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No 7 90p

DEEP PURPLE

BRITAIN'S GREATEST HM

AT LAST! THE TRUTH!

DEEP PURPLE

We must extend a hearty thanks to the following who helped keep this potential Titanic of a team afloat and avoid any possible icebergs:
Alan 'The Boss' Lewis for giving the green light, David 'Visuals' Henderson for making a potential eyesore a whole delight of graphic imagery, Maria Mac for Takaways; Janice 'more pictures of Tommy Bolin' Issitt for neverending enthusiasm and all round help, 'H2O' musical medication and not forgetting good ol' Charlie for helping us make it through the night, Thankyou and Ta very much!

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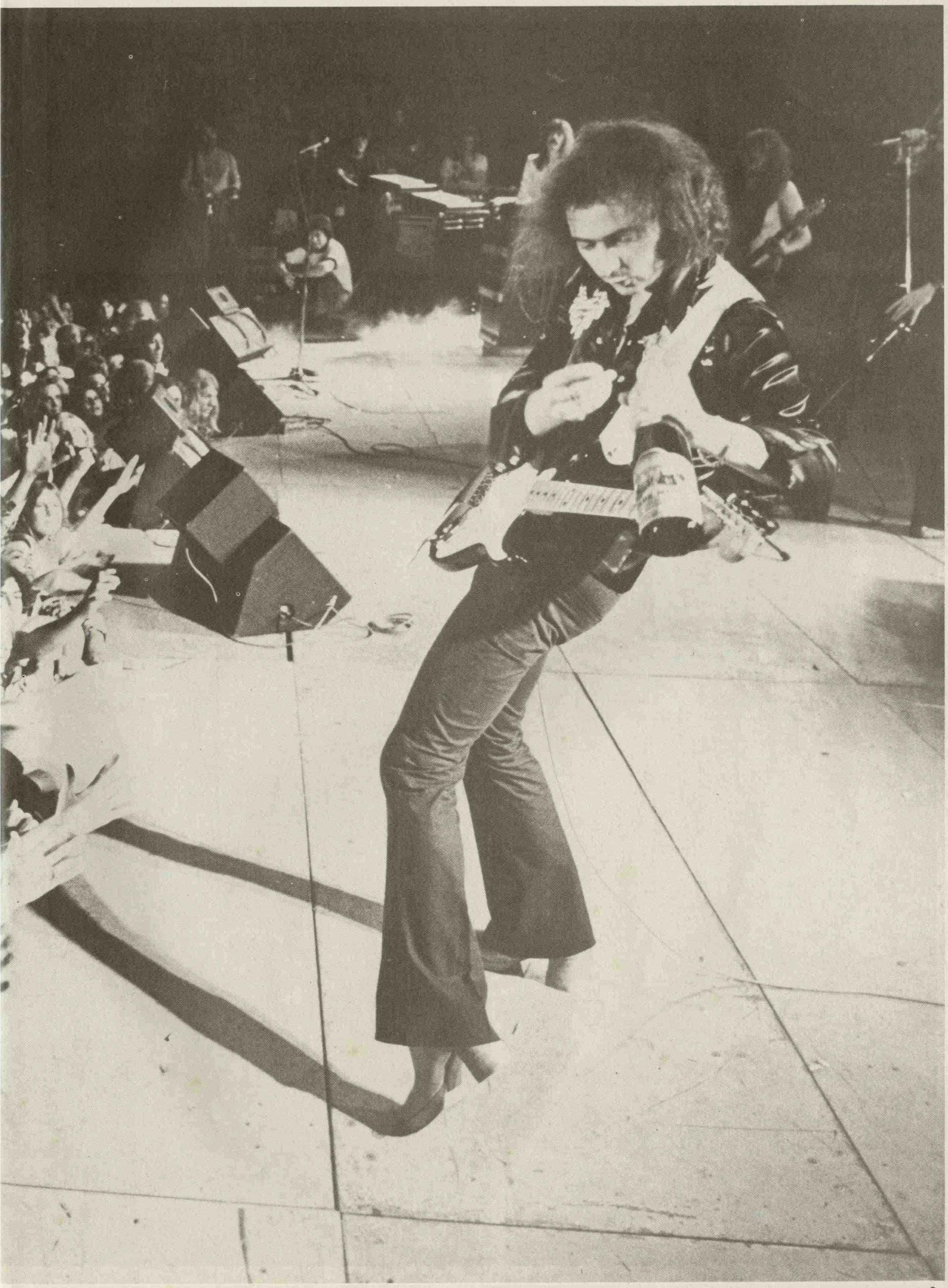


Fin Costello

INTRO...

Of course like with any other mega band who have split there's been much wild speculation (along with wishful thinking) regarding a reunion and it's no big secret that such an event almost became a reality at one point, a couple of years back. In fact it got to the point that a whole American tour had been penned in along with some warm up dates set in Corfu. Unfortunately at the last moment the whole idea disintegrated due to the key members being bogged down by heavy commitments with their respective outfits who seemed to simultaneously achieve commercial success. This immediately dashed any chances of a reunion for a while. Recently Blackmore reflected back to the day he actually approached Ian Gillan with THE BIG PROPOSITION, which initially came in the form of an offer to join Rainbow who were then in desperate need of a volcalist.

"Ian and I got really drunk one night at a time that I needed a singer badly and I asked him if he fancied the job. We were literally on the floor of his place at eight o'clock in the morning drunk out of our heads, but after lengthy discussions he said that he wasn't sure that he could ever work with me again. That's all there was to it and I think he was probably right – we're still very good friends."

Unlike many bands of this particular genre whose main motives and inspirational sources are on a monetary level and eventually transforms them into predictable/mechanical machines whose existence is based around a business like corporate logic; Purple was fuelled by the energy that could only come from five such incredibly talented egos who adamantly refused to sacrifice their musical credibility for the sake of a few extra bucks. So it naturally followed when everything clicked the results were nothing short of magical but also as one might expect from such a highly flammable combination there was also the inevitable negative/dark and depressing side of the coin. So it follows when Purple finally burnt out there was a lot of cynicism and bitterness that lingers on to this day.

One thing's a dead cert and that's if there ever was to be a reunion, to make it viable and valid to the majority of fans it would have to be the Mk 11 line up to make it even worth considering, for this is undoubtly the unit that put Deep Purple's name on the map as one of the largest selling, never mind influential heavy rock combinations of our time.

Although the above may be an obvious statement it also leaves some of the post Mk 11 members seething with more than a hint of sour grapes as bassist/vocalist Glenn Hughes expressed recently in an interview with Steve:

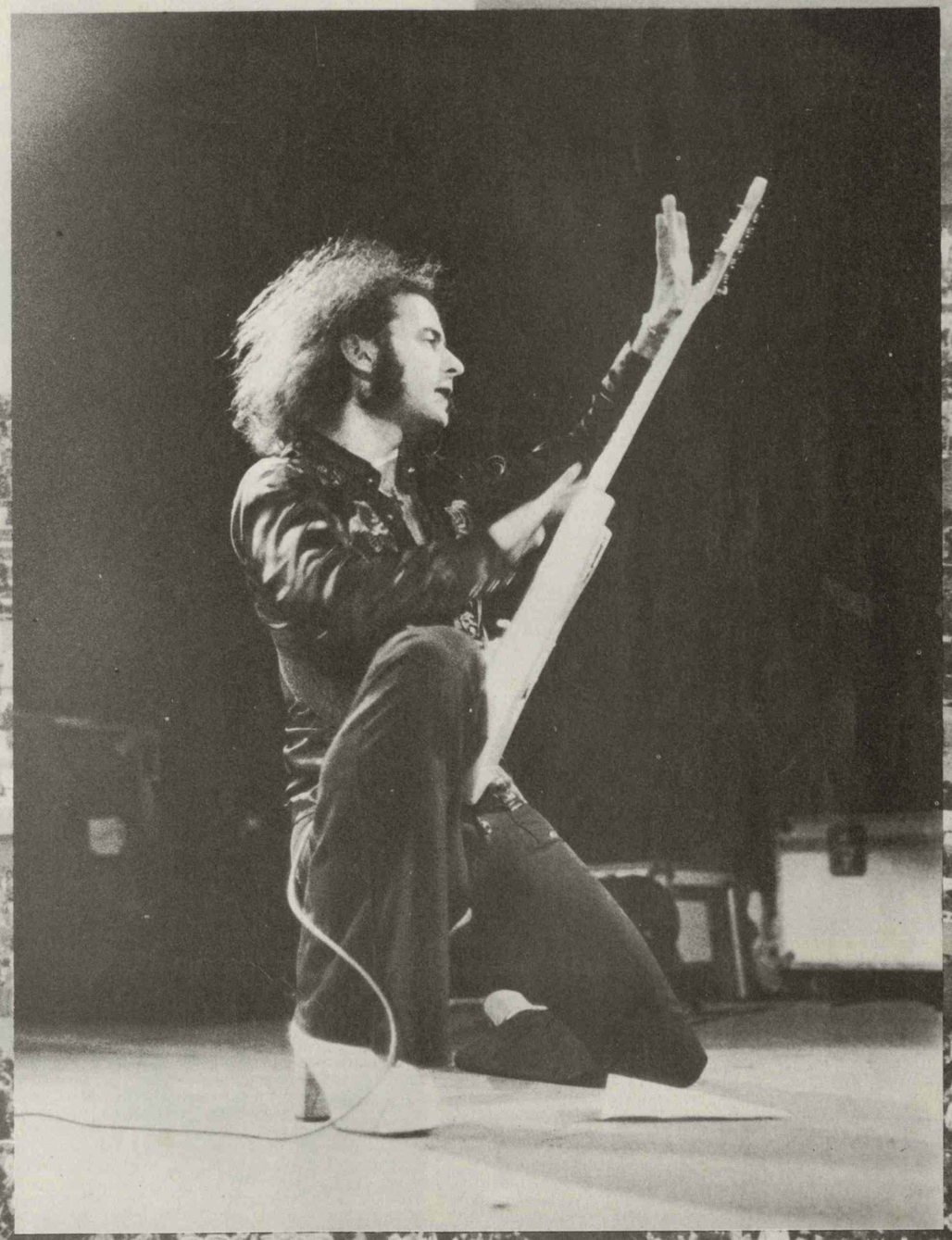
"They'd (Purple) make a fortune and be laughing all the way to the bank . . . but basically I think they're a bunch of old men. They're aged. Their music is old and basically consists of rehashed licks. It's early seventies music. And I think in their heart of hearts they'd have to agree with me when I say that I don't think they're playing as best as they could. I don't think their heads are together at all."

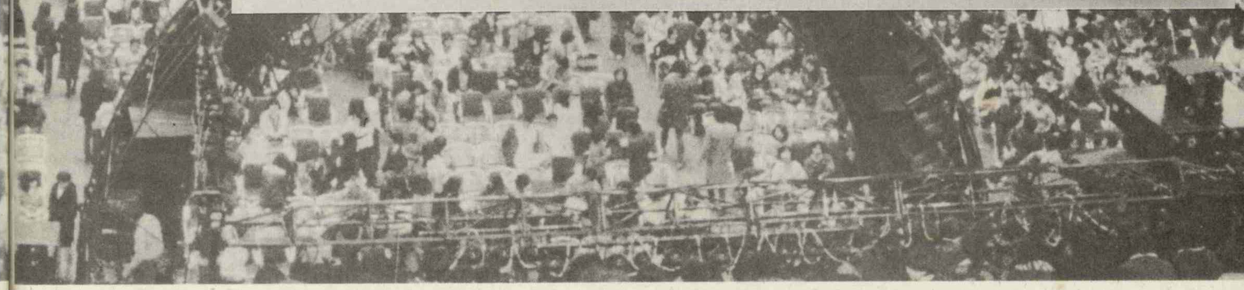
However many arguments are put forward regarding the ethics of a Purple reunion – "necrophilia or nostalgia?" – most people will have to agree that Purple left an indelible mark on the world of HM and undoubtly inspired many of todays musicians and vocalists. Of course one can still question the worth of such an event as to whether it would be a disasterous step back into time or a fruitful collaboration allowing the younger fans to have an opportunity to see and hear what their big brothers have been frothing about all these years.

Whatever – it would be nice to think that such a collaboration could bear the fruits of some musical innovations from a set of seasoned musicians who have already demonstrated their ingenuity, and indivudal playing prowess, intelligence and brought excitement and improvisational qualities into a musical format that is more often than not manacled by its own limitations (bludgeoning riffs, brainless images, macho stance). When Blackmore was recently confronted by *Sounds* Garry Bushell regarding the possibilities of a reunion, his answer displayed a genuine concern for some rewarding results rather than the obvious commercial pay offs one would expect to be the priority:

"A reunion would have to be done for the right reasons. A lot of people I talk to would like to see the band again, but we wouldn't be recording live triple albums or anything like that. I don't believe in doing it just for the money. I'd do it with the right line up, Roger, Ian, Jon and Gillan. And if it worked out we might do a creative studio album, it'd be fun."

And fun is exactly the spirit in which this fanzine has been done! Enjoy it!





EARLY DAYS

"We were so happy to be playing together and happy to be on a wage, it meant the world to us. We thought it would only last six months and the guys who backed us would say "that's it, pack it in"." (Ritchie Blackmore on the formation of Deep Purple).

"Bands are strange things. While you're playing together they're your best friends. As soon as they stop playing together you drift apart, that friendship becomes an acquaintance . . . it's really strange!". (Ian Paice).

An interesting story . . . the history of Deep Purple goes far deeper than yer regular superficial fairy story line where a collection of musicians 'get it together' one day, have one of those 'magic jams, man' that you quite often read about, and then decide to form a group. The Deep Purple story encapsulates a motely crew of bizarre characters, a series of strange meetings and incidents, a chain of coincidental events (never mind the fall outs), head on collisions, financial disasters/disputes and other related events that are now regarded as familiar storylines that occur (unfortunately more often than not behind the scenes) in this cut throat industry.

But, right from the start it was pretty obvious that this wasn't going to be the run of the mill set up when you take into account the bizzare triad of people responsible for the formation of the group.

Firstly, there was Chris Curtis a semi-retired musician (drummer, to be precise) who had already enjoyed his fair share of limelight during a stint with The Searchers, an early sixties group who traded off their chart success with probably the definitive version of Jackie DeShannon's classic 'Needles And Pins'. Deciding to make most of his previous experience, Curtis, a man who as it shall eventually become evident, was blessed with the gift of the gab could forsee a new musical movement coming. Already 'the scene' was straying away from the formularised pattern of the short, sharp 'n' sweet pop song to a new more inventive, free form style sound with a harder/rockier edge to it. Convinced that this progressive style of music could be the next big earner Curtis envisioned the vast potential of getting a collective of talented, innovative players who (if the combination was right) could go about creating/pioneering a new original sound. All he needed now was some financial backing.

At this juncture we introduce the business corner stone of the band which came in the form of two most unlikely characters, originally heralding from working backgrounds as totally diverse and far afield as one could get, from the world they were about to enter.

Tony Edwards was born into the rag trade, running the family fashion clothing business and it was here that he got his first taste of management when one of his employees asked for a helping hand in her prospective career as a professional singer. The lady in question was Ayshea Brough who older readers may remember as the dusky, sultry compere of a childrens pop programme by the name of 'Lift Off'. Through his involvement with Ms Brough, Edwards became familiar with many music people and struck up a strong friendship with another intrepid feline Vicki Wickham, who apart from being one of the faces of the Sixties was also the producer of one of the better TV rock programmes of our time 'Ready, Steady, Go!'. Vicki was also the link between Edwards and Curtis.

As the former recalled: "Chris phoned me and asked me to manage him, and although I pleaded complete ignorance of the business saying that I was not in fact a professional manager, he nevertheless was so enthusiastic that in the end we met and the seeds of Deep Purple were sown."

Also around this time John Colletta, prospective partner to be, appeared on the scene and almost immediately expressed interest in this 'exciting new venture'. Like Edwards, Colletta was totally naive and at the time running an advertising agency meeting, Edwards as client.

Although, since that time more than one person has cast aspersions on Curtis's stability in the rational human being stakes, there's no doubt that this bizarre, svengali like personality had enough conviction and self belief to make the aforementioned city gents to part with their akkers and acumen and convince an already quite weary and cynical Ritchie Blackmore to drag his unemployed, starving torso away from Hamburg over to a dishevelled bombsite of a flat in London. Although one must add it wasn't long before Blackmore's suspicions regarding Curtis's sanity were aroused as upon arrival to his horror he found with the exception of Chris's flatmate one John Lord there were no members in this supposed band.

Upon enquiry of this peculiar state of affairs Curtis replied that the whole group would comprise of Ritchie and himself! Gradually it became apparent that if it wasn't for the personal commitments laid out, the whole situation could have been regarded as farcical. Even when the fragments of what could loosely be described as a unit came together the individuals soon fled as, one by one, they found themselves being intimidated by Curti's massive ego and slowly eroding, irrational behaviour.

As Ritchie recalled: "Everyone started disappearing and Chris was saying things like 'we don't need a bass player'. Chris started going weird and I thought what's happening here? Chris was a bit of an extrovert and upset a lot of people, Jon fled to Munich. I still wanted to get a band together with Jon and when he finally came back we jammed."

Eventually a band was put together featuring Dave Curtis (bass), Bobby Clark (drums), Blackmore, Lord, Curtis (vocals). Under the name of Roundabout they went over to Denmark to undertake some TV appearances and returned as Deep Purple – a monicker, so legend has it, chosen by Blackmore as it was the title of his mothers favourite song.

Gradually, a by then rapidly deteriorating Curtis was eliminated from the picture and the nucleus of Lord/Blackmore went about the task of putting a new line up together. Vocalist Rod Evans and Ian Paice were extricated from a Slough based band by the name of Maze, although Ritchie was already familiar with Paice from his days in Germany.

Ritchie: "I remember seeing Ian at the Star Club and thinking this guy's sensational, he was only fifteen at the time."

Nicky Simper

Bass player Nicky Simper, who was then enjoying a comfortable living via session work completed the jigsaw for Purple Mk 1. As already hinted in Blackmore's opening quotes, Purple approached the whole venture with an almost carefree abandon being simply grateful to have the opportunity to make some sort of living from playing the music they were into. Fortunately a single culled off their debut album 'Shades Of', quite an outrageous (for that time) adaptation of Joe Souths chesnut 'Hush', hit the top of the American charts. The band weren't quite ready for this type of instant success.

Blackmore: "At the beginning we had a hard time proving that we weren't a tenny bop band".

The rest of the album hardly indicated what sort of group Purple were going to evolve into. Any vague promise of some hard rock was immediately castrated by slushy arrangements and OTT wafer thin production that made it sound as dated as the boys looked in their off the rack Beau Brummel

gear on the cover.

Paice: "Being a totally new band there were no limitations. We were all madly excited initially, it was a new thing, into the big arrangement bit. Which is very exciting at first 'cause you're thinking all the time what you have to do next. Then when you got it inside your brain you don't have to think you start going to sleep. We were trying to out-Fudge Vanilla Fudge . . . I don't think we ever did."

The ensuing albums 'Book Of Taylsein' and 'Deep Purple' – followed in the same vein and by then it was apparent that there was a desperate lack of conviction or direction. The group failed to sustain their initial Stateside popularity – in fact they couldn't regain it until many years later.

Musically they teetered dangerously between AOR and out-and-out MOR internally there was no doubt that a change in personel was nesc. and imminent.

Ritchie: "At that time Purple was becoming too orchestrated . . . 'In Rock' to me was the first album. That was a very definitive album. It had to be. If we hadn't made that album at that time we'd have blown it. We had to do something which was like a punch in the face, so you couldn't ignore it."

At that juncture Evans and Simper departed . . .

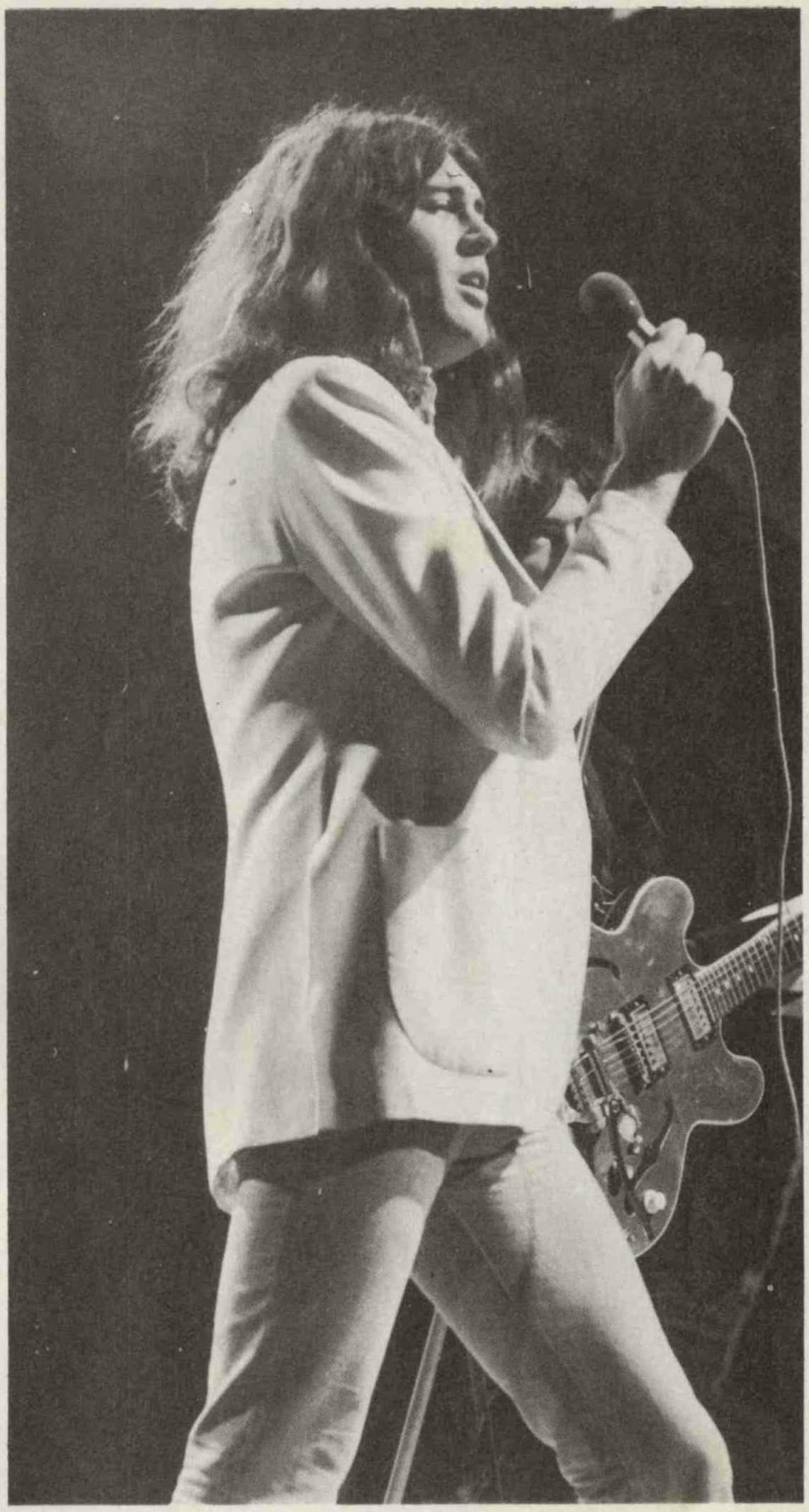
Ritchie: "Rod was good but he was a ballad singer. In the end he left because he wanted to go to America, while Nicky wasn't at all happy with the situation . . . that's another story which will probably come out in the papers one day."

Paice: "Well a change had to come. If they hadn't left, the band would have totally disintegrated. There comes a point when it's personal or musical whatever reason, where you just can't go on anymore. You got to say 'that's it', you gotta do something, you gotta change. When Rod and Nicky departed we were stuck. We were virtually unknown anywhere except the States where we were 'oh yeah Deep Purple' and here we were with sixty per cent of the band left and no idea on who was going to fill the gap.

"I was quite worried. I enjoyed playing with Jon and Ritchie and it would have been a shame if we had gone our separate ways."

Fortunately this was not to be the case. Ian Gillan stepped in, after being introduced through a mutual friend of Blackmore's – although in one early interview Gillan claims that he was offered a gig with the band prior to Evans but turned it down.

Prior to that Ian himself admits his talents were wasted in an outright middle of the road band by the name of Episode Six which also featured Roger Glover. Gillan's audition came in the form of a live TV broadcast on the 'David Frost Show' where they played their next single 'Hallelujah' – penned by the hit writing team of Cooke/Greenaway, a song the group had lying around on the shelf for quite a while. It was obvious straight away that the primevil looking scream merchant was the man for the job. Gillan had also managed to persuade Roger Glover to come down to the show and both parties convinced the group that the intrepid bass players services were also required.



H. Goodwin

Ian Gillan

Ian Paice

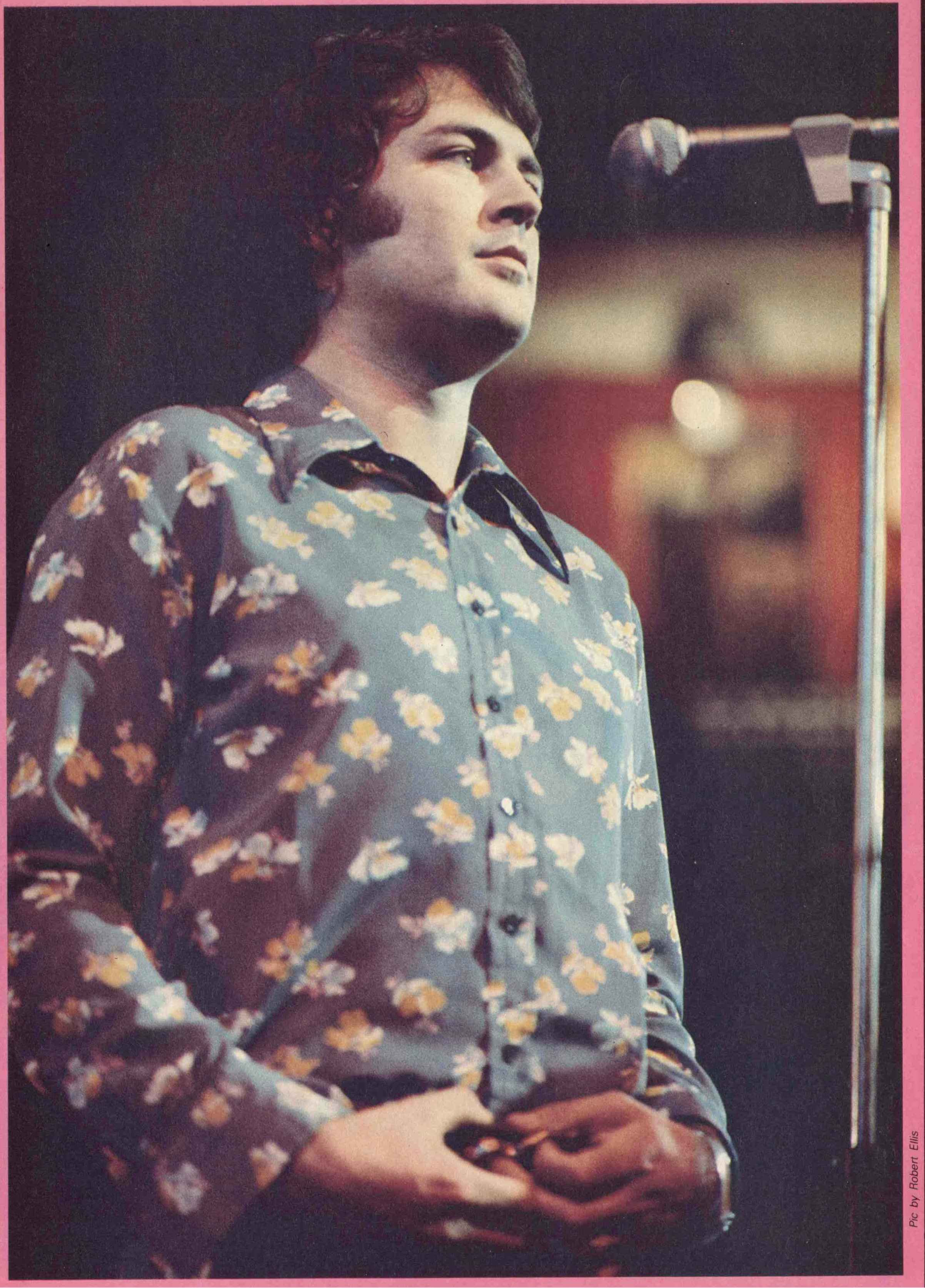
Glover: "At that time I had visions of doing a one-man guitar thing. Then I heard 'Led Zeppelin 1' and that changed all my ideas musically. I suddenly realised that I wanted to be in a heavy band, so when the Deep Purple thing came up it was an opportunity to play what I wanted to play."

With another brand new lease of life Purple went straight into the studios and recorded what is undoubtly one of THE definitive heavy rock albums of our time appropriately entitled 'In Rock'. And at this juncture I make no excuses for sounding corny or downright cliched when I say that this was undoubtedly the dawn of a new era and as manager Edwards underlines:

"Even their American false start in '68 was the forerunner of underground, progressive, advanced, heavy or whatever you choose to call it, but these types of music spawned many imitators . . . the Deep Purple that featured Ian Gillan and Roger Glover in 1969, that for me was the emergence of the REAL Deep Purple."

'In Rock' was released in June 1970 and became an instant chart success. Both the band and the fans tend to regard this album as the start of the proper Deep Purple – this was Mark II – and certainly they were never to look back from this point. What follows is a diary of the events that took place with Purple from 'In Rock' to the final demise of the band in 1976 . . .

Pic by Robert Ellis



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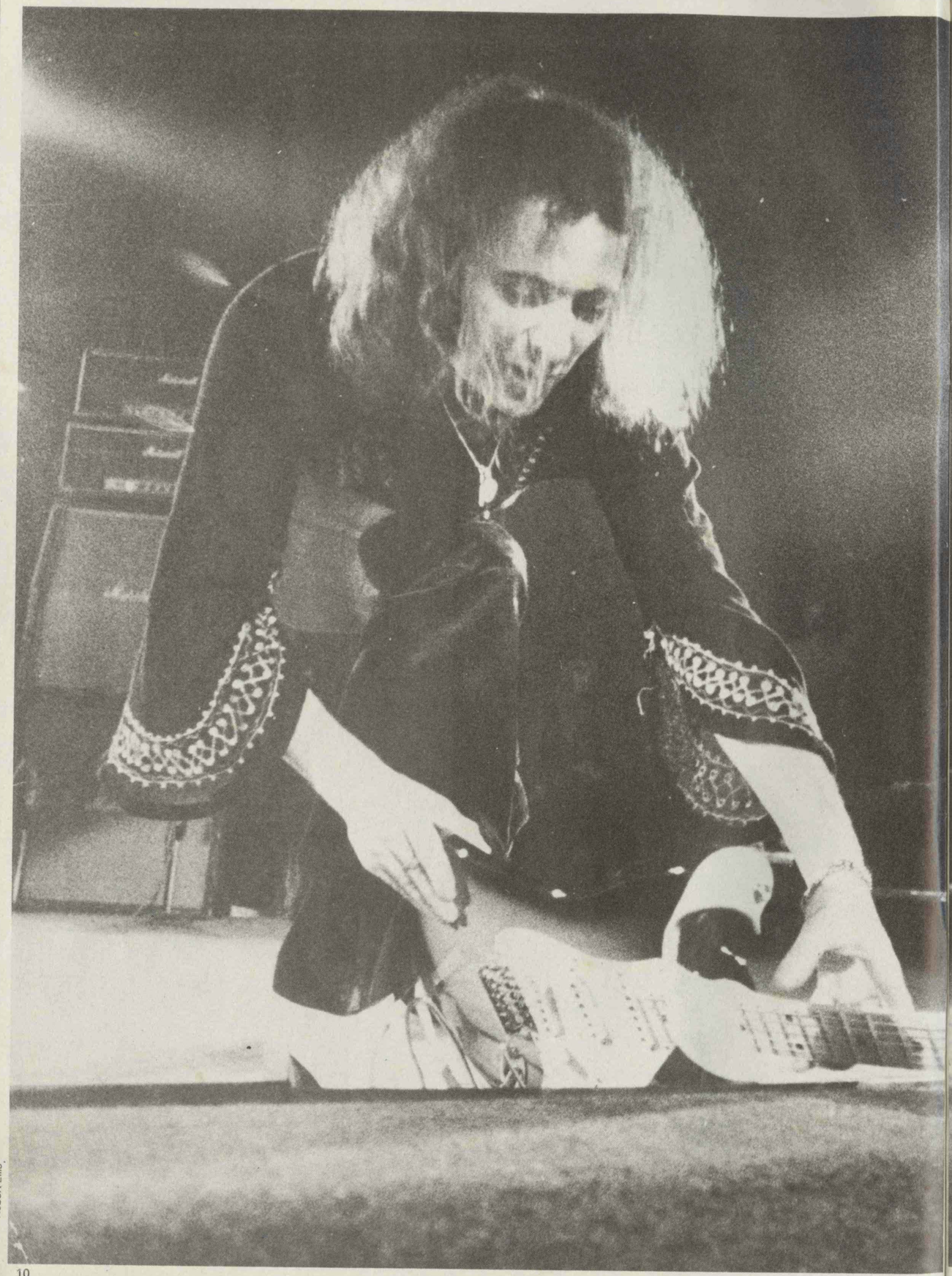
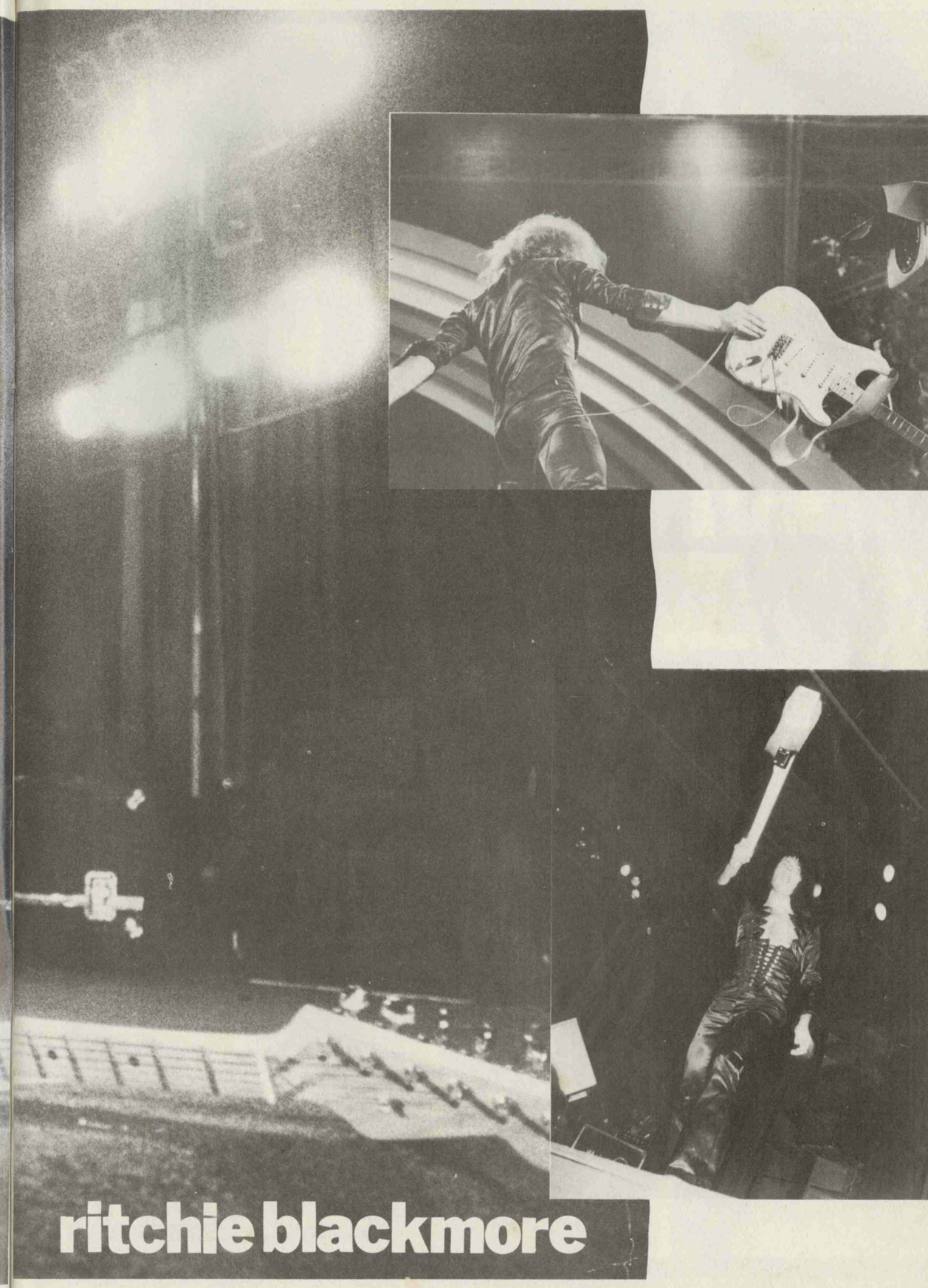
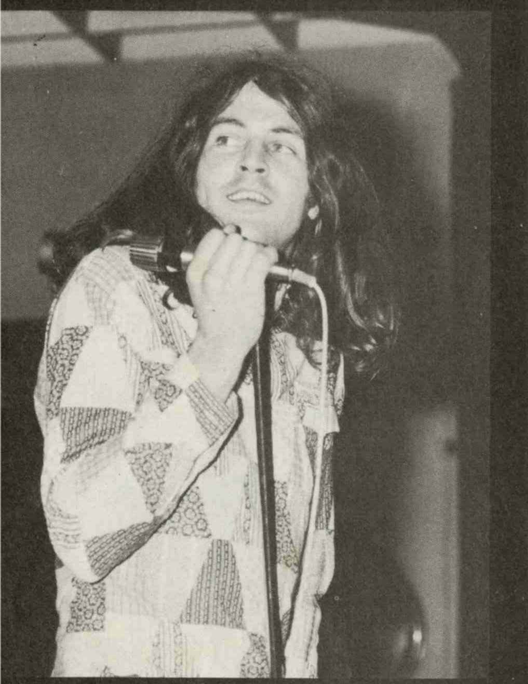
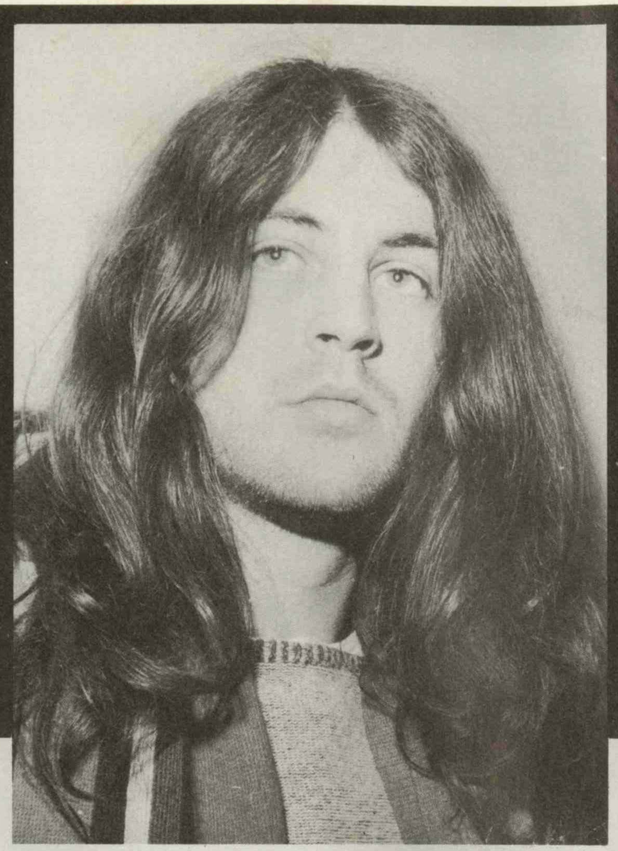


Robert Ellis.



ritchie blackmore



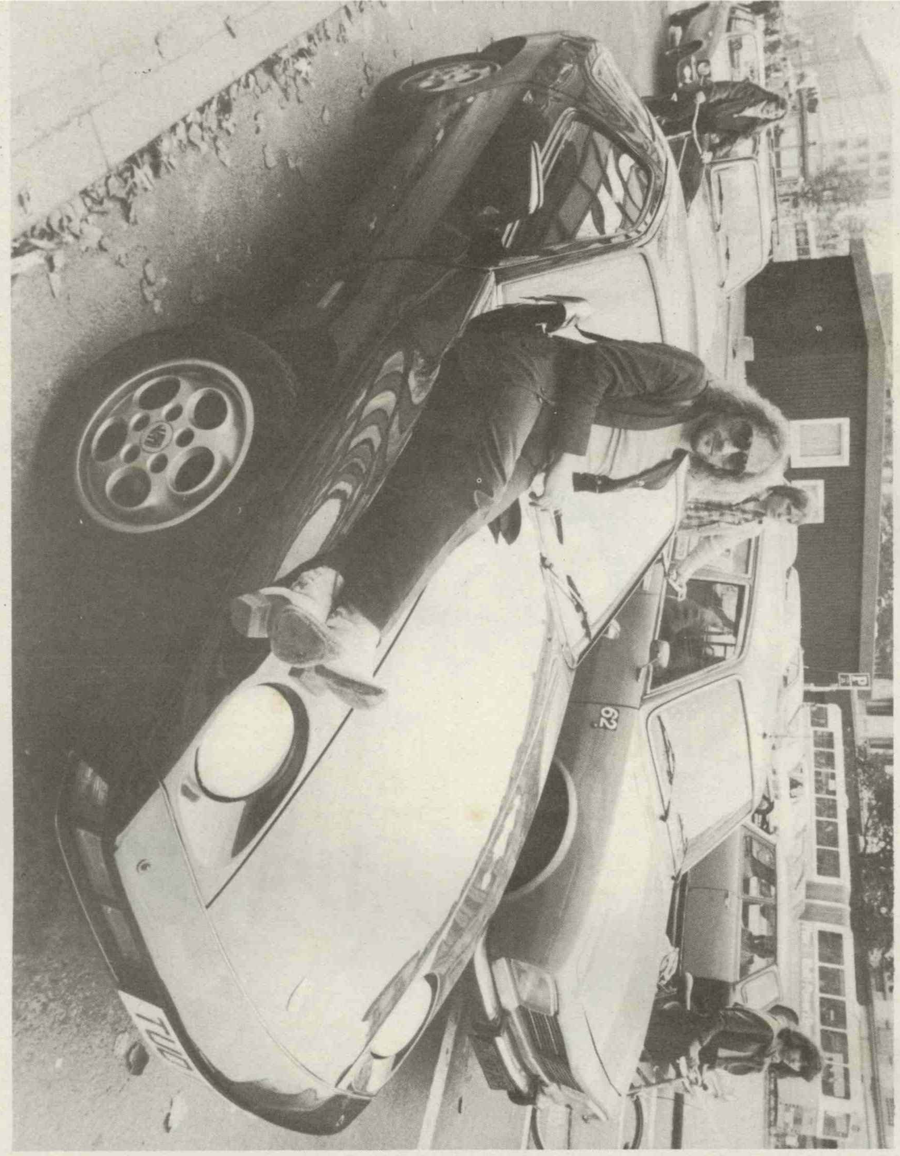


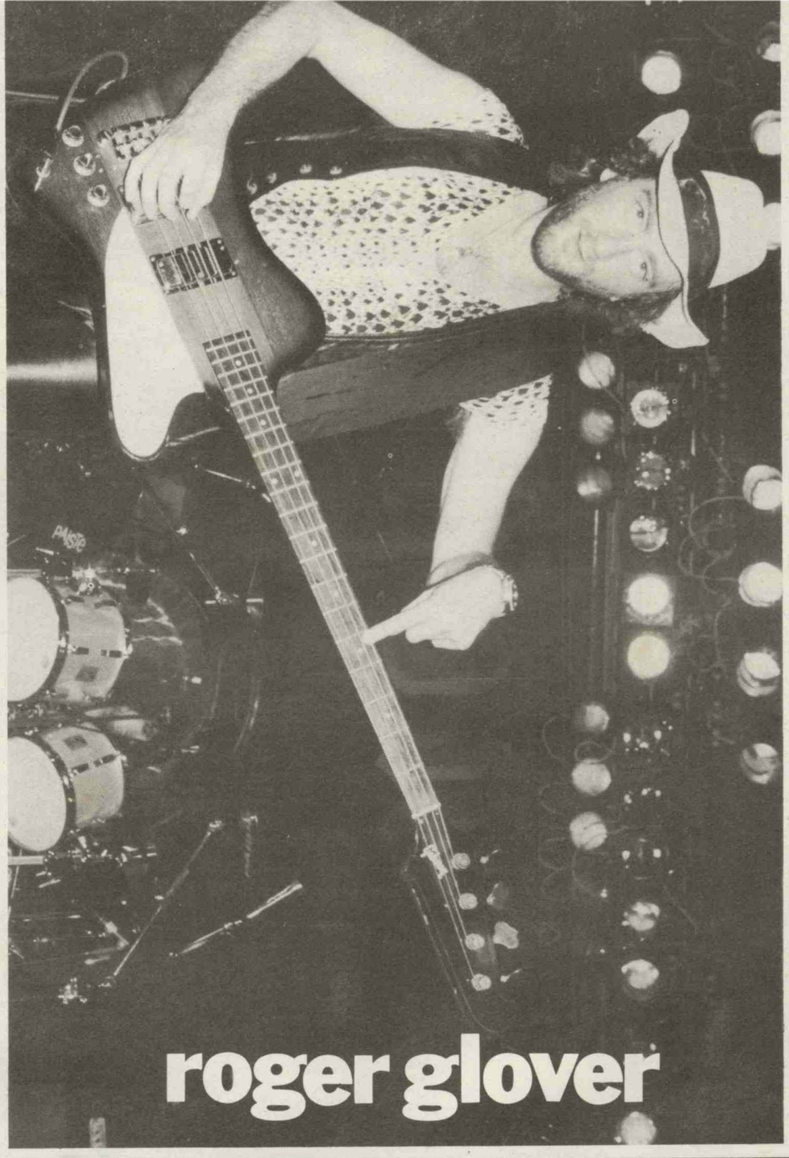
SKR

ian gillan

jon lord

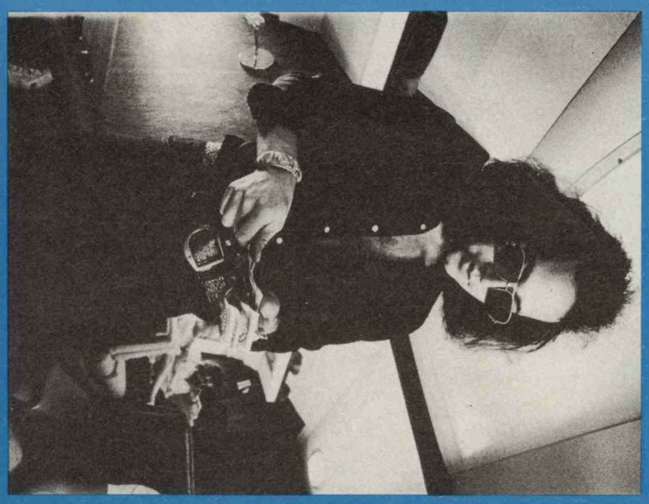
Fin Costello





roger glover

ian paice



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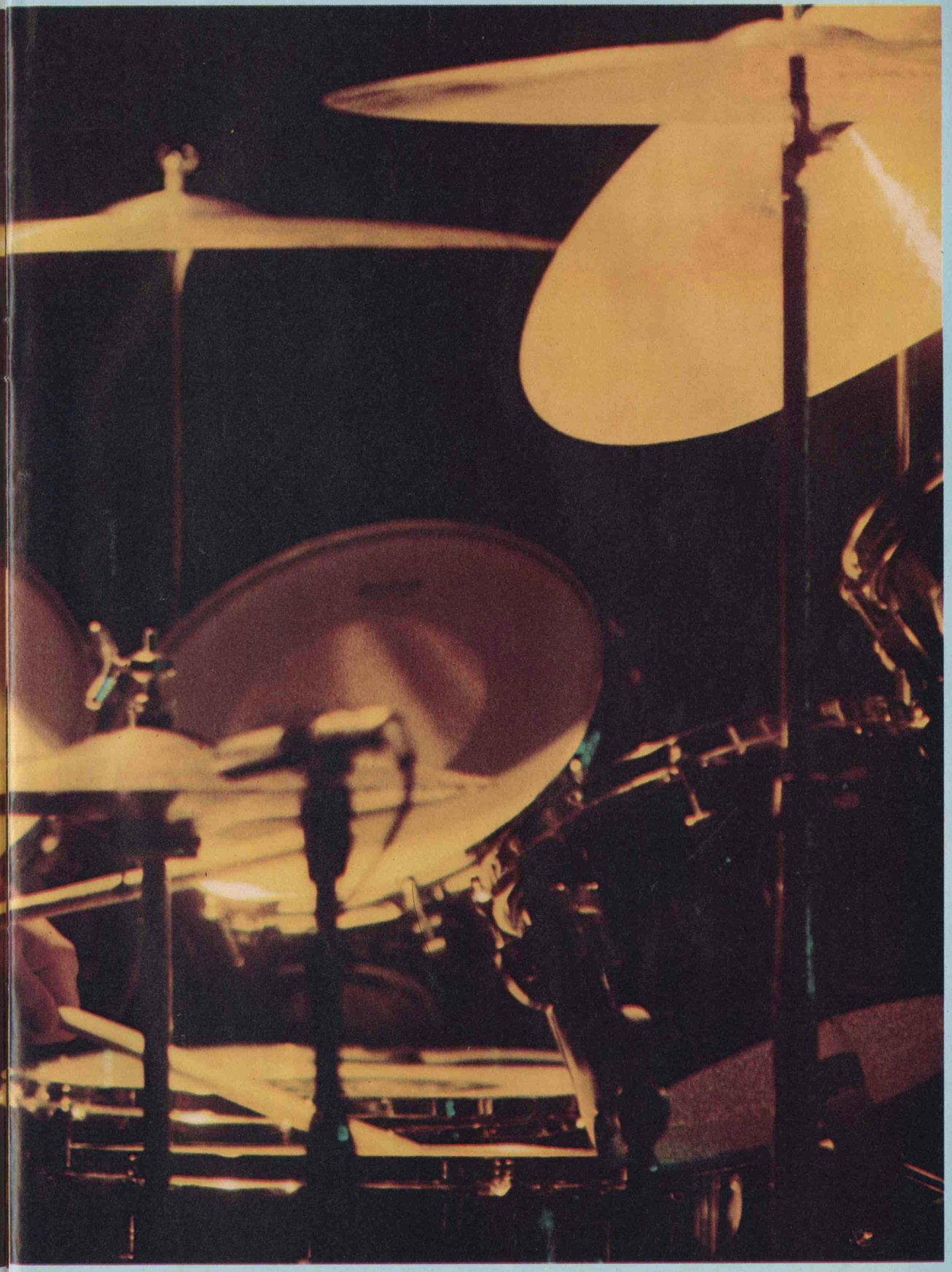
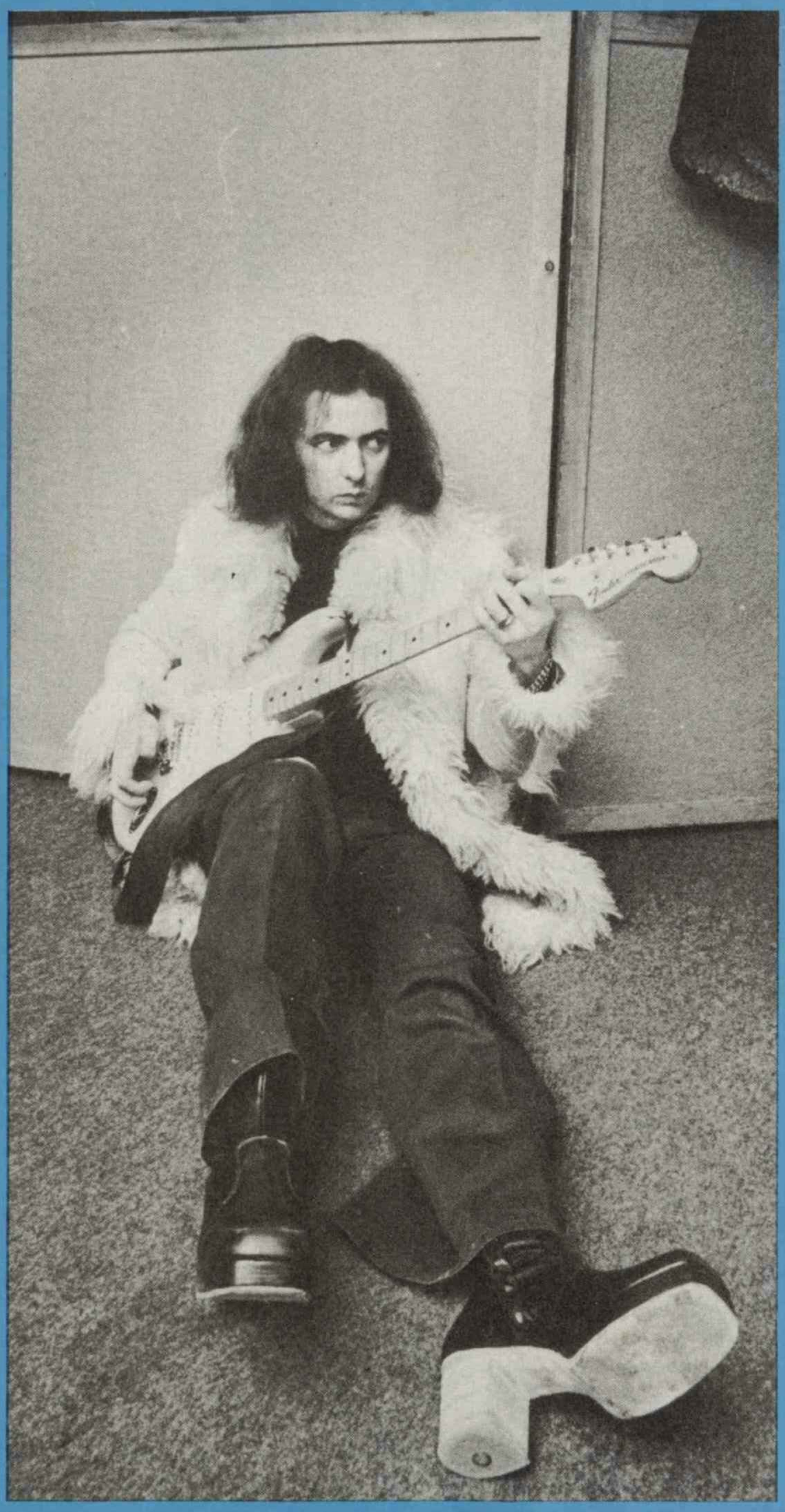
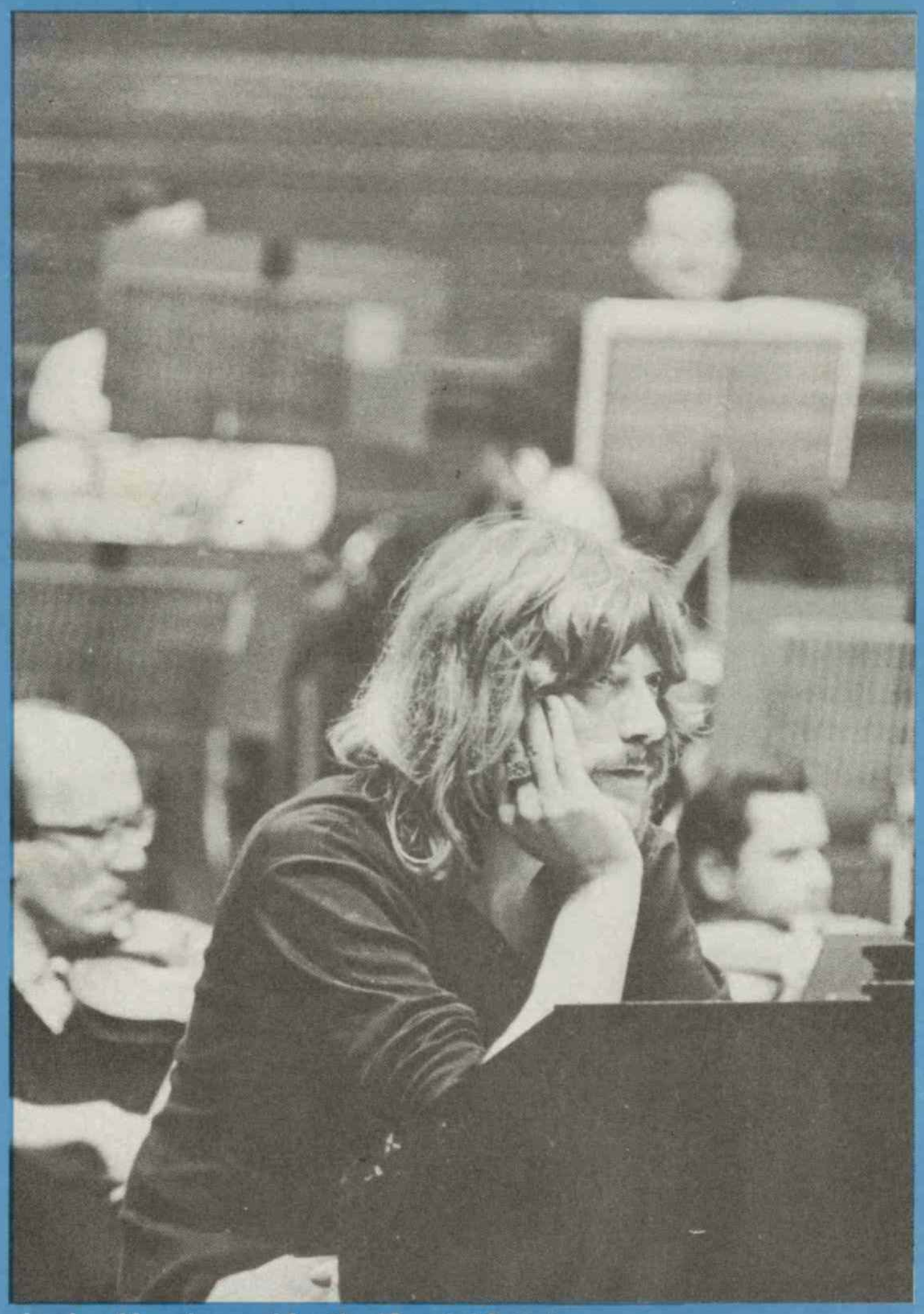


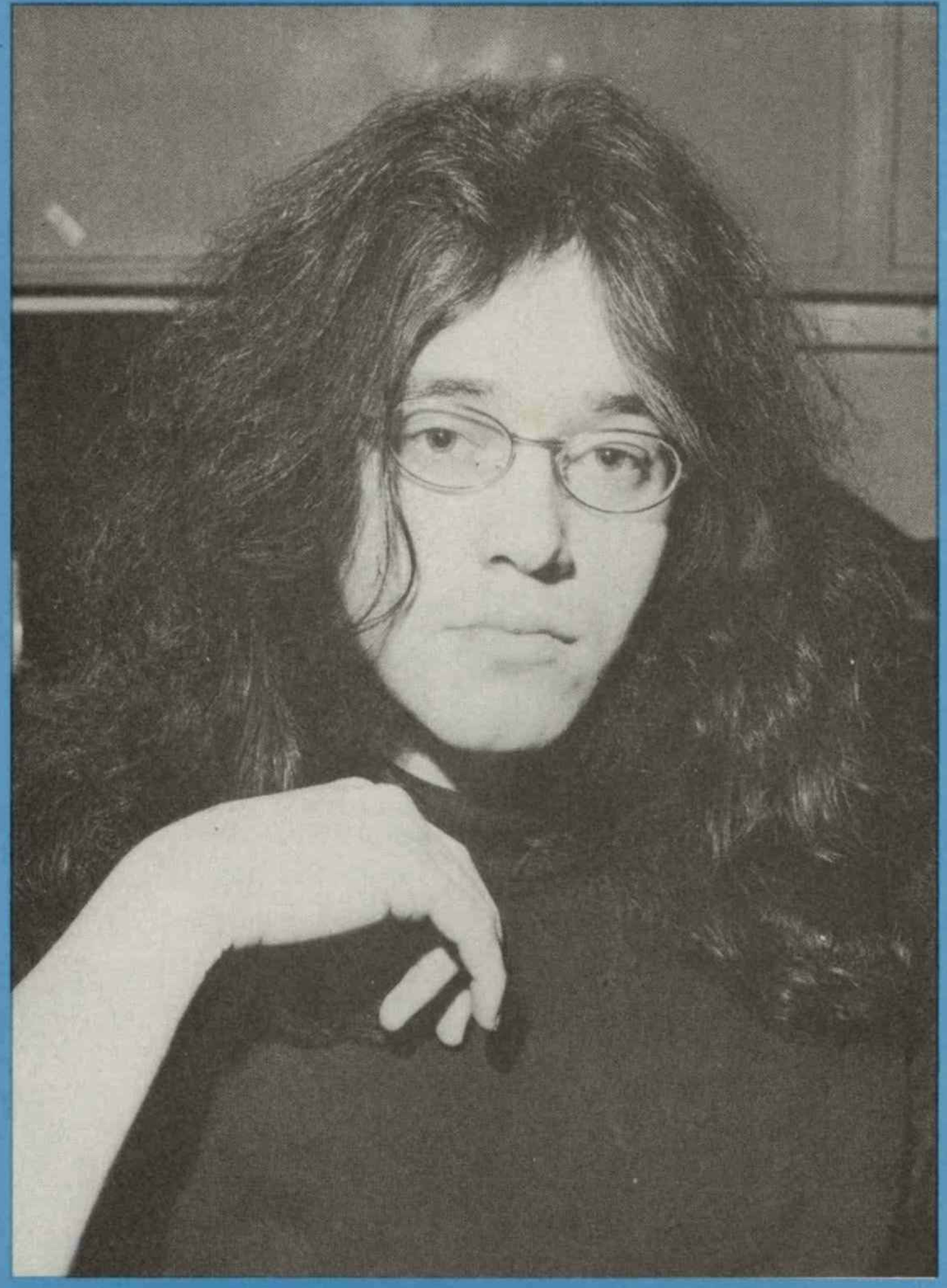
1970





Jon Lord in rehearsal for the 'Gemini Suite'

David Redmon



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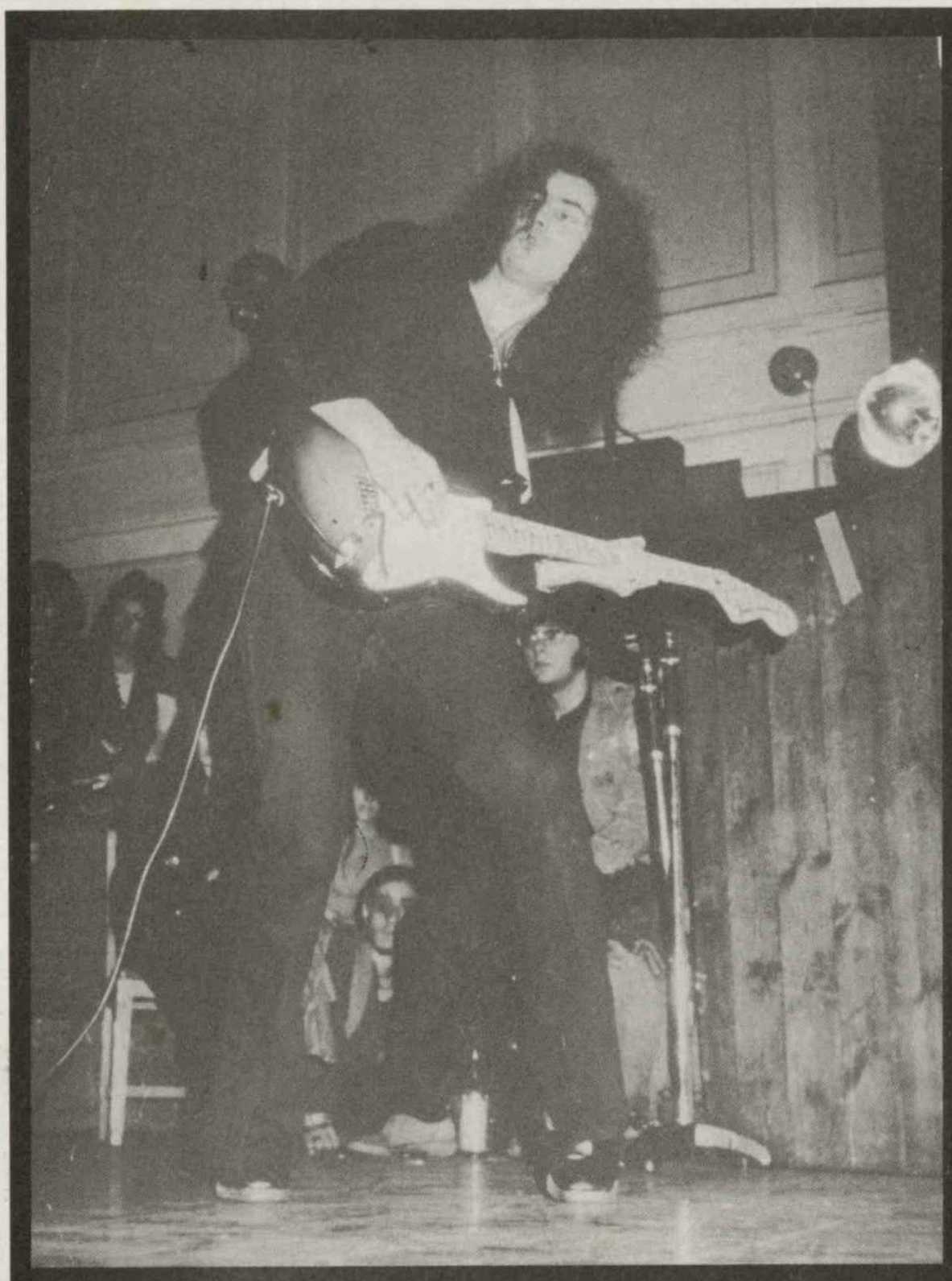
JULY:
The single 'Black Night' b/w 'Speed King' earns strong critical acclaim and becomes a Top Five hit in the UK. Jon Lord is asked by the BBC to write the 'Gemini Suite' for an intended September premier at London's Festival Hall, while Ian Gillan is selected to play/sing the lead role on the 'Jesus Christ Superstar' double album. Purple themselves appear at Hyde Park on a bill that also features the Edgar Broughton Band, the Third Ear Band and Kevin Ayers' Whole World.

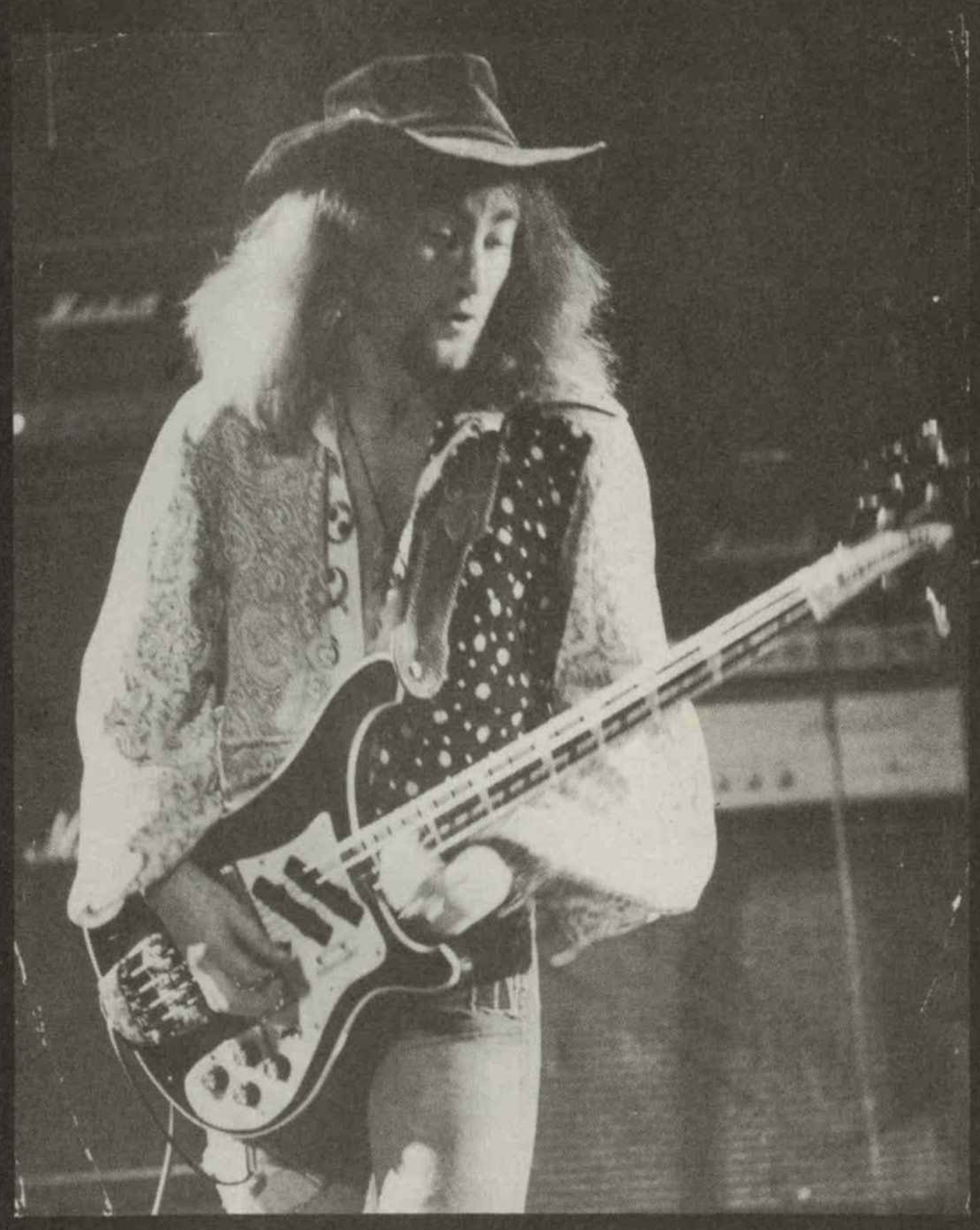
AUGUST:
Purple play the National Jazz Society's 10th festival at Plumpton Park and after a 20-minute rendition of 'Mandrake Root' Ritchie Blackmore sets light to a stack of amps in dramatic fashion. Afterwards the guitarist comments: "Actually we meant to set the whole stage alight!"

OCTOBER:
'DEEP PURPLE MANIA SWEEPS BRITAIN!' runs the headline as there are riots in Tyneside and Scotland after fans are unable to get tickets on Purple's tour of small theatres.

DECEMBER:
Joe South re-releases 'Hush' but the record fails to register impact. 'In Rock' still does well and has now been in the charts for six months.



1971



Chris Walter

JANUARY:
The band's managers John Coletta and Tony Edwards announce the formation of Purple Records, while the group embark on a six-week British tour – their longest ever – which includes a gig at the Royal Albert Hall.

FEBRUARY:
'Strange Kind Of Woman' b/w 'I'm Alone' comes out as a single.

MARCH:
'Strange Kind Of Woman' slides into the lower reaches of the charts but fails to register the impact of its predecessor. In the meantime the band are forced to maintain a pretty hectic touring schedule.

SEPTEMBER:
After gigging and recording over the past few months, Purple bounce back with the 'Fireball' album. Despite reaching the number three position in Britain it's no match for 'In Rock' (which incidentally charted for a year) and soon slips down, lacking the staying power.

OCTOBER:
Jon Lord's 'Gemini Suite' is finally released. Originally to be performed by Purple with the Orchestra Of The Light Music Society, the record features Albert Lee on guitar, Tony Ashton and Yvonne Elliman on vocals, together with band members Roger Glover and Ian Paice.

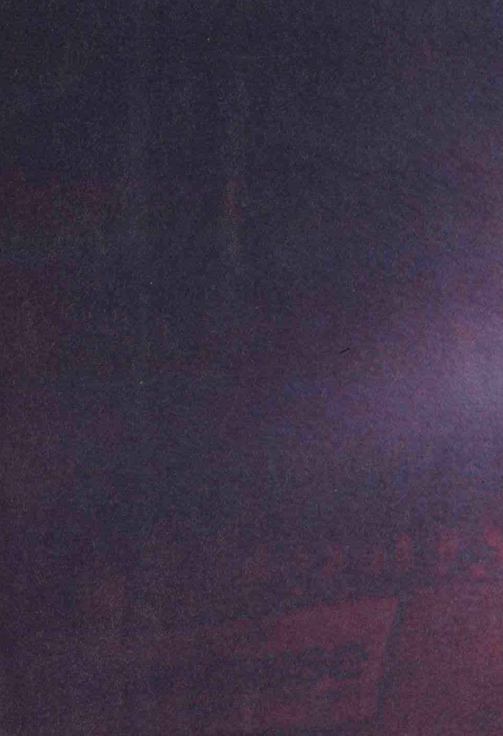
NOVEMBER:
Deep Purple's four-week American tour is cancelled after Ian Gillan is admitted to a Chicago hospital with hepatitis. Subsequently the tour is re-arranged to start on January 13th while Gillan comes home to rest.

DECEMBER:
The band announce that they have started working on a new album, but a bootleg scandle arises after two tracks intended for inclusion appear on an 'unofficial' LP. Blackmore states: "We've always kept a sharp look-out for tape recorders but we haven't seen any". EMI promise action if they manage to find the bootleggers.

Ritchie also talks about the forthcoming record, tentatively titled 'Machine Head', which is being recorded on the Stones' Mobile in Montreux. "This next album will show people what Purple's future really is. I personally didn't like the last one ('Fireball') too much, but this one I think will really get to the people. With 'Fireball' we virtually made up everything in the studio. We were working so hard that we never had time to sit back and think of new ideas for the album. There are only three tracks I think are good – 'No, No, No', 'Fools' and 'Fireball' itself."

Purple are also reported to have visited Marshall's Buckinghamshire factory to take charge of a brand new 2,000 watt PA system.

Jon Lord's 'Gemini Suite' is scheduled to get its second live performance at the Munich Concerthalle on January 4th but it then gets put back to March after conductor Eberhard Schoener is involved in a ski accident.



JANUARY:
Two American tours are announced for January and March – in between Purple are rumoured to be recording in Germany and Scandanavia. 'Machine Head' is set for a February Stateside release to tie in with the gigs, but it looks likely that British fans will have to wait until March/April before it surfaces in the UK.

FEBRUARY:
Purple's first 1972 UK dates are confirmed for February 19 at the Dagenham Warehouse and the following day at Wolverhampton Civic Hall. It's subsequently announced that the band will play a special concert in aid of the National Youth Orchestra of Great Britain at Croydon's Fairfield Halls in March.

The group preview some of 'Machine Head' on their British gigs and the tune 'Lazy' is cited as being particularly impressive.

MARCH:
Ian Gillan is interviewed and tells how he felt the group's sound changed when he and Roger Glover joined.

"The earlier Purple albums had a bit of a studio feel to them, but this may have been because they were produced by someone before our present engineer. Also they weren't writing their own stuff so they didn't have their own identity at the time and this is why the band changed. It achieved some identity for itself rather than doing other people's numbers."

'Never Before' preceeds 'Machine Head' as a single – the album is released on March 30. Roger Glover explains that it took three weeks to record and was "the most enjoyable LP we've done so far". By the time it emerges Purple are on the road in Europe.

APRIL:
Ex-singer Rod Evans is reported to be working in California with an outfit called Captain Beyond. Soon Purple themselves are in the States for their fourth American tour. However, this is brought to a halt when Blackmore contracts hepatitis in New York and has to be flown back to Britain to enter a nursing home. Jon Lord talks to the press about the band's recent misfortunes in America.

"I'm trying to work out what we've done wrong. It doesn't seem fair that the same group gets hit twice by hepatitus in six months – both times in the middle of an American tour. It seems that every time we go there we take two steps forward and one back."

Asked about the longetivity of the band Lord states: "It all depends – it could last another three years, or it could last another three months; you never know when a group's at this stage. It's a happy unit and a successful one, so it could conceivably go on for a long time, but somebody might just get to the stage where they think they'd really rather be doing something else.

"And I don't think the group would continue if one person left – we've reached such a point of interdependance. I'd be able to tell you better if it happened, but I think we'd call it a day."

JUNE:
Currently on tour in Canada, the band announced that they will appear at the re-opening of London's Rainbow Theatre on June 30 and July 1 – on the condition that the orchestra pit be filled in to provide closer contact with the audience.

Fans queue overnight for tickets and by the time the box office opens there are said to be more than 1,000 people outside. The support band is named as Purple Records new signing Silverhead.

The American tour ends at the Anaheim Convention Centre in Los Angeles and is judged as a complete success. Prior to the Rainbow gigs the group allow themselves a brief break.

JULY:
'PURPLE WIN ALL THE WAY' is the headline of a review of the London gigs which proclaims: "A very auspicious return for the Rainbow – for Purple too, who have long been bugged by 'split' rumours from those who would maybe prefer not to see them around."

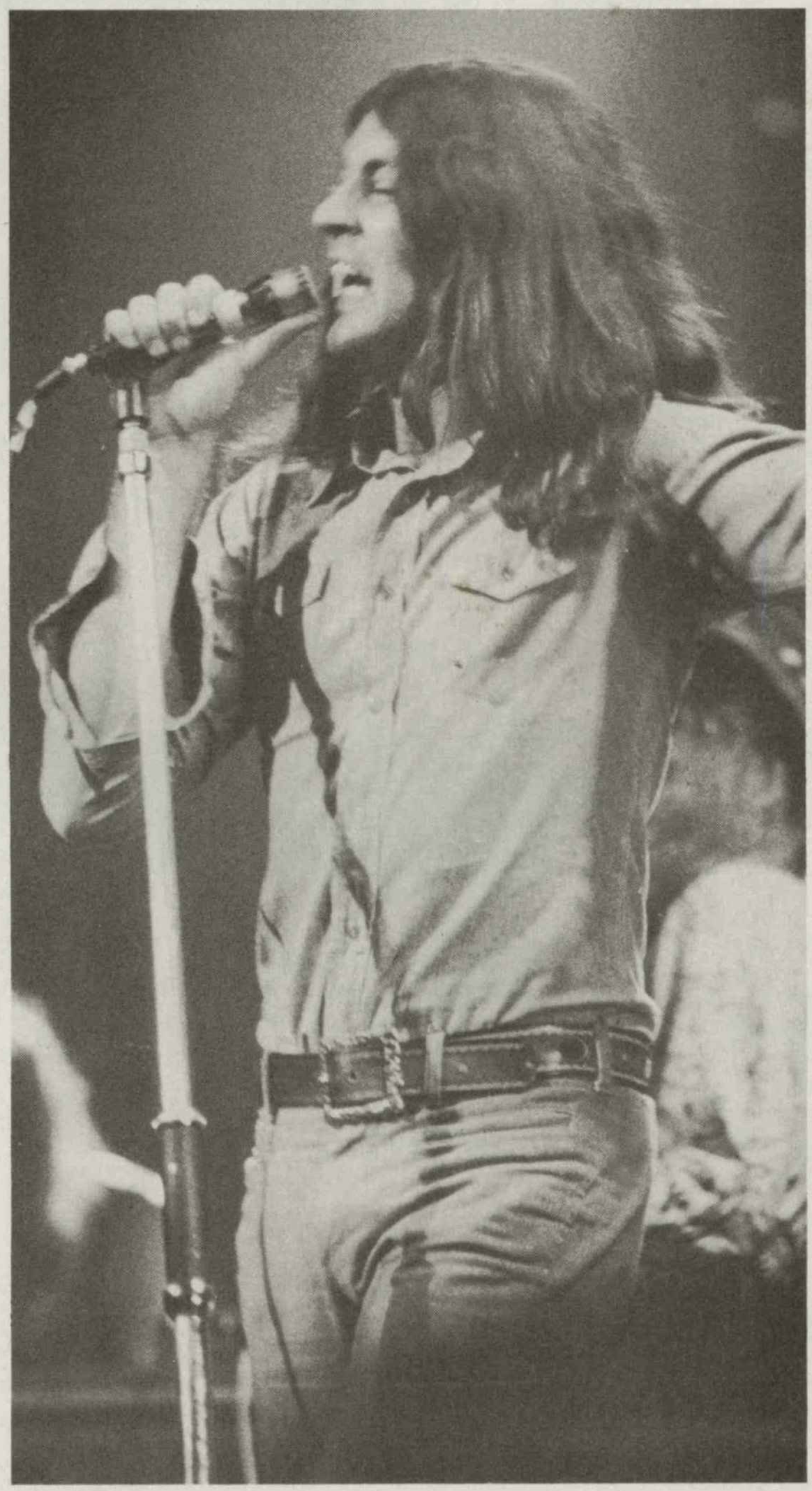
British supporters are also treated to the good news that Purple will be touring the UK in the autumn 20 dates are scheduled.

AUGUST:
The heavy touring commitments are obviously taking their toll and Roger Glover states: "So far this year we've done four trips to the States and by the end of the year we'll have done six, so it's really an American year for us – and the last one is two months long. It's not so bad for me, not being married, no ties, but it must be pretty tough for those that are – in any group. But a lot of the time the wives go on the road now."

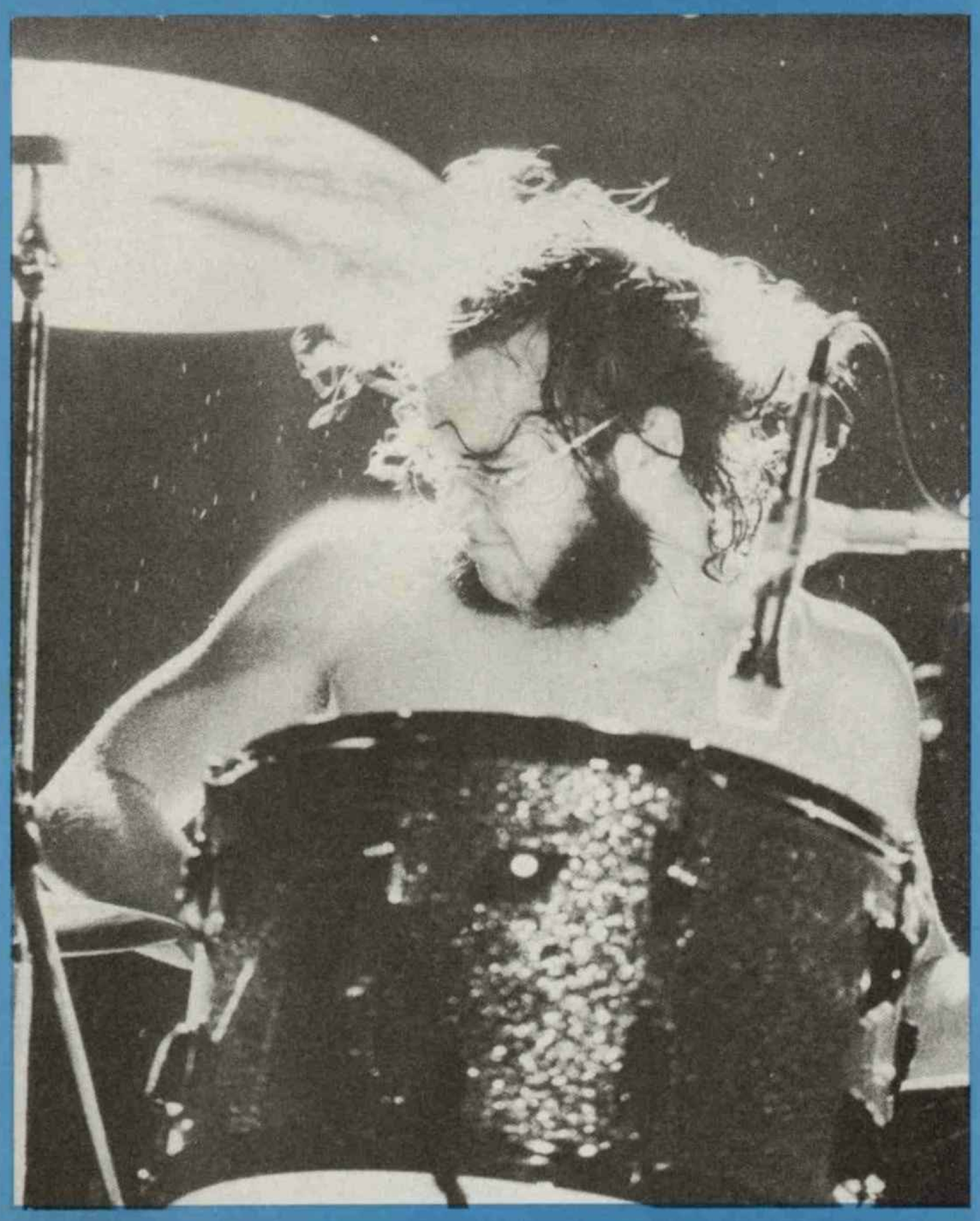
SEPTEMBER:
'DEEP PURPLE WOULD APPEAR TO BE BACK IN BUSINESS' is the judgement of the British dates and it's subsequently announced that the band will open the Sundown. Theatre in Brixton on September 30.

NOVEMBER:
Deep Purple are now back in the States and are set to return home on December 16. It's announced that 'Machine Head' has gone gold in Britain.

DECEMBER:
The press are sent copies of 'Made In Japan' with an accompanying free bottle of Saki. The LP is a double-live package recorded during the band's summer dates in the East.



Michael Putland



Robert Ellis

1973

JANUARY:
A 10–12 date tour is announced to make-up for Purple's cancelled November '72 British gigs. A new album called 'Who Do We Think We Are' is also in the pipeline.

Ian Gillan discusses the live album: "In fact the tapes are completely undoctored, there's no dubbing or anything like that, and I think that considering it's live the quality is phenomenal. The only reservation I have about the album is my own performance. I'm completely unhappy about that. Unfortunately you can't have everything just right.

"We only had three nights to record on and the first night everyone had just travelled the day before from England and was a bit tired. The last night in Tokyo we couldn't use, although it was the best performance, because it was a monstrous place and the acoustics were so bad. So we took the second night in Osaka and I'd just got over the bronchitis thing. When I heard the album I only listened to the first two tracks and I ripped it off the record machine. I couldn't stand my performance.

"It's very disappointing when you have to put something out on which you're ashamed of your own performance. But you have to think of what's best for the whole band."

The vocalist also reveals that he's bought the old De Lane Lea studios in Holborn and that he's been helping out an unknown band called Pussy.

Before long the UK tour is reported to be opening at London's Rainbow on February 16 but there's still no official release date for the new album. Meanwhile 'Woman From Tokyo' is put out as a single in the States by Purple's US label Warner Brothers.

FEBRUARY:
Once again there are reports that fans have camped overnight outside the Rainbow for tickets and promoter Pete Bowyer reveals that he's planning a special 16,000-seater Purple gig in May.

The UK tour, with Nazareth as the opening attraction, is very successful and the final release of the album elicits healthy critical response. However Jon Lord announces that the band will be pacing themselves a little better in the future.

"I know that we are going to start slowing things down at the end of the year. Ritchie, little Ian (Paice) and I have been together for five years and Ian Gillan and Roger Glover have now been in the band for three years. We're used to each other and I really think it's time that separate individualism be introduced. What will happen I don't know because I certainly enjoy playing with Deep Purple.

"I've got very vague ideas about what I want to do when Deep Purple has finished, but when you're very into something like Purple it's very difficult to stop because you find you are contracted for years."

Lord announces his intension of working on a solo project with Tony Ashton.

MARCH:
Silence reigns except for the news that Purple are to be featured live on DJ Kid Jensen's 'Dimensions' radio programme in a specially recorded concert.

JUNE:
Allegations of a split have been persistent due to the lack of band activity and in the end it's revealed that Ian Gillan is to leave at the end of the current Japanese tour. The group stress that they'll be sticking together though and say that a couple of singers are being considered who can't be named for contractural reasons. Rumours of Roger Glover's exit are denied, as are hints that Thin Lizzy's Phil Lynott may be joining.

Gillan is said to be temporarily retiring from the music business in order to concentrate on his business interests – the studio and a car hire firm.

JULY:
'RODGERS FOR PURPLE' is the headline rumour as the Free singer is tipped to join the band. A week later this proves to be hearsay but it's now official that Roger Glover is to quit to become head of A&R at Purple Records. He is to be replaced by Trapeze bassist Glenn Hughes.

On the changes Ian Paice comments: "Roger Glover actually told us that he wanted to leave several months ago. Someone told me how good Glen Hughes was and we started casually dropping in to see him in Trapeze. We finally asked him to join in New York.

"We're all very disappointed that Paul (Rodgers) won't be joining us now. We understand that he has heavy commitments to Free and we are consequently looking for another vocalist. We've got a couple of people in mind but we won't be announcing names for another month."

Ritchie Blackmore: "The new band will be playing music in exactly the same direction but I think we will have wider horizons in our music. Glenn writes and I should think that will allow us to experiment more."

Blackmore further stated that there would be little activity from the band until January 1974.

Both Gillan and Glover speak of their departures and the bassist says: "I've been thinking about leaving for a month or six weeks. I got very fed up with touring. This last lot was two American tours and a Japanese one, so I was away for three months. I'm looking forward to taking over as head of A&R."

Roger has also been getting into production – he recently worked with Nazareth – and it's expected that he'll want to do more in that line in the future.

Ian Gillan assesses that "things were beginning to stagnate a bit" and stresses that even the lure of money couldn't keep him in Purple.

"I could have gone on earning more but there's no point in being rich and unhappy. I really felt *that* unhappy – I loved working but I like doing exciting things. I think what really clinched it for me was the last album. I think it's a good album but I personally thought we should have progressed more."

SEPTEMBER:
Purple finally announce their new vocalist David Coverdale and began rehearsing at Clearwell Castle. Coverdale had played in various semi-pro Northern outfits and was working in a boutique in Redcar when he was asked to join. Bassist Glen Hughes had stressed that he wanted to be involved with the vocal work when he joined and it now becomes clear that Purple intend to split a lot of the lead work.

Hughes: "I told them I didn't just want to do the 'oohs' and 'aahs'."

Of the original members, Jon Lord talks of his satisfaction with the 'new boys' and also of his joy to be taking things a little easier.

"We did go a bit beserk before. I think we did an average of four American tours a year with the old band, and then on top of that there was Japan, Australia, Europe, making albums . . . it leaves you nothing. I think we'll try to relax a bit this time; we'll still work a lot because we're a working band and we seem to work best – again – under pressure.

"I don't want to become a semi-retired musician, I dread that, but quite simply I don't want to kill myself. And there was a time last year when I thought I was killing myself. Everybody was looking so terrible – bags under the eyes and everything, and it wasn't from drink. We were too tired to even get drunk. I don't want to do that anymore – even though you should enjoy the moment on stage, you should be able to enjoy the rest ofyour life as well.

"There's 24 hours in a day, and if you're only on stage for one a half of those it seems a shame to waste the other 22½."

The next Purple album is to be recorded on the Rolling Stones mobile in November.

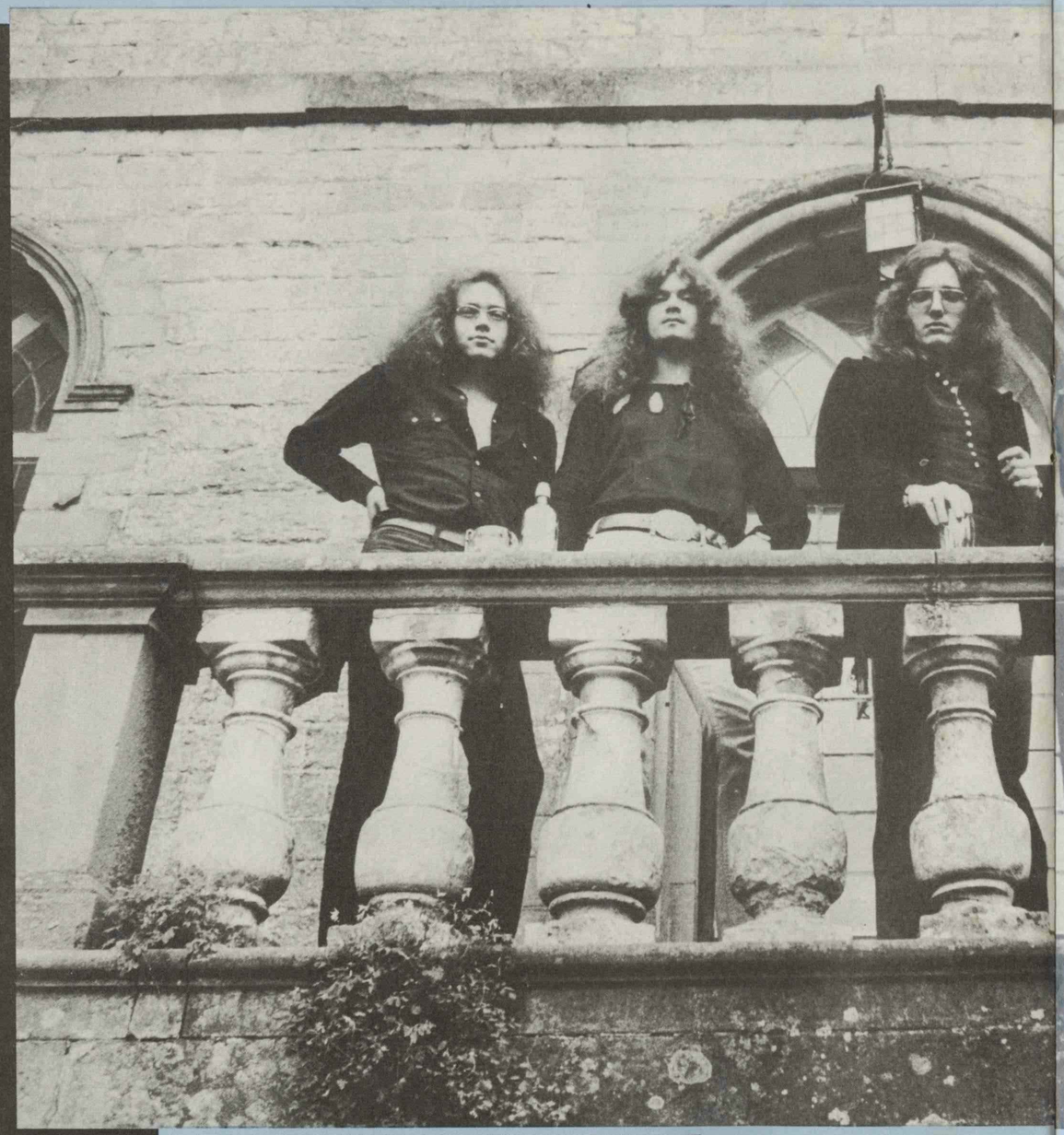
OCTOBER:
Ian Gillan's Kingsway Recorders studio opens.

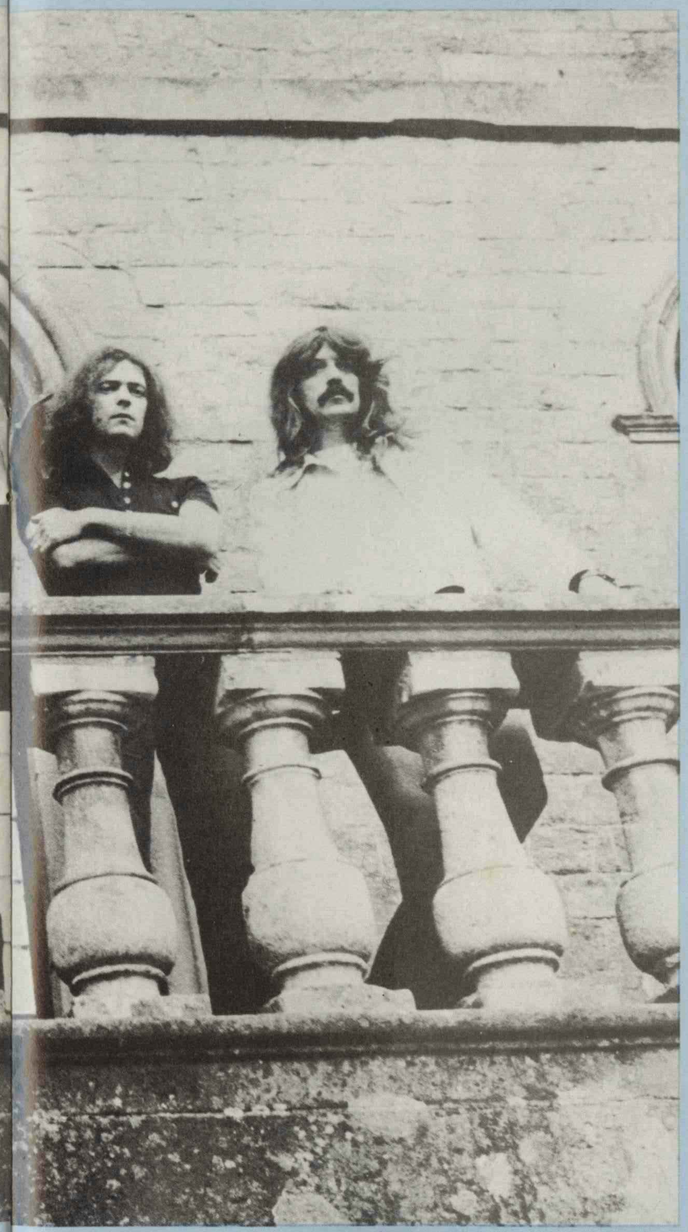
DECEMBER:
Time to go back on the road and Purple head off to Europe for gigs. They acquire two Hawker Sidley 748 aircraft – one for the group and one for 10 tons of equipment!

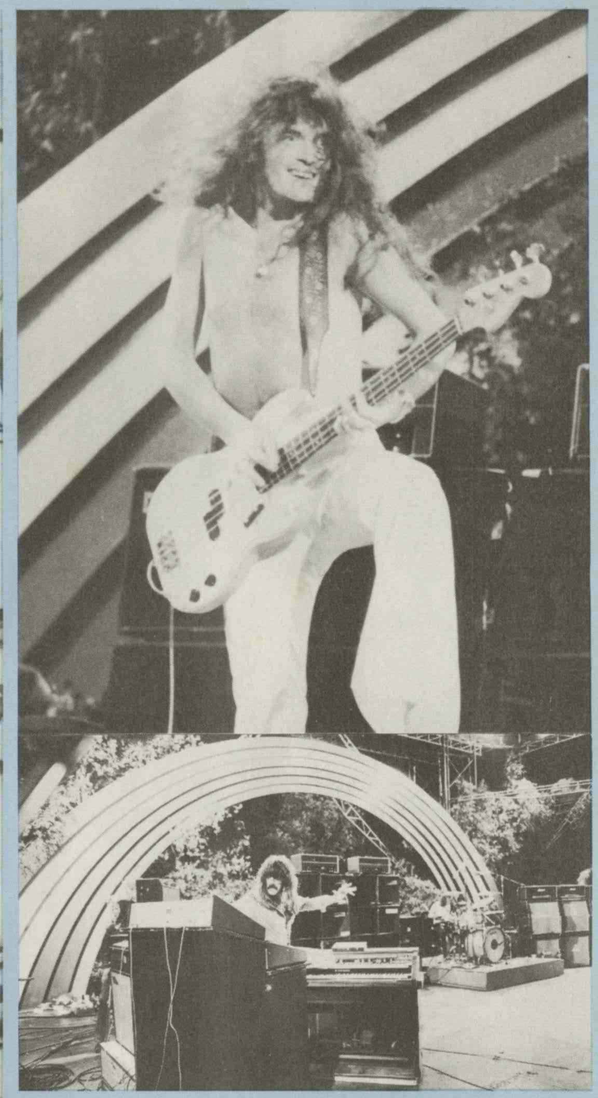
During the Continental dates Glenn Hughes discusses the injection of new material into the Purple set that results in the exit of many older tunes. "It's a fight," says the bassist, "because some people want to hear the old songs – we do two old songs but apart from that it's all new stuff and the majority of the people have acted well. After only a few gigs I think it's great!"

Hughes also reveals that the new LP 'Burn' was recorded in Montreux and is set for release in early '74. His comments are extremely enthusiastic: "I think everyone's excited about this band, the album, the gigs. From the past few concerts I know people are coming to see the NEW Deep Purple and that's great."

Ian Dickson



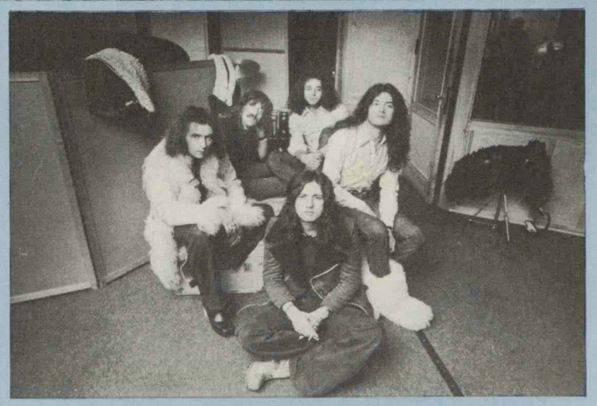




Fin Costello

Robert Ellis

1974



Jan Person

FEBRUARY:
'Burn' is released and in a rave review it is stated that "their crown is getting heavier and harder to lift". In the meantime it's announced that Purple are to be paid £200,000 for a televised concert in America (California Jam). It's also reported that they have a deal with a theatre in Las Vegas to play six times a week for eight weeks a year during the next four years!!!

A fullscale US tour is being planned and it's hoped that there might be UK dates in March. The changes in line-up appear to have worked well and on the old/new band subject Blackmore surmises: "It's funny how people get bored in a band and don't care and they're too scared to split the band up and start again. This isn't what we did. If we had stayed together, if everybody had gone round and said 'sorry about that, let's all be friends' it wouldn't have worked. The music just wouldn't have happened."

MARCH:
'DEEP PURPLE HIT THE ROAD!' – a UK tour is announced to start at Dundee Caird Hall on April 16. A new single 'Might Just Take Your Life' is also released.

APRIL:
On April 6 Purple appear at the Ontario Speedway park just outside Los Angeles (California Jam) and draw a massive crowd. Blackmore goes wild with pyrotechnics and at the end of the show smashes a TV camera with his axe and PRACTICALLY BLOWS UP THE WHOLE BAND! Amidst a blaze of smoke and flames the group beat a hasty retreat and avoid possible arrest by departing by helicopter!

MAY:
The British tour (with Elf supporting) ends as a complete success and the genral concensus of opinion is that they've been given a new lease of life by the addition Hughes and Coverdale.

JULY:
As Purple take a brief, but well-earned, break Jon Lord releases the 'First Of The Big Bands' LP, a collaboration with Tony Ashton, and also the 'Windows' album, which features as guest musicians Tony Ashton, Dave Coverdale, Glenn Hughes, Pete York and Ray Fenwick. The latter was actually recorded live on June 1 of this year.

At the end of July Purple leave for Italy where they play at the Rimini Festival. Afterwards they're due to go to Munich to record an LP for a probable November release. American dates in August are also scheduled.

AUGUST:
It's reported that Purple may play a few British concerts after their next album has been released and there is talk of the record being a double package. Jon Lord speaks to the press and hints that he'd be keen to do more work with Tony Ashton.

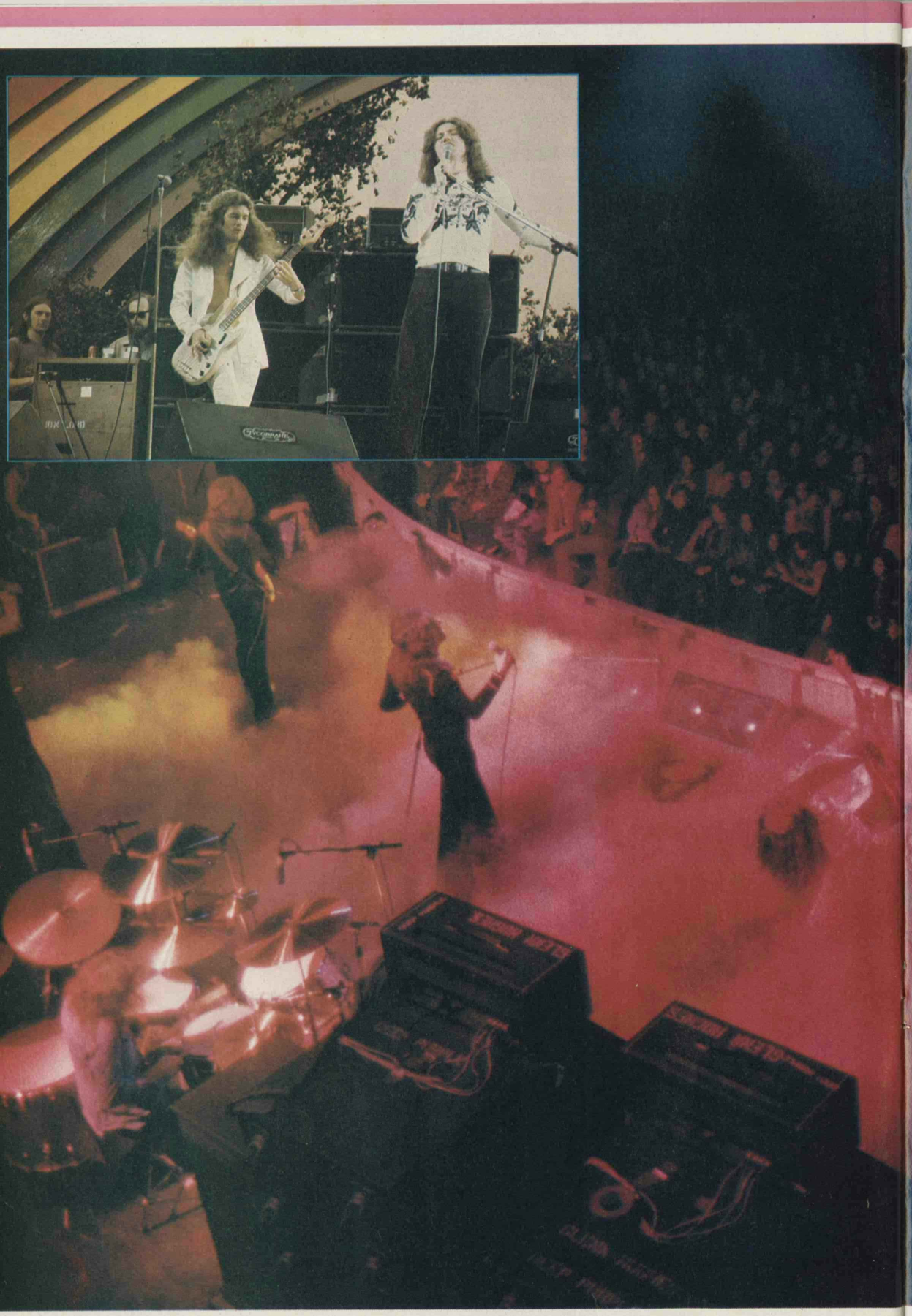
"I would, time permitting. My first love will always be Deep Purple. As long as Purple exist I'll always be there. That's what I am – the organist of Deep Purple. I can't visualise myself as anything else at the moment."

Roger Glover's 'Butterfly Ball' LP is now set for an early November release and at the end of August Lord teams up with Tony Ashton again for September gigs in London.

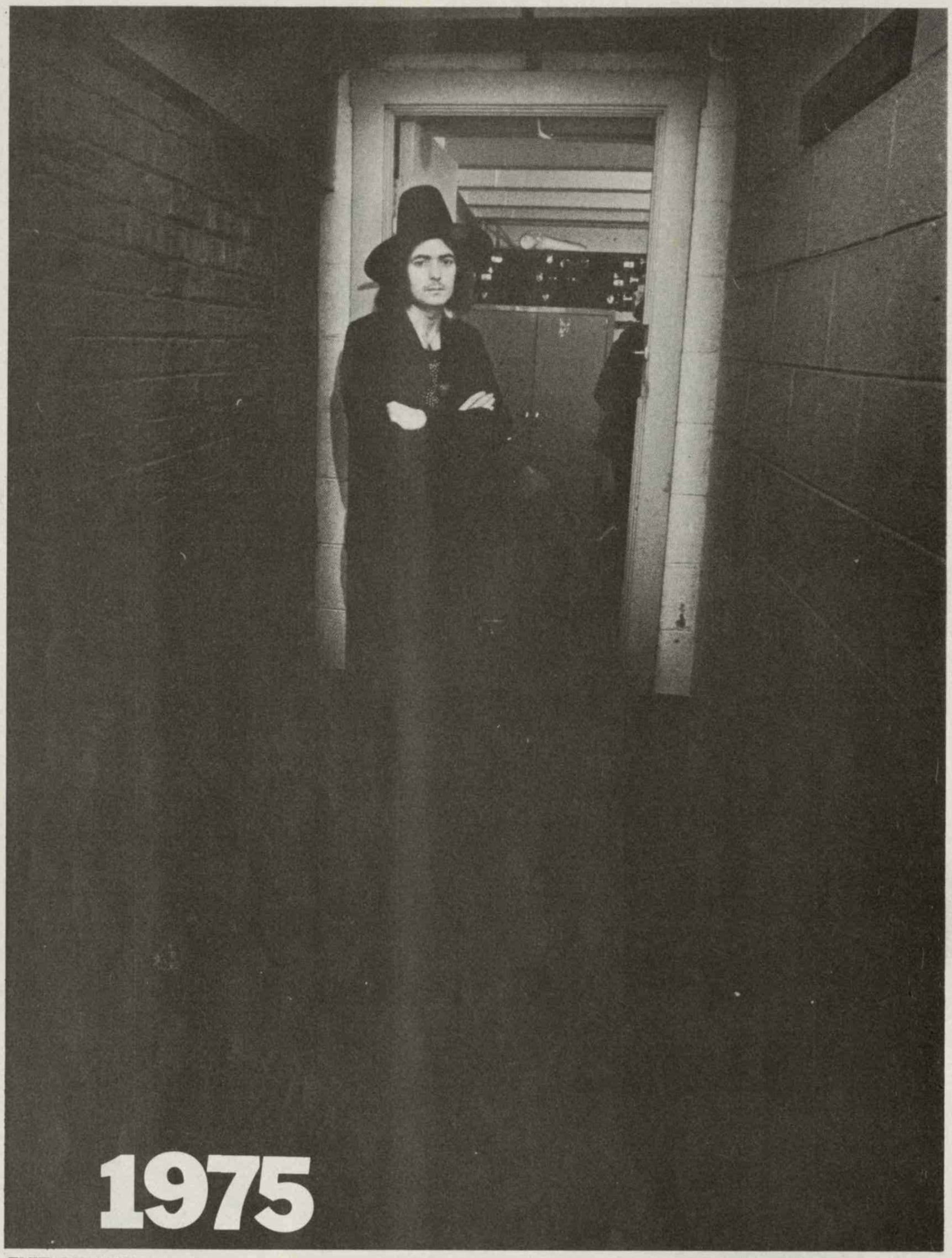
SEPTEMBER:
Jon Lord and Tony Ashton appear at the Palladium on September 15 – Ian Paice plays on drums.

NOVEMBER:
The 'Stormbringer' album is released and in an interview Dave Coverdale reckons that he and Glen Hughes have firmly established themselves as an integral part of Purple.

"It took Glen and I a while to get used to the idea of telling people (Blackmore, Paice and Lord) of their musical stature what to do. It was difficult on 'Burn' to get the gumption together but now the new album for me is such a mature logical progression. On 'Burn' we didn't know each other. I'm not ashamed of the album by any means but we were still getting to know each other."



Big pic by Fin Costello Small pic by Robert Ellis



1975

EXIT RITCHIE

FEBRUARY:
Purple are once again touring the States and in an interview Ritchie Blackmore talks about the lack of guitar on 'Stormbringer'.

"There wasn't as much because I was going through more personal problems (divorce). I was thinking about other things when I should have been thinking about music."

Asked about the Motown/black influences on the record the guitarist states: "Yeah, unfortunately, I don't like that. We just did it; I like black people who can sing rock 'n' roll but I don't like black music funk. It bores me to tears. But this is as far as it goes now. It's the end of that. Back to rock 'n' roll next elpee . . ."

Does Blackmore ever tire of Purple?

"On record yeah – on stage no. On stage I just show off and play what I want to play. It looks better on stage because you can show off a bit, improvise, play what you want. But it's really not good to take much notice of what I say . . . because I'm never really that excited about anything!" (Hints of the 'doom merchant' to come?)

MARCH:
Reports filter through that Purple are set to record a new LP at Munich's Musicland studio in April. European dates in Yugoslavia, Scandanavia, Vienna and Paris are also planned. In the meantime Blackmore is said to be working on a solo album.

Following the guitarist's comments that the next Purple album will evidence a return to rock 'n' roll Coverdale affirms: "The next record's gonna be an out and out rocker. I agree with Ritchie. 'Stormbringer' was too much of a transition. People want to hear Purple the way they've always been and that's what they're gonna get."

APRIL:
A Purple split is firmly denied by their management. Their European dates are set to finish on April 7 in Paris which marks the end of 18 months non-stop work and the individual members are purposed to be concentrating on solo projects.

Blackmore's album has been completed and is set for mid/late June release. Recorded at Musicland it features Ronnie Dio (vocals), Draig Gruber (bass), Micky Lee Soule (keyboards) and Garry Driscoll (drums) and has been produced by Martin Birch. To be titled 'Ritchie Blackmore's Rainbow', the guitarist declares: "I didn't want any virtuosos because it was going to be a singer cum guitarist thing. I didn't want organ solos and drum solos because I get that with Purple anyway – that's what I was getting away from. I wanted to be a hundred per cent in control, which I was, so I loved all that . . . I'm very pleased.

"I think this is the most rewarding LP I've ever made. 'Deep Purple In Rock' and 'Machine Head' were good – this is another step forward for me after 'Machine Head'. I'm playing very well and I think the songs are very good. I think it's great all round, I just hope people get to hear it.

"My ambition is to get a gold album for the 'Rainbow' LP because objectively speaking it deserves it merit wise . . ."

By the end of the month Blackmore is rumoured to be quitting Purple. EMI denies it and states that the band are resting and fulfilling solo commitments. Jon Lord is said to be doing some classical work while Glenn Hughes is tipped to be working with David Bowie.

MAY:
The '24 Caract Purple' compilation is released at a recommended retail price of £1.65. It contains a previously unreleased live version of 'Black Night'.

JUNE:
IT'S OFFICIAL – BLACKMORE QUITS!

Barry Plummer

ENTER BOLIN

After months of speculation, the guitarist finally announces his decision to leave the band he is to be replaced by Tommy Bolin. Formerly with the James Gang, the new man also has a solo deal with Nemperor Records and has recently played on Billy Cobham's 'Spectrum' LP. A new Purple studio album is set to be recorded at Musicland in August with a view to October release.

Jon Lord subsequently reveals that a double live LP, recorded on the last European tour while Blackmore was still in the band, can be expected in the future.

JULY:
Tommy Bolin talks ecstatically about his new job. "Everybody respects each other so much. Ian (Paice) to me is just incredible. I've played with some great drummers like Cobham and he's still unbelievable. Everybody in the band's amazing. There's a respect you can almost feel.

"It's so different from the James Gang when I'd close my eyes, shake my head and gaze around at the others and see them all looking bored. There's nothing like that now."

How about taking over from Blackmore and playing the older material?

"It's like when I replaced Joe Walsh in the James Gang; I had to play a bunch of old songs. There's a certain level that I played them like he played them, but I also played them like I felt them."

Jon Lord also passes comment on Purple's latest recruit and declares: "To replace someone like Ritchie in a band is a gamble and that's why I'm excited because I think Purple will either go up or down. I don't think it will carry on as it's been and that's what's exciting. It could either become bigger or we could just disappear and die. For the first time in a long while we've got something to fight for."

AUGUST:
'Ritchie Blackmore's Rainbow' LP is released on Oyster Records, a label set up by John Coletta. Blackmore breaks his silence and recalls his dissatisfaction with Purple.

"In the studio we'd be five egotistical maniacs, pushing the faders up so each of us would be progressively louder than any of the others. It wasn't a team effort any more."

SEPTEMBER:
Glen Hughes is reported ill and has quit the final session of the new album, tentatively titled 'Come See The Wine, Come Taste The Band'. The bassist is eventually diagnosed as having hepatitis.

Tommy Bolin has been busy, having also recorded a solo record together with the Purple one. "I'll be glad to get out of the studios for a while," he admits. "I've been in there more or less constantly for two months now, what with Purple's album as well. Recording's fun up to a point, but at the moment it's threatening to get too much like hard work."

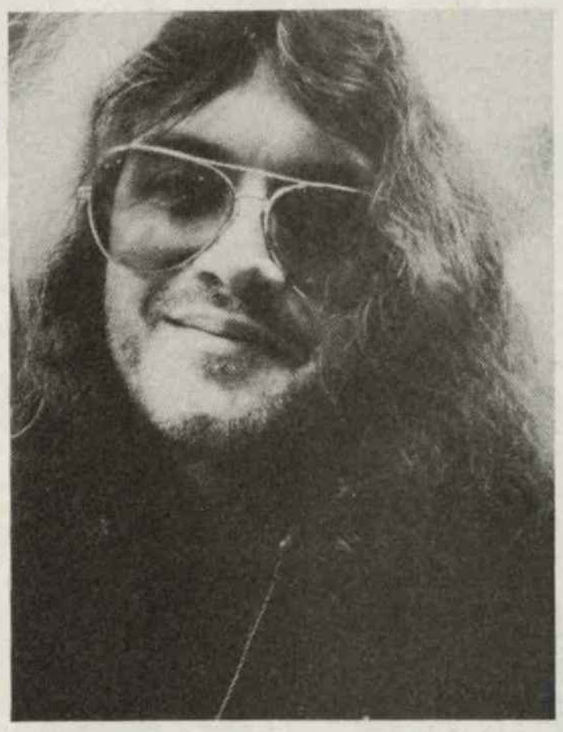
OCTOBER:
'Come Taste The Band' is released and draws indifferent response from many critics. In his Sounds review Geoff Barton states: "'Come Taste The Band' is an album that stands head and shoulders above your normal mundane rock release, but at the same time the question must be asked: does it show enough potential and promise to ensure the new Purple a safe passage into the future? Time will tell."

As the album hits the streets in Britain, Purple fly off to America for yet more gigs.

NOVEMBER:
Recorded in New York and Los Angeles, the Tommy Bolin album 'Teaser' is issued worldwide. Towards the end of the month Purple are sighted in New Zealand and in a harsh review a critic brands the gig as "one big cacophonous row" . . . not a good omen!

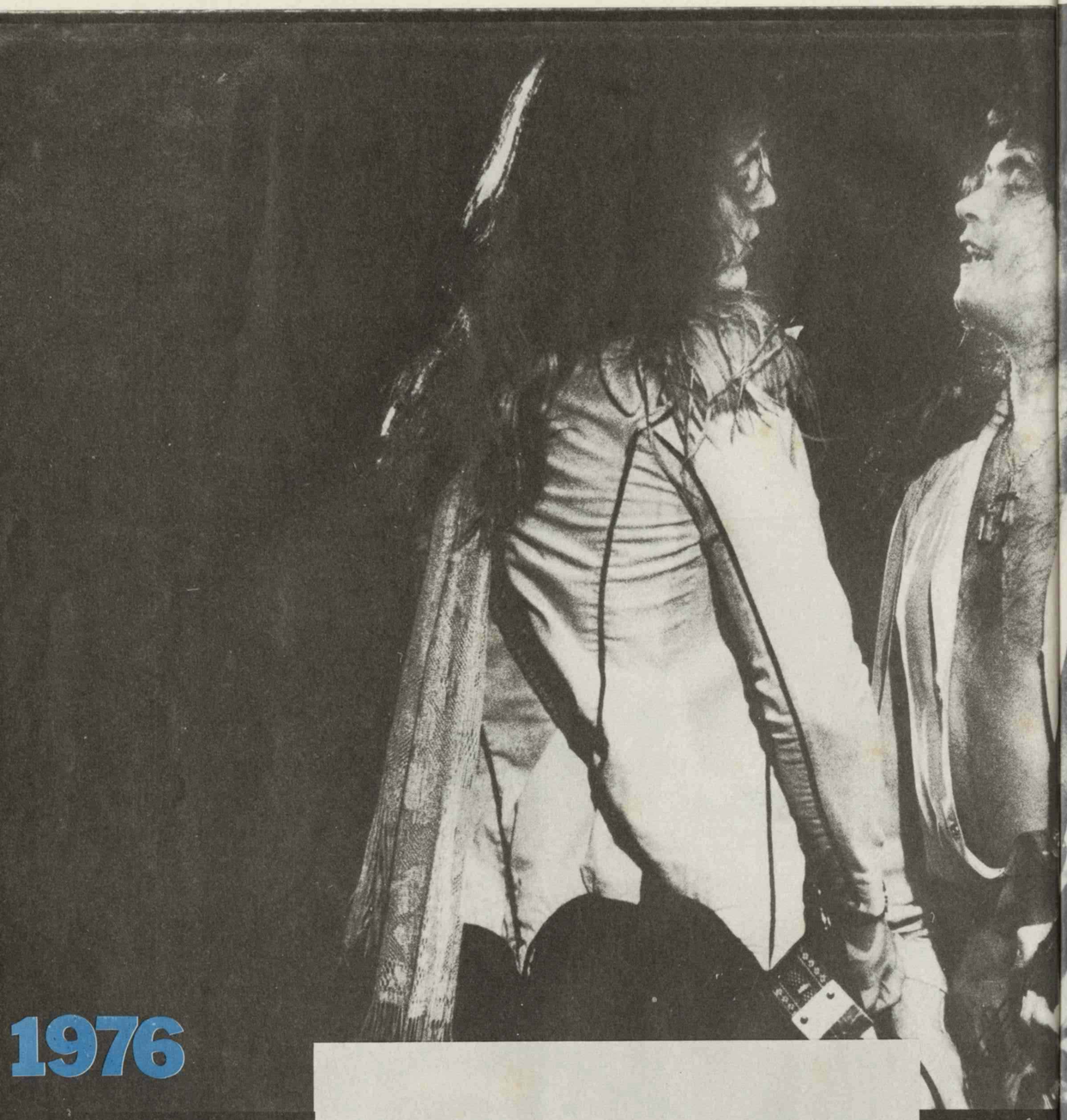
DECEMBER:
Sources reveal that a 'Live In France' album, recorded in Blackmore days, is in the can but the official word from Purple Music is that there are no imminent plans for its release.

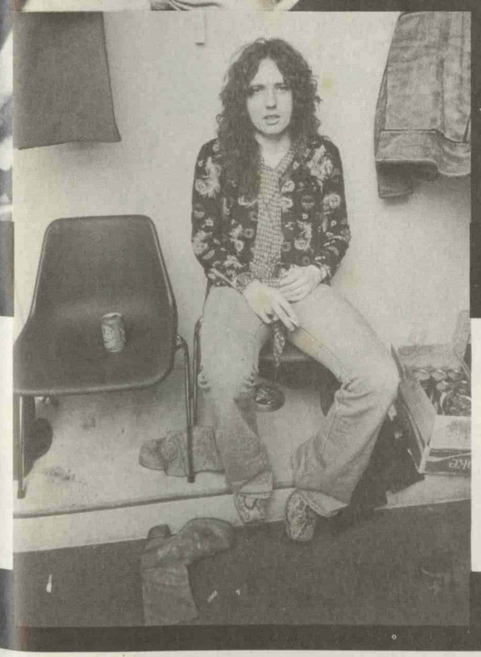
Meanwhile, Ian Gillan announces his 'comeback' and says that he plans to record an album in January '76 with a view to March gigs.



Fin Costello

1976





JANUARY:
Deep Purple announce that they'll be playing selected UK dates in March – a bigger tour is expected in the summer but spring gigs are restricted due to Tommy Bolin's solo touring commitments in America. The first British concerts to be confirmed are Wembley Empire Pool on March 13 and Glasgow Apollo on March 15.

By the end of the month the complete UK tour reads: Leicester Granby Hall March 11, Wembley Empire Pool 12 and 13, Glasgow Apollo 14 and Liverpool Empire 15.

It's also rumoured that Tommy Bolin has asked Robert Plant to tour with him.

FEBRUARY:
Purple are in America once again and Jon Lord reveals that it's the 24th US tour he's done with the band. Lord, Hughes and Coverdale also announce that they have solo albums in the pipeline and the latter proclaims: "When I record my album, it'll be without any members of the band because if I used any of them it would be judged as a Purple recording and not my own. I'm gonna sing on this album, rather than scream my balls off. I've been f**king screaming for years now . . ."

MARCH:
'You Keep On Moving' b/w 'Love Child' comes out as a single to tie in with the British gigs, which are subsequently branded as disasters. Purple are slated as being 'dull', 'lack-lustre' and 'afraid to take risks'. Fan letters to the press assess the tour as a complete disappointment . . . the beginning of the end?

JUNE:
'PURPLE SPLIT?' is the headline at the beginning of the month but there's no official statement from the band. Their US agent Bruce Payne comments: "We certainly have no intention of working the band for some time – beyond that I don't know."

Tommy Bolin plays his debut solo gig in New York and then comes the news that Glenn Hughes plans to reform Trapeze for an American tour in August. The bassist says: "It's always been in my mind to take Trapeze across to the States and clean up the rock and soul market out there."

Purple's manager Rob Cooksey adds: "Glenn has temporarily decided to channel his high energy and creativity into Trapeze while the other members of Deep Purple take a long and well-deserved holiday."

Tommy Bolin also speaks to the press and candidly remarks: "Purple are incredible musicians, all of them, but I think they're afraid to get out of that mould because of the money . . ."

Glenn and Tommy's comments certainly hint that a split is imminent and one senses that it can only be a matter of time.

JULY:
'PURPLE: THE END'

At last it becomes official and Rob Cooksey declares that the band "will not record or perform together as Deep Purple again". It further transpires that Dave Coverdale had resigned after the final UK gig in Liverpool back in March. He proclaims: "Being on stage was nearly always great. Purple made terrific music, but off-stage I haven't been happy for a long time."

The final word comes from Rob Cooksey: "We have had three major personnel changes over the years. No other group has had to weather such problems. We did and we survived. Of course there have been some personal conflicts but that's not why we're splitting. The real reason is that their talents have outgrown Deep Purple. Their music has matured from the heavy rock that made them famous."

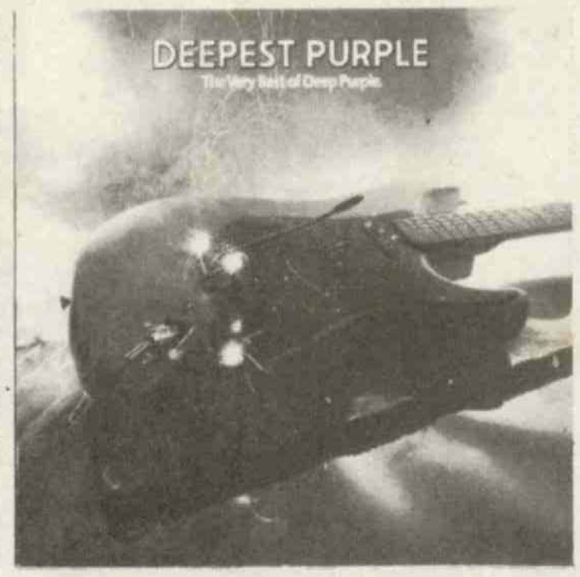
POSTSCRIPT:
Over the ensuing years a string of compilation/live albums are issued and there is constant speculation regarding a Purple reunion. In 1980, Ritchie Blackmore lets a number of fans 'interview' him after a Rainbow gig in Brighton and one of the questions that arises is whether Purple will ever get back together again. The man in black hints that there is a possibility and when asked about the line-up retorts "Well, what do you think?". One of the fans then states: "Yourself, Jon Lord, Ian Paice, Roger Glover and Ian Gillan" to which the guitarist replies "You've got it . . ."

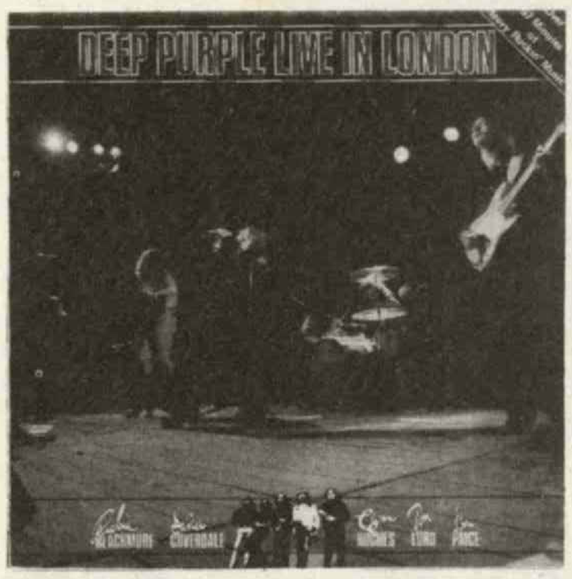
Will it ever happen? We shall see.

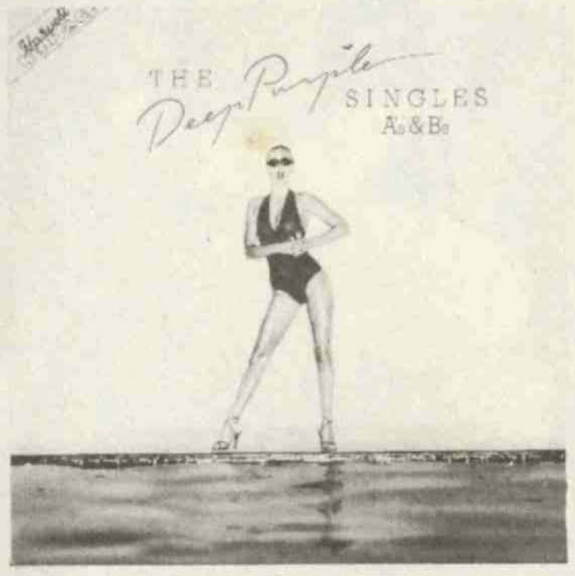
Fin Costello

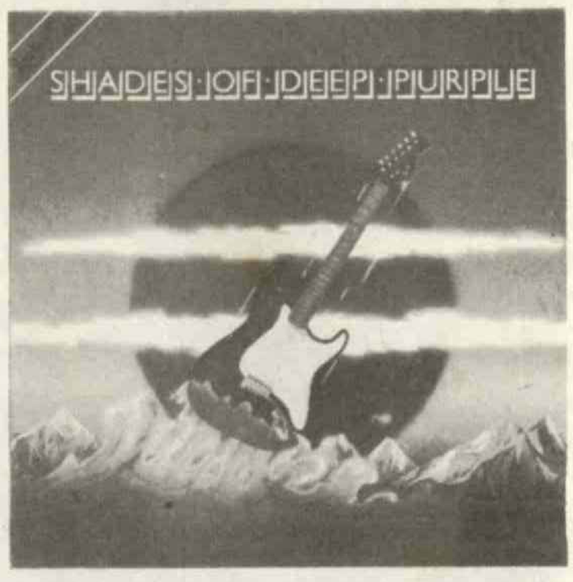
Fin Costello

PURPLE MK3 ON THE ROAD









THE PURPLE RECORD FILE

Shades of Deep Purple
(Parlophone PCS 7055)
I personally felt that it wasn't until 'In Rock' that Purple really captured the energy of what they were about. On 'Shades', Blackmore was totally swamped by the arrangement and even the power of a song like 'Mandrake Root' was hardly indicated. The record evidenced very strong hints of Vanilla Fudge and lead singer Rod Evans came across as a cabaret-style vocalist. To tell the truth, the only thing that really impressed me was 'Hush'. **PM**

Like Pete, I find the material contained on the early albums far removed from what was to come in the seventies. Listening to 'Shades' in 1982, the record sounds very dated and the band seemed lost for direction – the music comprised of a strange crossover of pop, cover versions and instrumentals. 'Hush' is definitely the highlight but the LP isn't to be recommended. **SG**

The Book of Taliesyn (Harvest SHVL 751)
This basically adhered to the format of its predecessor, although Blackmore appeared to be more involved – check out 'Wring That Neck'. There were a couple of interesting cuts like 'Shield' and 'Anthem' but again the album hasn't stood the test of time. **SG**

Hell knows what motivated the band to cover Neil Diamond's 'Kentucky Woman'! About the best track as far as I was concerned was 'Wring That Neck' – one of the few to indicate Ritchie's dexterity as a guitarist. **PM**

Deep Purple (Harvest SHVL 759)
This was the last Purple album to feature Rod Evans and bassist Nicky Simper – not such a bad thing considering their replacements! The band were certainly going through a period of transition and there were slight hints of what was to come on items like 'The Painter' and 'Fault Line'. However it was far from a great platter and the mammoth 'April' was a little hard to handle. **SG**

No doubt about it, Simper and Evans obviously weren't cut out for the musical direction being adopted by the other members of the band. The only inspiring thing about 'Deep Purple' was the Hieronymus Bosch cover painting! **PM**

Concerto for Group and Orchestra (Harvest SHVL 767)
Maybe a fulfilment for Jon Lord but a pain in the arse for Blackmore! Incidentally, this was one of the few albums to feature the guitarist playing a Gibson 335. To be blunt, it wasn't a successful exercise in the fusion of rock and orchestra. **PM**

There are those who reckon that this venture was a good idea but with Gillan and Glover in the band it would have been much better to concentrate on rock 'n' roll. I first listened to 'Concerto' a good few years ago and after hearing it again recently I've come to the conclusion that twice was more than enough! **SG**

Deep Purple in Rock (Harvest SHVL 777)
A classic elpee! In fact it actually turned me onto Deep Purple when I heard it debuted on John Peel's show. It influenced a lot of musicians and no doubt encouraged many aspiring guitarists to play. Possibly the definitive hard rock album . . . **PM**

At last Purple has established their own identity – and boy did they do it in style! 'In Rock' contained many a classic cut from the explosive 'Speed King' through 'Child In Time' to the brilliant 'Hard Lovin' Man'. A must for all heavy rock addicts, this will always rank as a firm favourite with the band and fans alike. **SG**

Fireball (Harvest SHVL 793)
Purple had their work cut out to match the top-notch quality of 'In Rock' and I'm not convinced that they succeeded. Nevertheless, 'Fireball' was still a relatively good album and featured such impressive tunes as 'Fools' and 'No One Came'. It probably stands as the 'forgotten' Purple LP, sandwiched between 'In Rock' and 'Machine Head'. **SG**

The band were obviously suffering from their heavy touring schedule but they managed to 'bluff it' on the strength of the line-up. Ian Gillan came across as a powerful vocalist/writer and contributed some visionary and surreal lyrics – almost unusual in this kind of music. Good examples of the singer's skill were 'No-one Came' and 'Anyone's Daughter'. **PM**

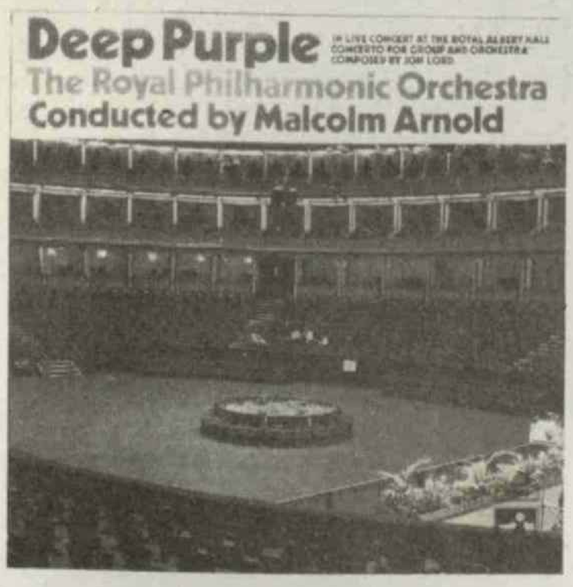
Machine Head (Purple TPSA 7504)
Although it was recorded under frustrating circumstances, 'Machine Head' was a very good record. Perhaps the clinical feel of mobile recording deprived the band of the raw energy profound on 'In Rock'. However, like that album this still stands out as a milestone and doesn't sound dated at all. 'Smoke On The Water' is probably the best remembered cut – interestingly enough, that song was actually released four times before it became a major hit single in the States. **PM**

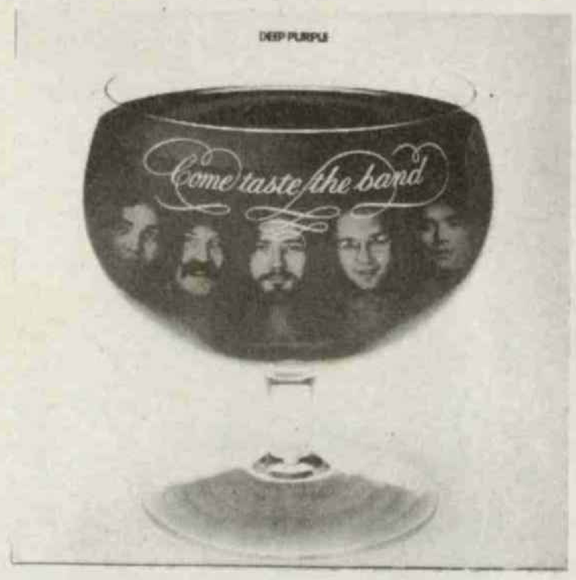
Definitely an improvement on 'Fireball', this was still no match for 'In Rock'. There were powerful numbers like 'Smoke', 'Highway Star' and 'Lazy' but I tend to feel that the live renditions on 'Made In Japan' were infinitely better. **SG**

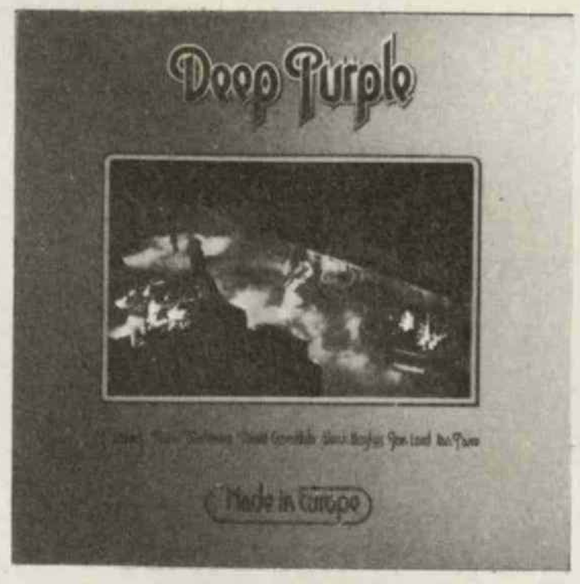
Made in Japan (Purple TPS 351)
For those who missed out on seeing Deep Purple Mark 2 in concert, this is an excellent vinyl documentation of their live shows circa '72. Recorded during the band's summer tour of the Far East it's got a lot of raw energy contained on all four sides and, despite Ian Gillan's personal criticism of his own performance, is hard to fault. **SG**

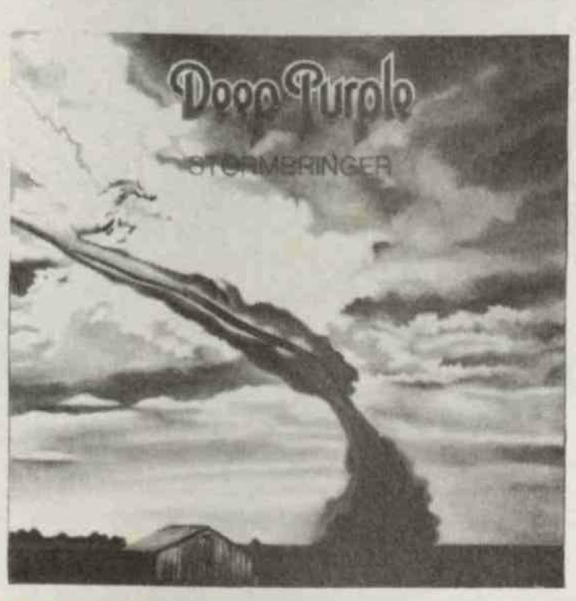
Undoubtedly *the* heavy metal live album. With the use of minimal recording facilities it captures the power and excitement of a Deep Pruple set so accurately – even if you weren't around at the time it still doesn't matter. **PM**

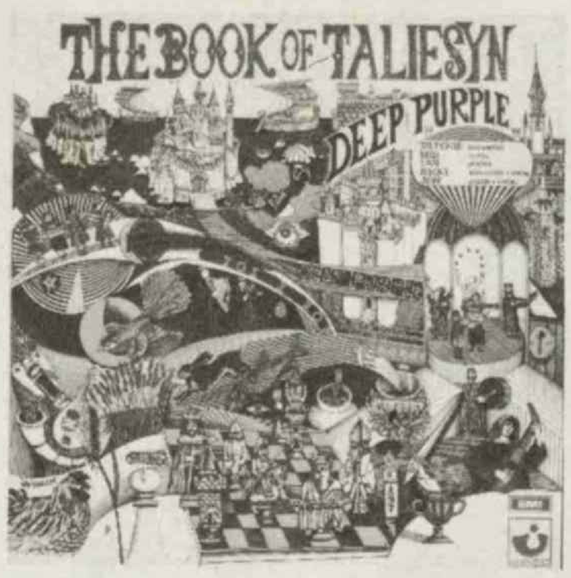
Who do we think we are (Purple TPSA 7508)
For a band bound together by creativity and inspiration, it's











obvious on this LP that things were going downhill. Even so, there were still a few inspiring moments, notably 'Woman From Tokyo', 'Mary Long' (another example of Gillan's satyrical lyricism) and 'Rat Bat Blue', the riff of which still re-surfaces in Rainbow's set. **PM**

To these ears, the worst output to emerge from the Mark 2 line-up. As it transpired, it was to be the last with Gillan and Glover departing shortly after its release. One sensed that a good deal of the spark inherent on previous efforts had gone, but then again that's hardly surprising in view of the massive workload the group had undertaken over the last three years. **SG**

Burn (Purple TPS 3505)
The injection of fresh blood worked a treat and in fact this will always rank as one of my favourite Deep Purple albums. The title track opened proceedings in explosive style and the three ensuing cuts on the first side ('Might Just Take Your Life', 'Lay Down Stay Down' and 'Sail Away') were all winners. Side two made forceful impact and included a masterful version of the Blackmore/Coverdale composition 'Mistreated' . . . all good stuff! **SG**

It may have taken two vocalists to replace Ian Gillan, but things turned out well for Purple and they came up with some great material, particularly 'Sail Away' and the classic 'Mistreated' which no other band has been able to duplicate (nudge, nudge!). **PM**

Stormbringer (Purple TPS 3508)
This was another album recorded under difficult circumstances and due to Blackmore's personal problems Coverdale and Hughes were probably allowed a little too much lee-way. It's easy to see why the guitarist was pissed off with the final outcome. The only good song is 'Hold On'. **PM**

Ritchie's last studio LP with Purple and it's not hard to see why the man in black was dissatified with the general direction of the band. Blatant funk crept in on 'Hold On' (a fine tune, but not exactly Purple) and on the whole the album was a somewhat disjointed amalgam of material . . . pass. **SG**

Come Taste The Band (Purple TPSA 7515)
Hardly an album to be held in high esteem, 'Come Taste The Band' was the final studio LP from Purple – the only one to feature Tommy Bolin. Although it's often dismissed, I must be frank and confess that I really like the record. OK, so it wasn't exactly the Purple we'd come to love but there were some inspiring moments. In fact 'This Time Around'/'Owed To 'G' is an aural delight, one that I still find myself playing with alarming regularity these days! **SG**

For me, the only salvation was Tommy Bolin's guitar playing and I really felt that he was wasting his time in a group on its way out. In fact this should have been called 'Come Taste The Bland' . . . **PM**

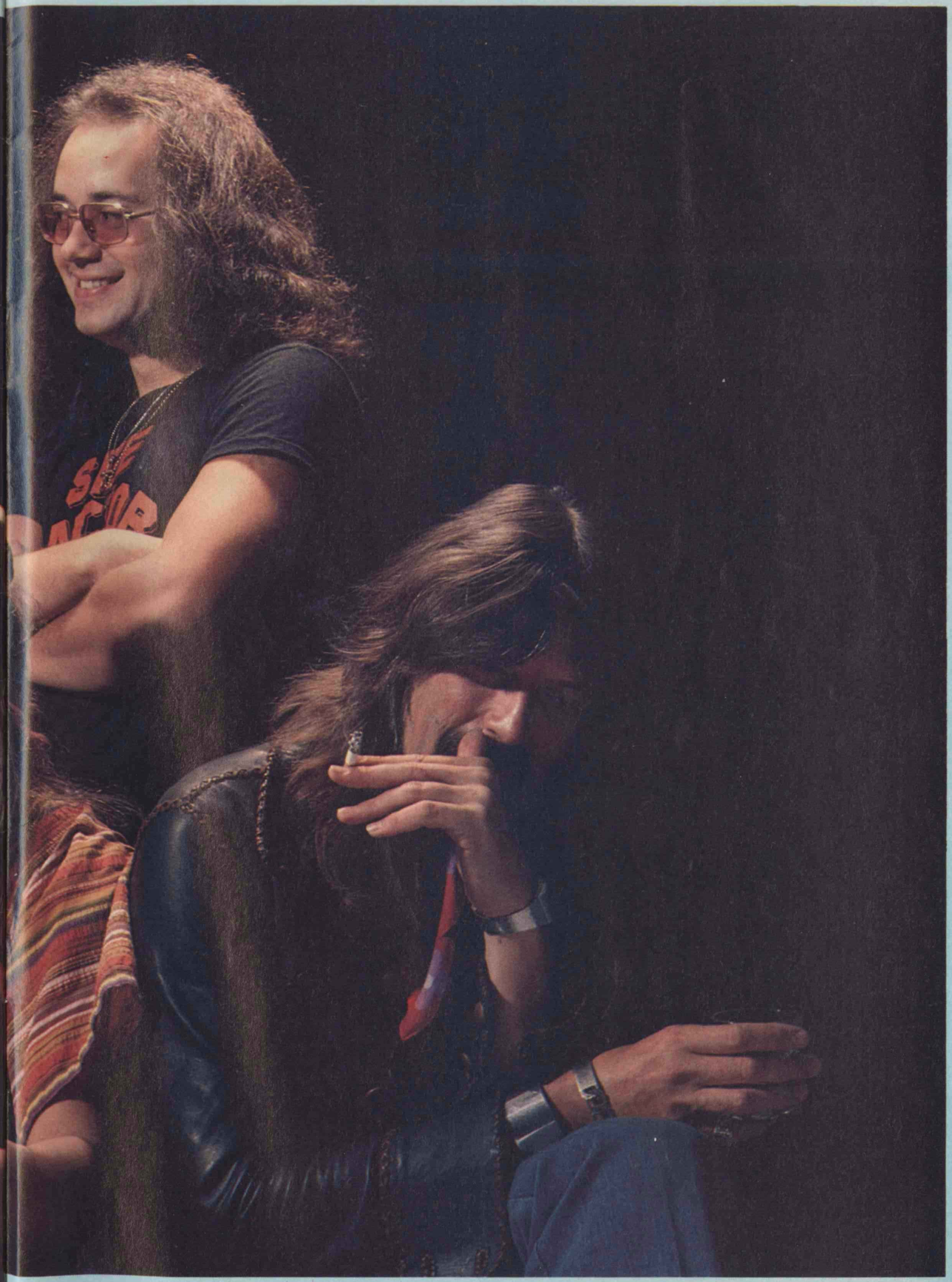
THE SINGLES: 1968-76
HUSH/ONE MORE RAINY DAY (Parlophone R 5708 – June 1968)
KENTUCKY WOMAN/WRING THAT NECK (Parlophone R 5745 – December 1968)
EMMARETTA/WRING THAT NECK (Parlophone R 5763 – February 1969)
HALLELUJAH/APRIL PT. 1 (Harvest HAR 5006 – July 1969)
BLACK NIGHT/SPEED KING (Harvest HAR 5020 – June 1970)
STRANGE KIND OF WOMAN/I'M ALONE (Harvest HAR 5033 – February 1971)
FIREBALL/DEMON'S EYE (Harvest HAR 5045 – October 1971)
NEVER BEFORE/WHEN A BLIND MAN CRIES (Purple PUR 102 – March 1972)
MIGHT JUST TAKE YOUR LIFE/CORONARIAS REDIG (Purple PUR 117 – March 1974)
YOU KEEP ON MOVING/LOVE CHILD (Purple PUR 130 – March 1976)

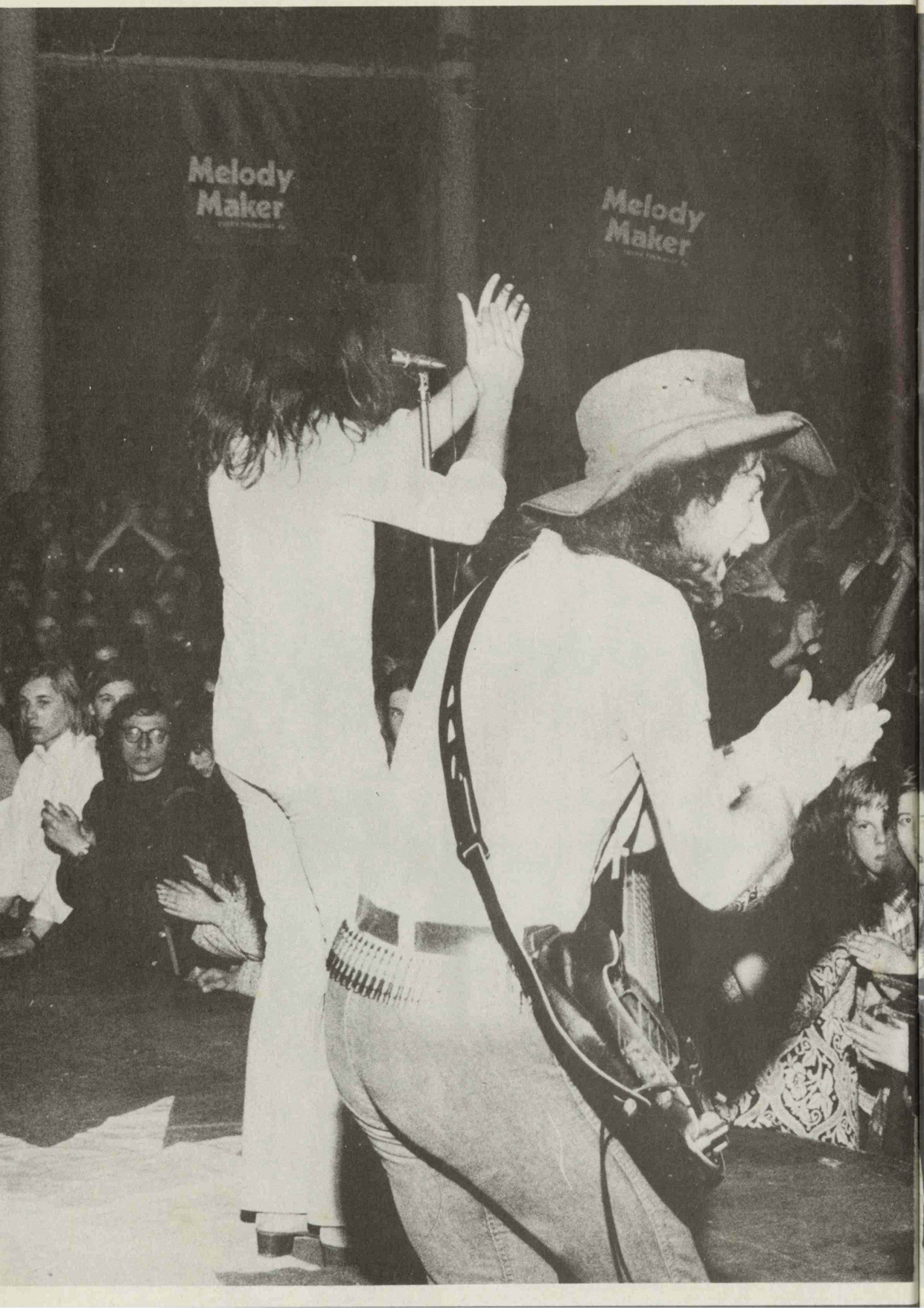
Vinyl Postcript:
All of the aforementioned product emerged while Deep Purple were functioning as a group, but following the announcement of their final split in the summer of '76 an endless stream of live/compilation packages have been issued. While some may have been valid outputs, one senses that the majority have been deliberate attempts to cash-in on the legend of Purple.

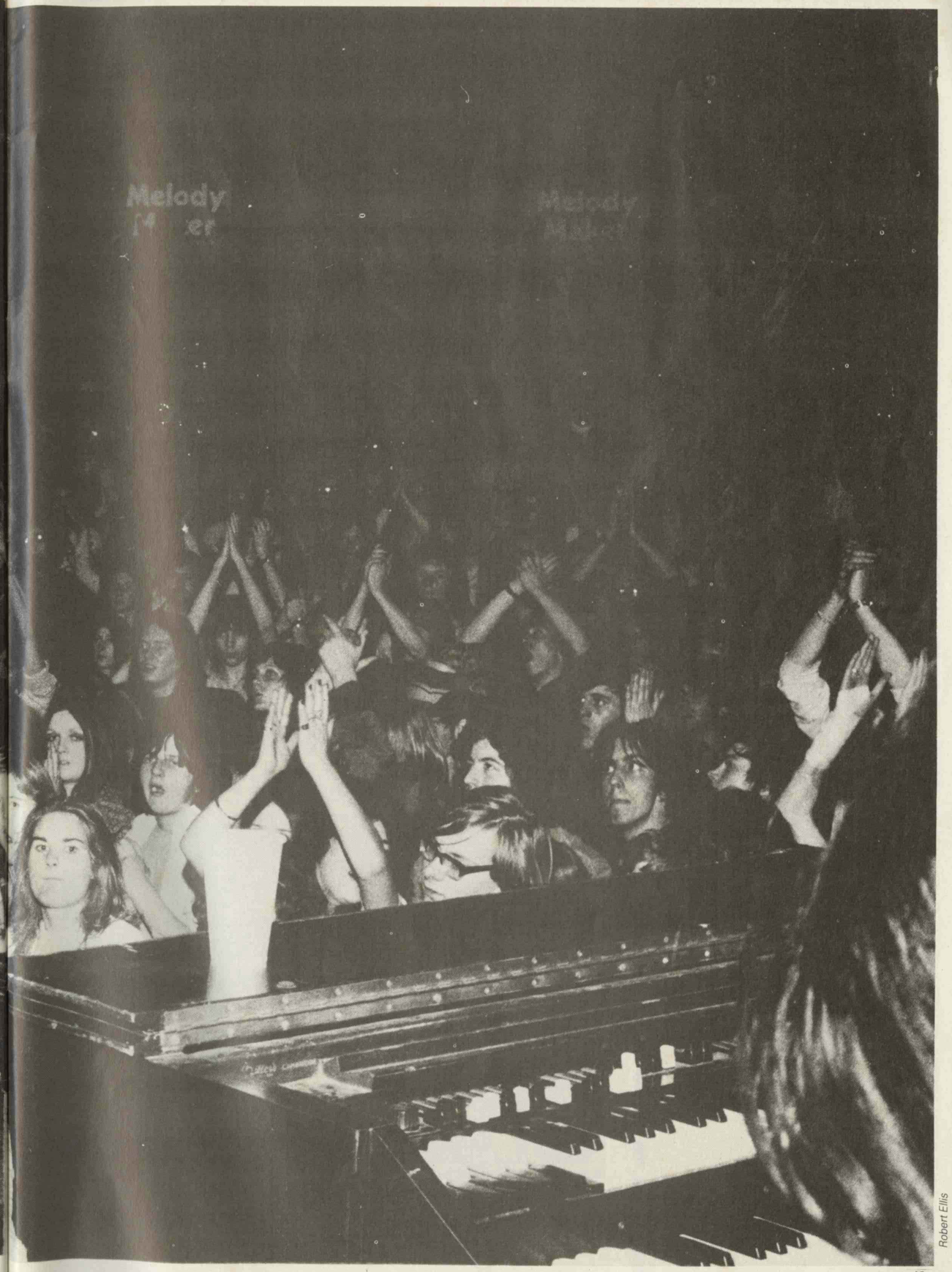
The first of these relases came in October '76 in the form of the **'Made In Europe'** live LP, recorded while Blackmore was still in the group back in 1975. To be fair, this album had actually been in the can for quite some time and it served as a reasonable documentary of the Mark 3 concert capabilities. However, since then most of the Purple product has been rather dubious and one senses that the people behind them have been more intent upon necrophilia as opposed to nostalgia.

On the live front there's been **'Powerhouse'**, **'Deep Purple In Concert'** and last year's **'Live In London'**. None of these have been particularly inspiring (or warranted for that matter) but of the three 'In Concert' is probably the best and comprises BBC broadcast material from 1970 and 1972. Purple devotees may well have acquired the imported **'Last Concert In Japan'**, which features the Mark 4 line-up, but again it's not especially recommended and was actually recorded with Tommy Bolin suffering from a pinched nerve in his fingers!

The rest of the re-hash product has basically just exploited the fans and it's hard to see the useful purpose of things like **'Deepest Purple'**, **'The Mk 2 Singles'**, **'New Live & Rare'** (like 'Powerhouse' that featured both studio and concert recordings) and so on. The only vaguely attractive output was **'Singles A's & B's'**, which contained tunes that hadn't surfaced on the albums. One dreads to think how heavily the market will be flooded if Purple ever re-form!







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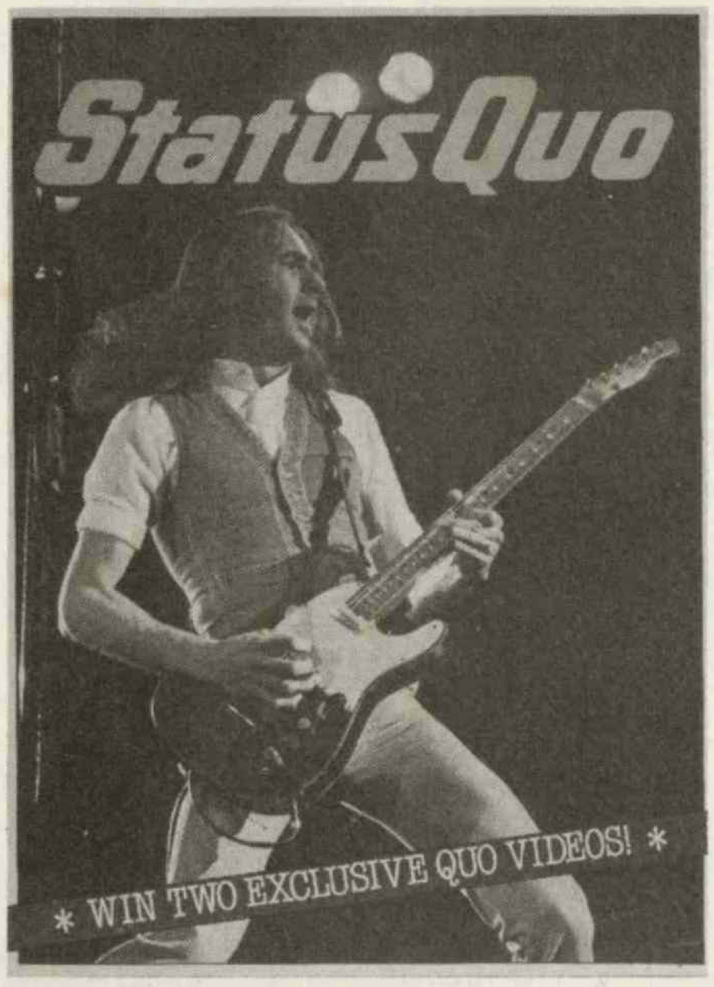

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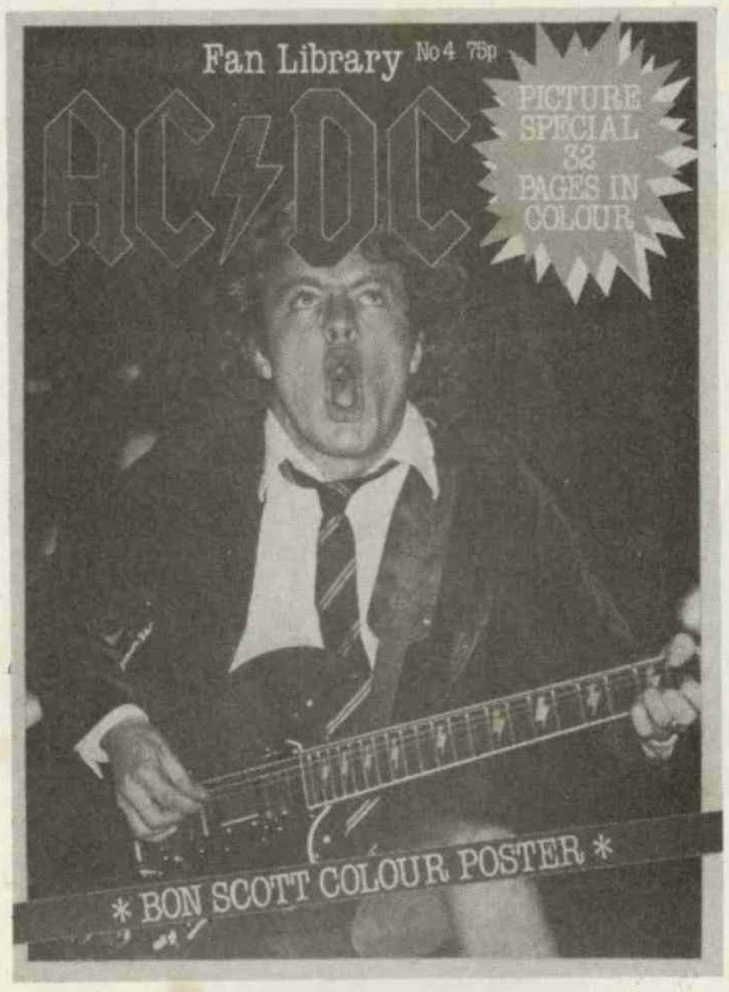

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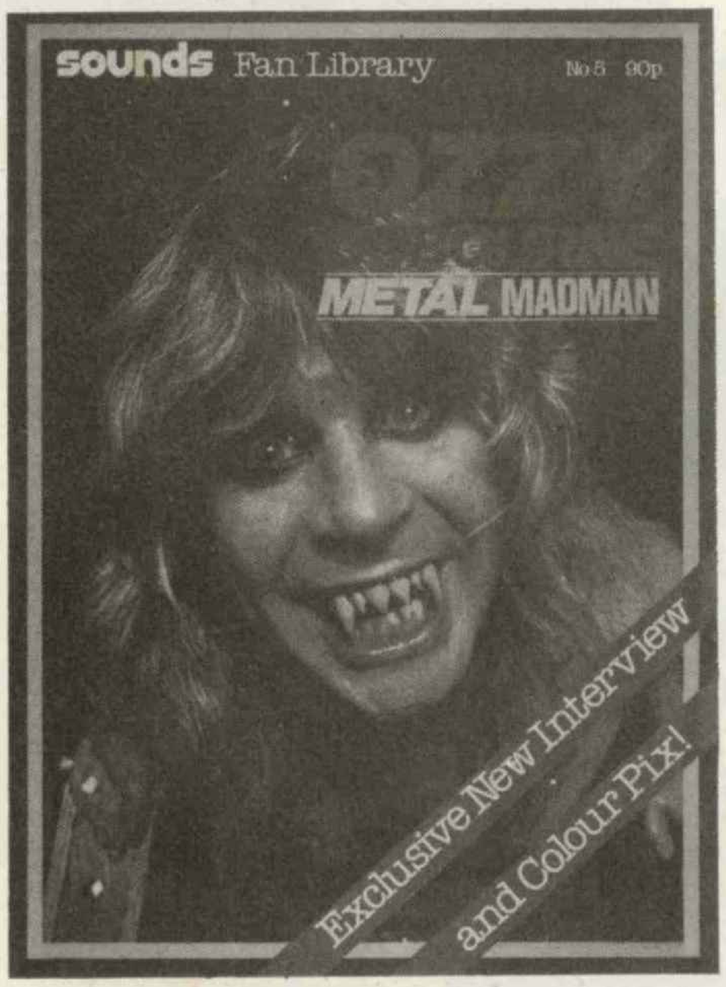

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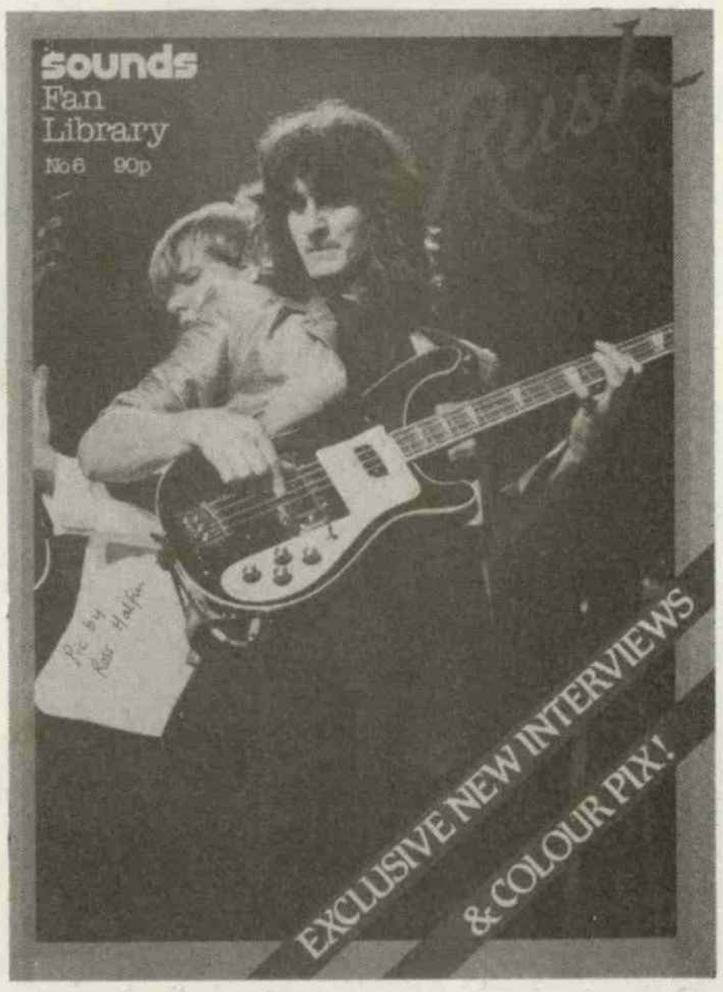


No. 6 RUSH

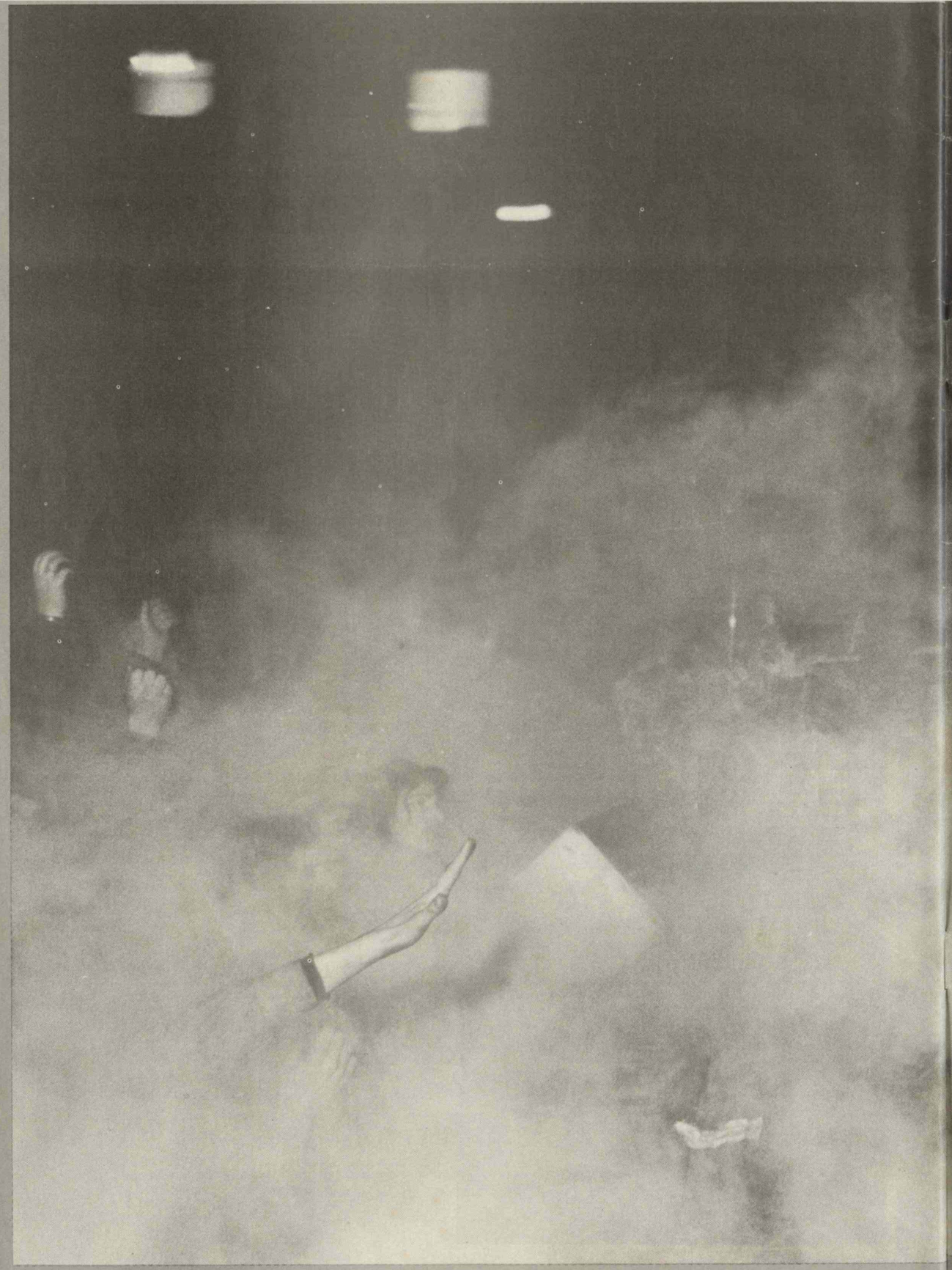
The Quiz

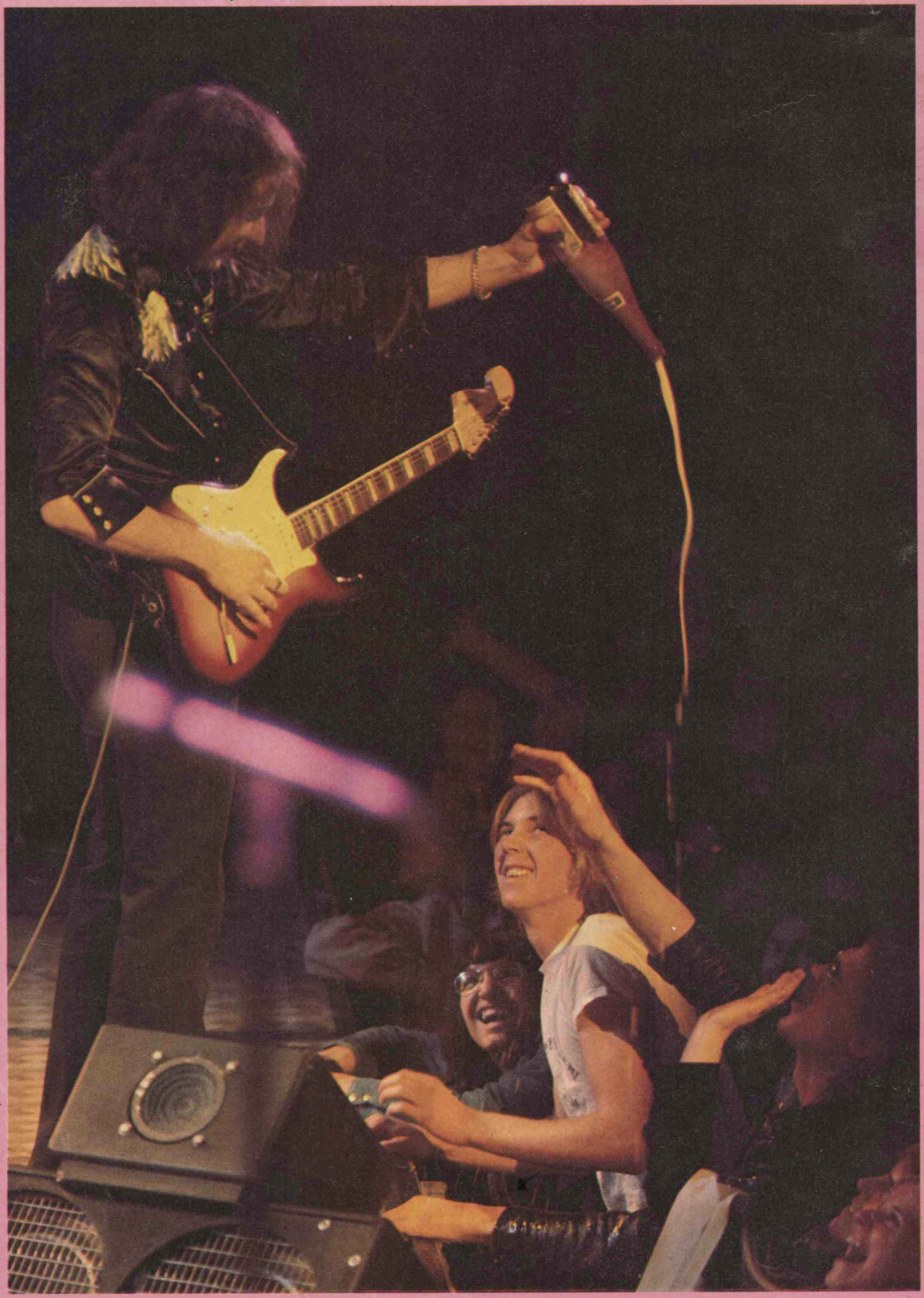
Answer these questions and win all of Purple's EMI releases plus a video recording of the *The California Jam.*

(1) When Deep Purple was initially formed they used another name, what was their original monicker?
(2) Original bass player Nicky Simper left Purple and formed another band who recorded on the Vertigo label. Name that band.
(3) In his formative years Ian Gillan played with a band that featured some members of Sweet. Who were they?
(4) During the early sixties Ritchie Blackmore recorded a solo single as The Ritchie Blackmore Orchestra. The 'A' side was an instrumental of a popular thirties ditty. Name that tune.
(5) Who did Tommy Bolin replace when he joined the James Gang and to make things more difficult who replaced Bolin when he left?
(6) Which member of Deep Purple made a special guest appearance on Adam Faith's comeback album of a couple years ago?
(7) What have the respective teams of Rod Evans/Ian Paice and Ian Gillan/Roger Glover got in common?
(8) After the success of 'Hush' Purple covered another song by a famous songwriter. Name the song and composer.
(9) After the demise of Purple Mk II Blackmore attempted to put a group together with Phil Lynnott and Ian Paice called .....?
(10) Chris Curtis, who is generally regarded as the founder member of Deep Purple, played with a successful sixties pop band. What were they called and which instrument did Curtis play?
(11) On his first solo venture Blackmore did an instrumental cover of a song that was originally a hit for The Yardbirds. Name that tune?
(12) When Ritchie Blackmore contracted hepatitus during an early tour of the States, two well known guitarists tried to step in as temporary replacements. Who were they?
(13) On a couple of his classically orientated records Jon Lord was involved with a much respected German composer who is reputed to have taught Sting jazz bass and vocals. What is his name?
(14) Derek Lawrence, the man who produced Deep Purples earlier works is also renowned for his involvement with a famous British guitar orientated band who achieved massive worldwide success in the mid to late seventies. Who were they?
(15) The monicker Deep Purple comes from the title of an early fifties pop song sung by Nino Tempo and April Stevens. Who were the equally obnoxious duo that covered the song the last time around.
(16) On 'Who Do We Think We Are' there is a song entitled 'Mary Long' – who are the famous upstanding personalities it is written about?
(17) Prior to recording 'Who Do We Think We Are', Deep Purple went to Italy in a redundant attempt to write some material. In the end they only managed to complete two songs one entitled 'My Bottoms Got A Hole In It' and another which features Gillan on mouth harp and has since appeared on a compilation, name the tune.
(18) After his departure from Purple Glenn Hughes recorded a solo album prior to forming Hughes/Thrall, what was the title of the album?
(19) Name at least three Heavy Rock bands Roger Glover has produced.
(20) What was the name of the band Roger Glover played in with Ian prior to joining Purple.
(21) Which artist inspired 'The Butterfly Ball'.
(22) Who was managing Deep Purple when they finally announced their split?
(23) Ian Gillan starred in one of the first rock operas, what was it called and who wrote it?
(24) Name three acts that were on the Purple records roster.
(25) What was the name of the recording studio Ian Gillan bought?
(26) What was the name of the band that supported Deep Purple in 1974 on their British tour which featured Ronnie Dio?
(27) "I was thinking about other things when I should have been thinking about the music", said Blackmore about which Purple album?
(28) Where did Deep Purple play their final UK show?
(29) Tommy Bolin first caught the public eye on a session he played with a famous American jazz/funk drummer. Name the artist and the album (and if your that smart the tracks too!)

Send your answers to FAN LIBRARY, 40, Long Acre, WC2.

Barry Plummer





Pic by Fin Costello