and Ritchie Blackmore on guitar. Limited album sales and moderately successful singles like "Hush" and "Kentucky Woman" was the response to early Deep Purple. The sound was a combination of classical, jazz, and rock. Most critics were indifferent but Annie P. Fisher of the **Village Voice** loved this eclecticism which has been characterized by Hot Scott Fisher as "up tempo Vanilla Fudge."

The Who have stayed with the same personnel from "Can't Explain" to the present. But like the majority of groups the Purple have had their changes. Rod and Nic left to be replaced by Ian Gillian and Roger Glover, formerly of a group called Episode Six. Along with this shift of people, the boys moved to Warner Bros. Records. Their first WB release was **Concerto for Group and Orchestra**. What a dod!! Billy Altman has written that baseball is the most boring game since dodge ball. Well **Concerto** is the most boring album since Lotti Golden's **Motor-Cycle**. It's a must to avoid.

But man oh man, what was to follow. **Deep Purple in Rock** is one of the finest heavy metal albums there is. Along with Black Sabbath's **Paranoid**, Uriah Heep's **Look At Yourself**, Sir Lord Baltimore's **Kingdom Come**, and the first Dust and Black Pearl albums, **In Rock** will have you dancing around the room pounding your fists into anything that's available. You'll be deaf for a week! The album starts off with "Speed King" and you won't stop stomping until "Bloodsucker" ends. "Child in Time" slows thing down a bit but its still great, similar to "July Morning" on **Look at Yourself**. Side Two also steams along.

After **In Rock** and before **Fireball**, "Black Night," a dynamite single was released. A real heavy version of "We Ain't Got Nothing Yet," "Black Night" would be great to hear while driving along in your automobile. (Warners never put it on an album so if you own a copy keep it in a safe place. It's valuable.) **Fireball** was the next and it was good but not as good as **In Rock**. The title song will have you turning the volume up so loud you're sure to get the neighbors banging on the wall to tell you to turn it down— or knocking on your door to ask why you didn't invite them to your party. "Anyone's Daughter" asks the age old question

Why do I always get
The kinda girl I didn't oughta get
I won't get no more eggs, and water
Now I've laid the farmer's daughter

Machine Head came next and this was the album that pushed the Purple from just another group heard on so-called "progressive" FM stations to a group known to a large plurality of the record buying public. The album starts out with "Highway Star." Sandy Pearlman, the manager of Blue Oyster Cult, told me he thought this is one of the finest songs ever recorded. We all remember "Cars and girls are easily come by in this day and age;" "Highway Star" stretches this idea out, adds a killer Jon Lord keyboard solo and is about the best statement there is of what it means to be young, free of responsibility, and having a fast girl and a fast car. "Smoke on the Water" opens Side Two with the story of the recording of the album on the Rolling Stones mobile unit. More on "Smoke" later but **Machine Head** established the boys enough so that when the local rock group down the block gives a performance, they're as likely to do "Space Trucking" as they are to do "Mother's Little Helper" or "Purple Haze."

At this point Warners released **Purple Passages** which contained material previously released on the Tetragramaton lps. For new material, **Who Do We Think We Are!** came next and was a definite letdown. However, it does have the best liner notes I've ever seen: great quotes like this from Ritchie.

I play guitar very well and I feel I'm entitled to kick it around a little bit. You know you can get sounds with your feet you can't get with your hands.

The music on **WDWTWA!** just doesn't make it except for "Woman From Tokyo."

The Warner front office boys hadn't planned to come out with **Made in Japan** over here. But so many import copies were sold they figured that money might as well end up in Burbank as in England and the American version was brought out. Someone in the Singles Division combined the **Machine Head** version of "Smoke on the Water" with an edited edition of "Smoke" from the **Japan** LP and Deep Purple got their first real Top Five hit. "Smoke" is to '73 what "Long Cool Woman" was to '72, the single of the year. Driving to and from work, on the beach, at parties, everywhere you go, on every radio and turntable "Smoke on the Water" pounds out. The success of the 45 gave a giant boost to DP album sales. **In Rock**, which had been off the charts, came back to join **Made In Japan** in the Top 15 in album sales. Because it is a live album, **Japan** suffers from some of the same excesses as DP in person: namely long boring solos. Just as the single version of "I Don't Need No Doctor" by Humble Pie is better than the version on **Rockin the Fillmore**, so the 45 edition of "Smoke on the Water" is better than the complete, unexpurgated album cut. Pointless, ego-tripping solos are antithetical to rock and they're death to the Purple as they are to everyone else.

For me the best thing about DP in person is what Ritchie does with his guitar. As he indicated by his quote on the inside of **WDWTWA!**, he does more than "play" guitar. Ritchie throws his Stratocaster; right in the middle of a solo he'll let the guitar strap slide off his shoulder then he'll just fling the guitar away as if he were Marty Riessen hitting a backhand crosscourt. After he's flung it, he'll go over and dance on it. Since Townshend invented smashing guitars, there hadn't been much anyone had come up with as far as guitar moves. Last year Blue Oyster Cult showed us Eric and Buck scraping their guitars against each other but Ritchie's flinging and dancing is distinctive unto him. There is more rock and roll in Ritchie Blackmore dancing on his guitar than in all the "musically correct" Eric Clapton solos.

Just recently it was announced that Gillian and Glover, the same pair who came in to replace Evans and Simper, are both leaving the group. There are several possible causes of dissent. Compositions are credited to all members and since the songs are written by probably two or three, words could be

"FUSION" DEC. 73

"I'm a Speed King, See Me Fly"

exchanged along the lines of "You're not pulling your weight," this from a writer to a non-writer. Dissension might still be lingering from their early US tours which everyone thought would really break the group only to have one member or another come down with hepatitis, forcing the tour to be cancelled. There is also talk that some members were unhappy with what they considered the "riff" sound DP was in and they wanted to try new sounds. In any event, the new bassist will be Glen Hughes from Trapeze. The new vocalist has not been definitely announced although Jess Roden from Alan Bown and Bronco has been mentioned.

Deep Purple is right at the height of their US popularity and most likely will continue to enjoy success. As long as the music is good and loud and Ritchie keeps on throwing his guitar, I know I'll be buying their records and going to their concerts.

PARTIAL DISCOGRAPHY

(Tetragramaton singles aren't listed; the data was not available for this article's deadline.)

Albums-Tetragramaton

Shades of Deep Purple
Book of Taliesyn
Deep Purple

Albums-Warner Bros.

Concerto for Group and Orchestra
Deep Purple In Rock
Fireball
Machine Head
Purple Passages
Who Do We Think We Are!
Made In Japan

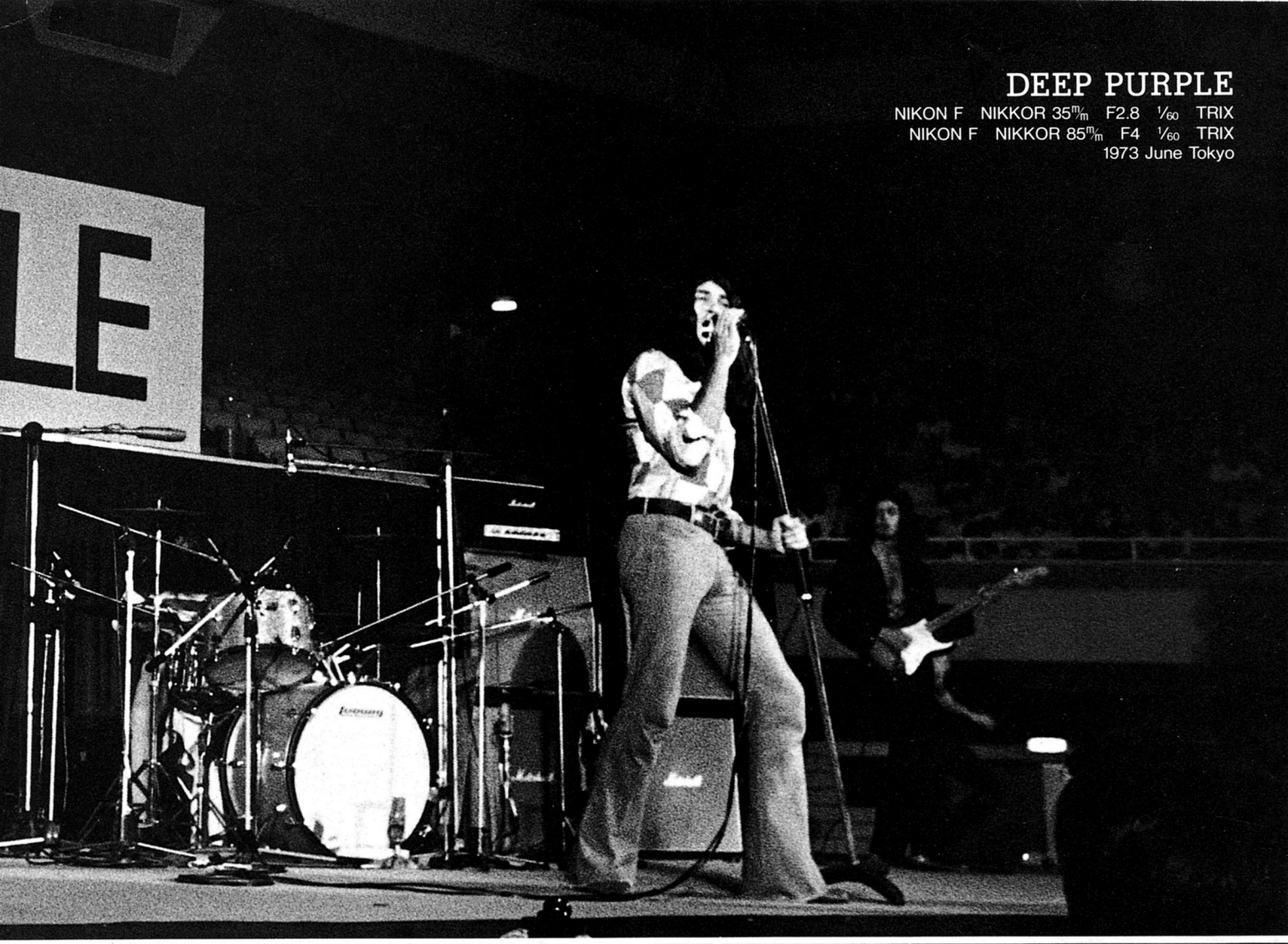
Warner Singles

"Black Night" "Into the Fire"
"Strange Kind of Woman" "I'm Alone"
"When a Blind Man Cries" "Never Before"
"When a Blind Man Cries" "Lazy"
"Hush" "Kentucky Woman"
"Smoke On the Water" "Same"
"Woman from Tokyo" "Supper Trouper"
"Highway Star" "Same"

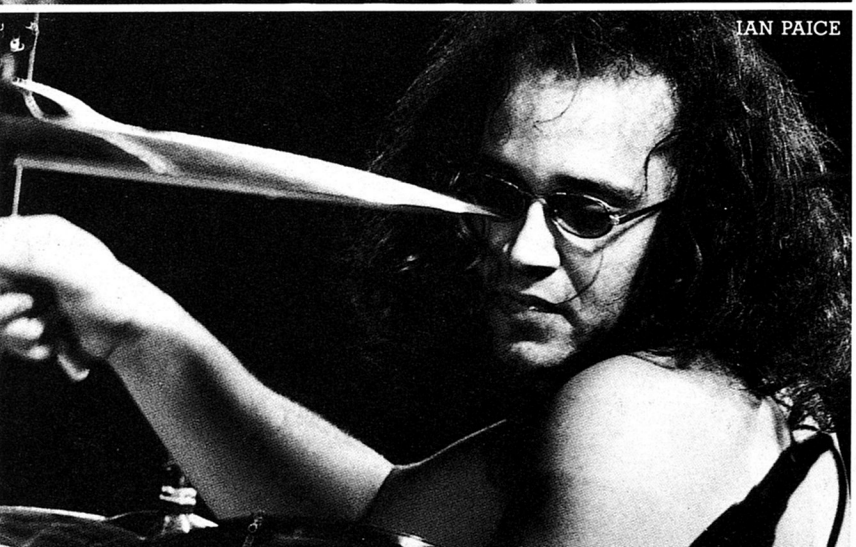
A bootleg album, **H-Bomb**, contains "Black Night," "Paint It Black," and "Hard Rock".
Jon Lord, Ian Glover, and Ian Paice appeared on an album called **Gemini Suite**.
Ian Gillian sang on the soundtrack of **Jesus Christ, Superstar**.
Rod Evans is vocalist on the two Captain Beyond albums.
(Many thanks are hereby offered to Jon Tiven, Mike Saunders, Hot Scott Fisher, and Veronica at Warner Bros. Publicity Dept. for their help, aid, and advice in the preparation of this article.)

DEEP PURPLE

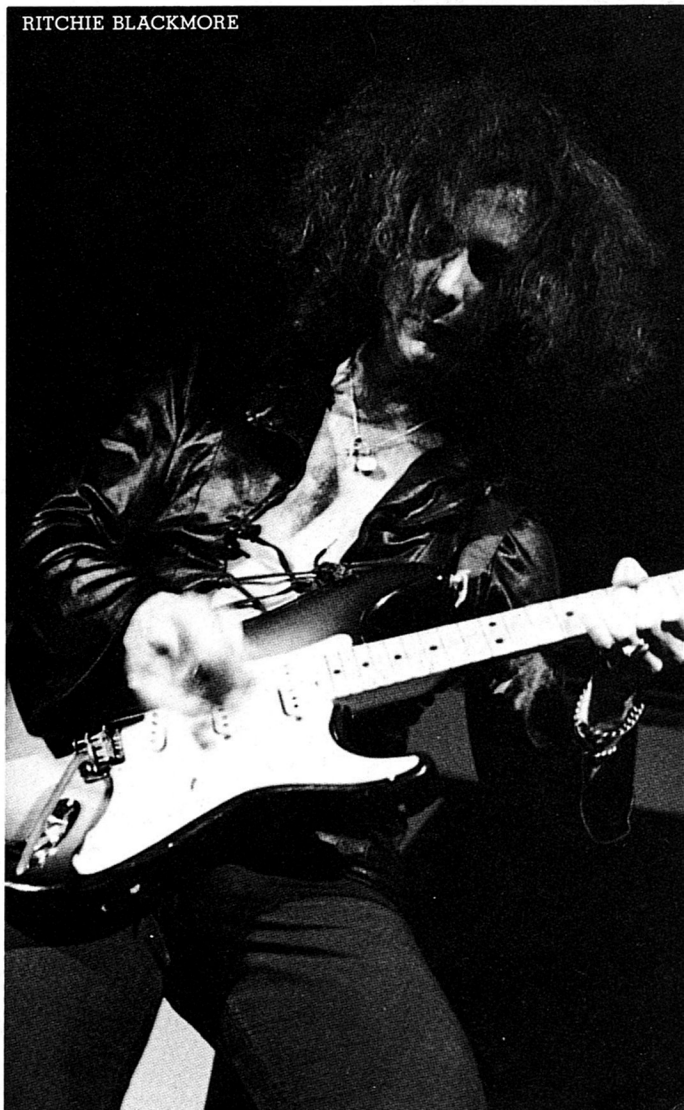
NIKON F NIKKOR 35m/m F2.8 1/60 TRIX
NIKON F NIKKOR 85m/m F4 1/60 TRIX
1973 June Tokyo



JON LORD



IAN PAICE



RITCHIE BLACKMORE

A nova voz do Deep Purple

O Deep Purple tem um novo vocalista, David Coverdale, de 22 anos, que substitui Ian Gillan. Para a estréia de David, o conjunto programou uma série de quatro concertos na Alemanha, no mês passado, onde apresentaram a Gemini Suite. David Coverdale trabalhou antes numa butique em Redcar, Inglaterra, e atuava com um conjunto semiprofissional, os Fabulous Brothers. Juntamente com seu novo vocalista, o Deep Purple apresenta também um novo contrabaixista, Glenn Hughes, que tocava com o Trapeze. Em janeiro o grupo pretende lançar um álbum, para coincidir com uma excursão pelos EUA. Enquanto isso, o ex-vocalista do Deep Purple, Ian Gillan, está em grande atividade na montagem de seu próprio estúdio de gravações, o Kingsway Recorders Limited (129 Kingsway, Londres). Gillan reuniu técnicos da pesada para operar o ultramoderno estúdio que, em muitos aspectos, é um dos mais atualizados do país.

12/73 05/74

★ A música pop ataca firme também na *Itália*. No fim do mês passado, mais de 150 000 jovens foram curtir quatro dias consecutivos de som, num festival em Misano. A relação dos cobras que tocaram tem Deep Purple, Mahavishnu Orchestra, Lou Reed, Billy Preston e o Humble Pie, além de um monte de outros conjuntos e cantores do primeiro time da música pop do mundo inteiro.

AGO 74

★ Foi um tremendo sucesso a excursão que o Deep Purple encerrou no mês passado nos Estados Unidos. Ao lado de Ritchie Blackmore, John Lord e Ian Price, dois novos caras: o baixista Glenn Hughes e o vocalista David Coverdale, que parece ter sido inventado sob medida para o grupo. A badalação dos shows foi feita em cima do novo álbum do Deep Purple, *Stormbringer*, já lançado no Brasil.

nte pop urgente pop urgen

Fev 75

● O novo LP do Deep Purple, *Stormbringer*, recebeu um Disco de Ouro por ter faturado 1 milhão de dólares. Com isso, já existem seis Discos de Ouro na coleção do Deep Purple.

Mar 75

HIT POP

Trinka quer trazer o Deep Purple

A Trinka Produções Artísticas, uma nova empresa paulista, está a fim de incrementar o rock no Brasil. Seu proprietário já investiu 500 000 cruzeiros, comprou equipamento nos Estados Unidos e promete a vinda do Deep Purple, que em setembro estará em Buenos Aires. Aguardem.

MAI 75

Mar 75

☐ Foram desmentidos os rumores que circularam na Europa sobre a dissolução do Deep Purple. O conjunto encerrou, com um concerto em Paris, no mês passado, sua excursão pela Europa, completando dezoito meses ininterruptos de gravações e concertos, e tirou três meses de férias, durante as quais seus componentes vão se dedicar a atividades como solistas.

● O guitarrista Clem Clempson, ex-integrante do Humble Pie, foi o cara escolhido para substituir Richie Blackmore no Deep Purple. Assim, mais uma vez o Purple sobrevive a uma crise.

07/75

★ Tudo bem com o Deep Purple: Ritchie Blackmore saiu mesmo da banda, mas já tem outro cara da pesada — Tommy Bolin, ex-James Gang — em seu lugar, e um novo disco de rock pauleira vai sair em outubro. Ritchie formou outro grupo, o Ritchie's Blackmore Rainbow, e já tem disco e excursão programados para este mês.

08/75

☆☆☆☆☆☆☆☆☆☆☆☆☆☆

NOVO DEEP PURPLE EM AÇÃO

Definitivamente recuperado da saída de Ritchie Blackmore, o Deep Purple está botando na praça seu novo álbum, *Come Taste the Band*, com o novo membro, Tommy Bolin, na guitarra-líder e vocais. A escolha de Bolin para o lugar deixado vago por Ritchie, aliás, parece ter sido das mais acertadas: em pouco tempo, ele incorporou-se de tal forma ao estilo vigoroso do Deep, que sete das dez músicas do disco tem sua co-autoria. Para o lançamento do disco, a banda inicia neste mês uma excursão mundial até maio de 1976.

Nov 75

Deep Purple corre o mundo

Deep Purple a toda velocidade. Com seus dois novos elementos — Glen Hughes, no baixo, e o vocalista David Coberdale —, o grupão inglês correu os EUA, em março, e fez uma excursão cheia de transações pela Inglaterra, em abril, encerrando com um tremendo show no teatro Coventry. E ainda tocou duas noites em Amsterdam, no começo deste mês.

DEEP PURPLE NEVER RUNS STILL

By Daniel Goldberg

First of all, let's get the personnel straight in Deep Purple, perhaps the only supergroup who is now performing and recording with their *third* lead singer as well as their third bass player. It has been six years since Deep Purple burst briefly upon the scene with the smash hit "Hush," only to retreat to semi-obscurity until last year when their accumulated product sold with a ferocity unimaginable even to the most enthusiastic record executives. Twelve million albums sold between "Deep Purple In Rock," "Fireball," "Machine Head," "Who Do We Think We Are," and the live "Made In Japan."

The three "permanent" members of Deep Purple are, of course, lead guitarist Ritchie Blackmore, keyboard man Jon Lord and drummer Ian Paice. The new lead singer is David Coverdale, who has replaced Ian Gillan, who had replaced Rod Evans three years ago. The new bass player, who also shares lead vocals on several songs is Glenn Hughes, who replaced Roger Glover, who had replaced Nic Semper. Got it?

In terms of musical sound however, the Lord-Blackmore nexus of Wagnerian rock is still at the core of Deep Purple, while the influence of Coverdale and Hughes has taken the band in a generally funkier and less "pop" direction.

It's one thing for Mick Taylor to slip relatively quietly into the Rolling Stones, but there is simply no way that as visible a person as a group's new lead singer can fail to have an influence on the group he joins. Coverdale is a mass of humility, perhaps because he was working in a boutique and singing semi-professionally in his

off hours in a group called the Fabulosa Brothers, when he learned his tape had won him a live audition with Purple.

Thus, he still refers to Deep Purple originals Paice, Lord and Blackmore as "they" rather than as "we," and tends to come off as just-thrilled-to-be-in-the-band in interviews. Yet, a cursory glance at the "new" Purple's first album "Burn," shows that Coverdale has writing credit on seven out of the record's eight cuts, and his stage presence in the group's most recent American tour indicates that he was chosen for rather good reasons.

Glenn Hughes — to get the newcomers firmly introduced — was the lead singer of Trapeze, a struggling hard rock group who had recorded three albums on the Moody Blues Threshold label (Trapeze broke up when Hughes joined Deep Purple). Hughes had developed a small but intense following from Trapeze's tours in this country and Deep Purple saw Glenn at the Whiskey A Go-Go in Los Angeles.

"Ian Paice and Jon came backstage and raved" remembers Hughes, "and we wanted to jam but we never did." When Trapeze returned to London to play the Marquee Club, Ian and Jon kept coming to see him and eventually asked him to join Deep Purple. There was no audition; as Glenn says "they must have known what they wanted." Hughes joined before Coverdale did, and there was some speculation at the time that he would carry all of the lead vocals himself as he had done with Trapeze, but according to Paice, that was strictly a last resort.

"Once we knew that Gillan and Glover were quitting, we made up our minds that the two members who replaced them should also be two voices. Instrumentally, we were aiming at something a lot funkier, vocally, we wanted to make our material more song-ier — more like a song in the accepted sense of the word instead of the approach embodied in a piece of music."

Coverdale had been living in his native Teesside, 400 miles from London, when he sent his audition tape to Purple. He had thought about sending in a tape for several weeks, having read about the group's need in the music press, but "I didn't have the nerve." But one day a fellow came into the boutique and sarcastically suggested he send a tape to Deep Purple and laughing at him.

The ridicule got the 21-year old Coverdale mad enough to ring up Purple's office and get his name added to the list of contenders. When Lord and Blackmore heard the tape they felt "It was just the sound we were looking for," and Coverdale went to audition with them live, says Lord; "The first time Glenn and David sang together, their vibratoes were identical." Coverdale recalls the live audition as fantastic: "It was supposed to be two hours, but ended up being more like seven. The creative fusion of that audition was incredible. In fact, that's where we got a lot of ideas for the album.

"I was particularly knocked out to be able to sing with Glenn 'cause for many years I'd been looking for someone to sing harmony with along the lines of my favorite soul records. I always thought I'd have to end up singing with a girl, but me and Glenn come together like a clenched fist."

Deep Purple only does two old songs in concert now, "Smoke On The Water," which Paice describes as "our anthem in the United States," and "Space Truck." Since many of the other old songs were Gillian's, it "would be unfair for us to do them," both to Glenn and David — and to the audience.

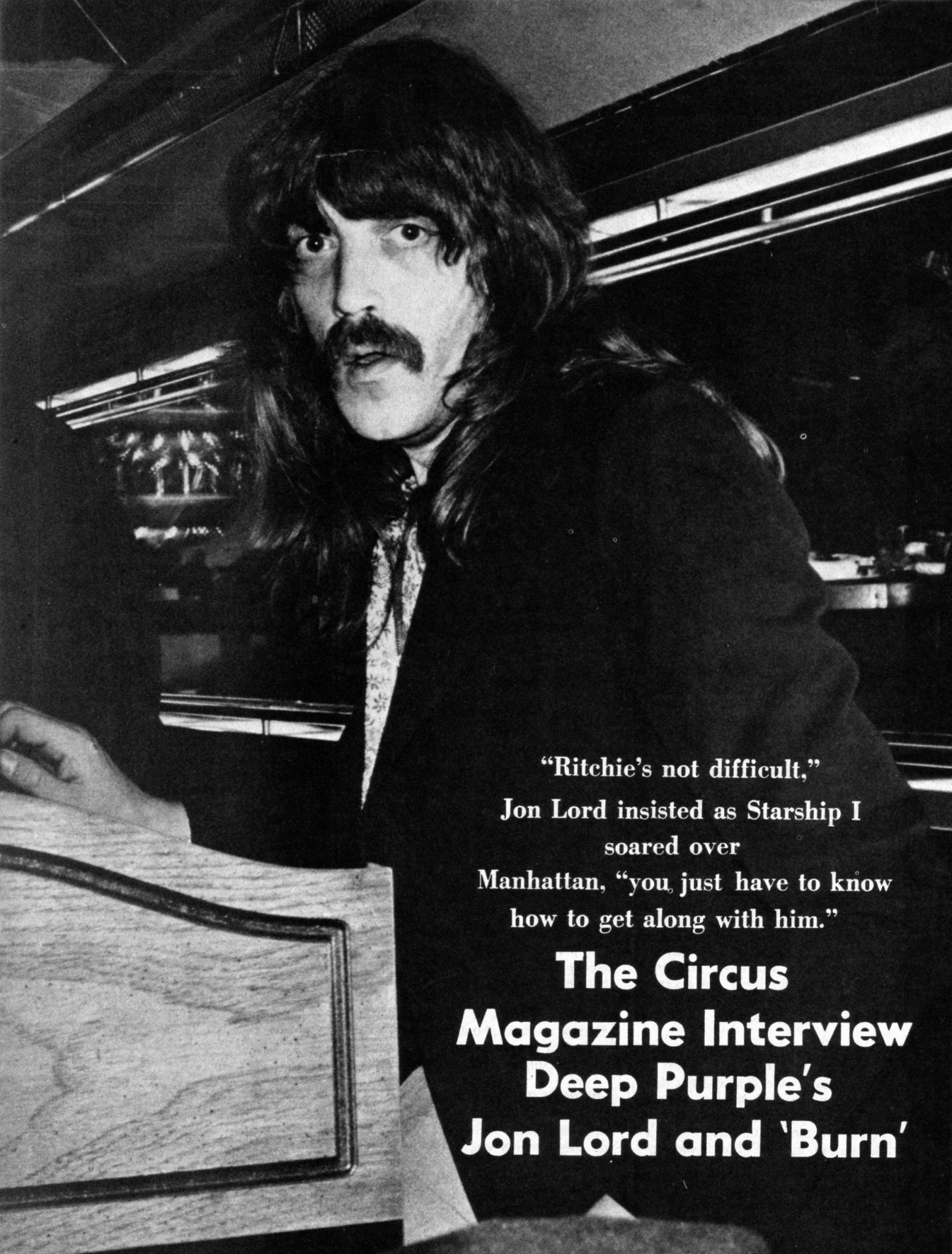
Nevertheless, Coverdale confesses, "For a long time, I couldn't get over the idea that they were doing me a favor. It was sort of like my singing had brought me to a mountain that I thought I'd have to climb, only they reached down with a giant hand, grabbed me by the hair and lifted me to the top and put a flag in my hand. The first time I heard them playing their instruments I almost fell over and I ended up singing better because I had to aim for their standards. Only when I heard a tape of how we sounded together did I realize how strong it was."

Hughes will be contributing material to the next Purple album — he has none on "Burn" because of some contractual hassles from which he just extricated himself. Also 21, he is the youngest member of Deep Purple, and he describes his bass playing in concert as "90 minutes of sweat. I'm into the Tamla bass players who play with Marvin Gaye and Stevie Wonder. My bass is a donkey sound, more funky than Purple used to have and not so fast."

Lord makes it clear that he is not knocking the recently departed Gillan and Glover, but he is much happier with the music the band is now making. "They were good for then," he says of the ex-Purples, "but now is now and we're trying to do different things. The fact that Ian, Ritchie and I are still together is a lucky break. We've advanced in roughly the same direction."

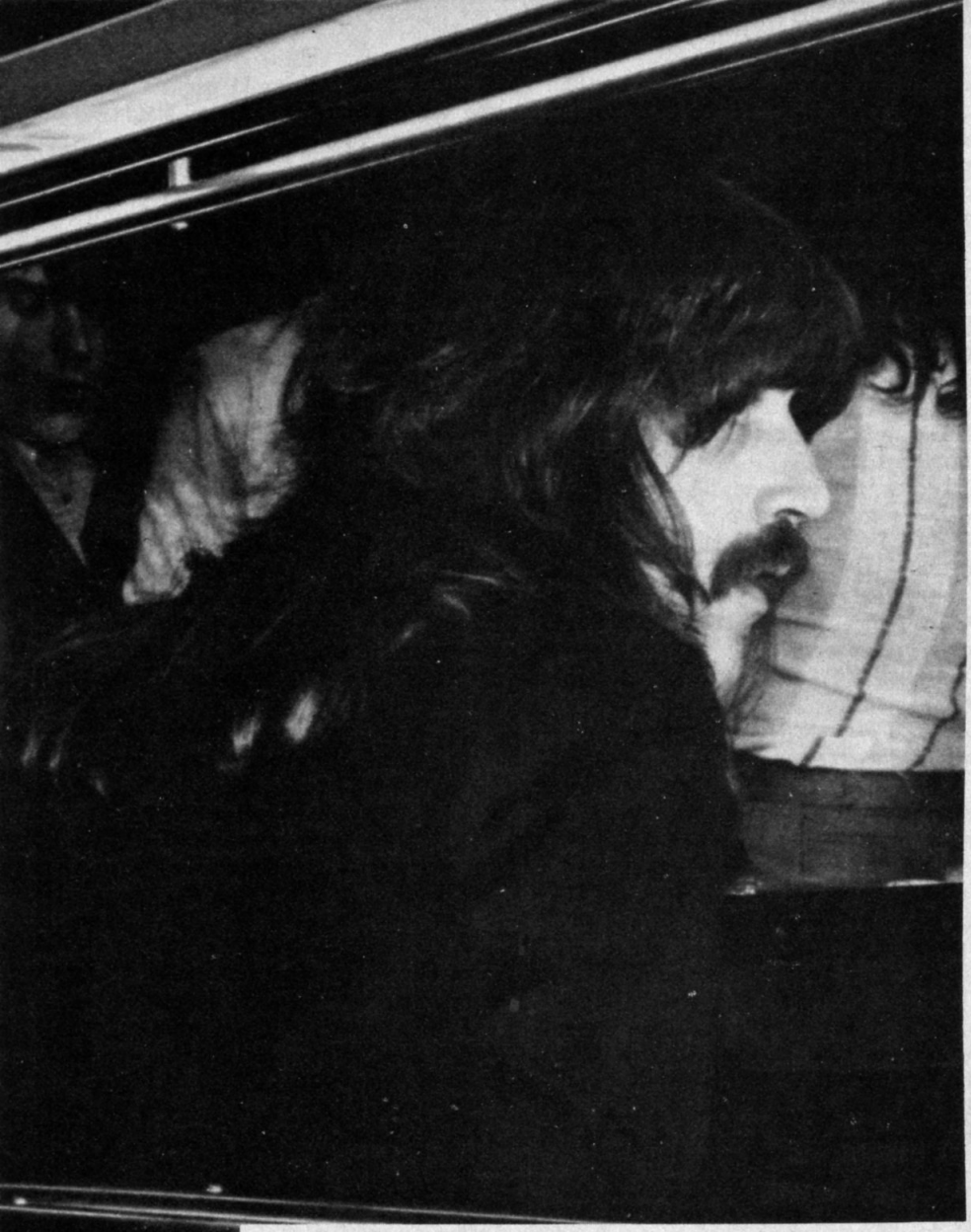
As Blackmore says, "We got three good years out of the old band," a little as if he were talking about a used car but now without affection, "and this new one will last at most for three years. After that you've got to be fair to the public and get on with something different. So now we've been able to change a bit into another direction with this new band. Not too drastic, though, since we have fans to make happy and we appreciate our fans. We're still a rock band but now we've got blues flavoring."

(continued on page 62)



"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 alums 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 moustachioed 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.