



Cartouche

The Free Online Ritchie Blackmore Fanzine

Issue 1

Exclusive Candice Night Interview!
Blackmore's Night: News, Reviews & Photos
Deep Purple, Cozy Powell, Gothien, La Zag
Blackmore-Related Tribute Bands



Cartouche

The Free Online Ritchie Blackmore Fanzine



Editorial

Hello Blackmore fans,

Our idea is to produce a free Ritchie Blackmore fanzine, which involves putting the resultant JPEG fanzine pages onto certain fan forum boards, so that fans can read them and /or copy the pages to their own computers and thus print out the pages at home. We thus present to you, a trial issue to see if the idea works.

Thank you so much, to the fans that have contributed to this project already and also especially, to Candice Night who gave us some brilliant and comprehensive interview answers!

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Cartouche Ritchie Blackmore Fanzine on the Internet:

http://www.myspace.com/cartouche_blackmore_fanz

<http://s289.photobucket.com/albums/ll219/CARTOUCHE01/>

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Photo below: <http://barnie.homeip.net>



Also available...

Black Night

Edited by Jim Kerney

**A fanzine devoted to
Blackmore's Night
and Renaissance times!**

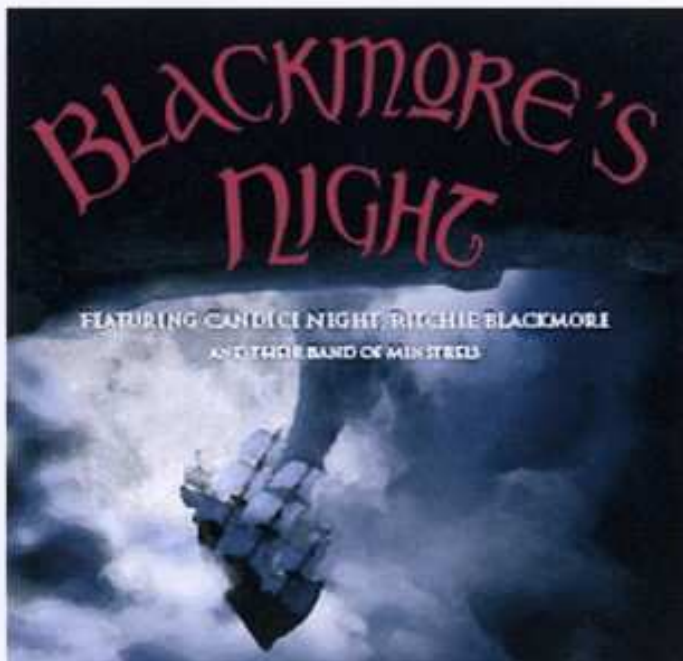
Email: blacknightfanz@hotmail.com

Myspace: <http://www.myspace.com/blacknightfanzine>



Blackmore's Night – News Roundup

New Blackmore's Night album in June!



“Secret Voyage” release dates:
Germany, Austria Switzerland - June 27th
The rest of Europe - June 30th
USA - July 1st

Gipsy Rose

New multi instrumentalist / harmony vocalist

Blackmore's Night is proud to announce the addition of Gipsy Rose to our group of Minstrels. Before joining the band, Gipsy Rose was travelling the countryside with a band of rogue fiddlers.

When she first heard Blackmore's Night she immediately became enchanted with their mystic melodies and found herself unable to play anything but Ghost of a Rose! Though they tolerated this behavior for a time, the wild-hearted gypsies soon grew tired of the soothing, sweet melody and cast her off the vardo.

Aimlessly wandering the valleys and hills, Gipsy Rose searched for the magical minstrels who had captured her bow. A chance meeting with Master Blackmore and Lady Candice led to the only true remedy for her problem: a strict daily regimen of Cartouche, Ariel, and very strong ale!

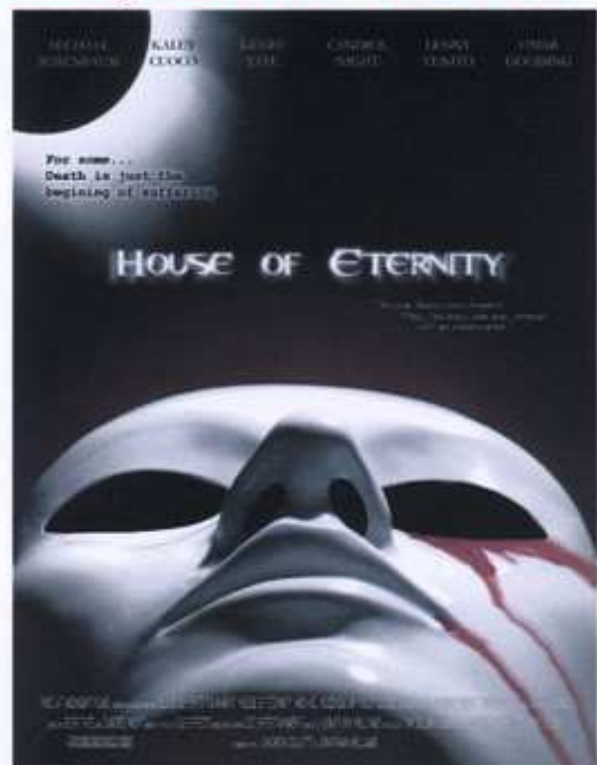
Earl Grey: Bass, Mandolin, Guitar

Often enchanted with a musical spirit he can be found performing his music throughout medieval forests and cavernous terrains where they echo the melodic sounds resonating from the instruments played by Earl Grey of Chamay. Assimilating an alchemistic approach to a variety of instruments, he brings to Blackmores Night, his music, camaraderie, a plethora of potent ale, and an



extraneous habit of being a bit verbose, yet a dash of humor emanates through the serious facade-but he is always passionate about his love for the music of Blackmore's Night.

Candice Night stars in the film “House of Eternity”



HOUSE OF ETERNITY Theatrical Movie Poster

A very special THANK YOU to James Colletti (Executive Producer, Fires At Midnight Films) for sending us the HOUSE OF ETERNITY theatrical movie poster and links.

Queensryche frontman Geoff Tate and Blackmore's Night singer Candice Night will star in the upcoming horror movie "House of Eternity", which is slated for a fall theatrical release. The film, by New York independent production company Fires at Midnight, is about a newly married NYC couple who move to a country home in North Carolina, unaware of its sullied history and the evil that lurks there.

Tate will make his acting debut, as Alder Grayson, the story's villain, and Night will play his wife, an innocent woman whose fate is determined by the superstitious minds of the 1700s.

Candice Night says: "Candice plays the part of Emily Grayson. She is the wife of Alder (who will be played by Queensryche's Geoff Tate). She is basically an innocent young girl, who only sees Good in the world but has a flaw to her. Her part is a recurrent one throughout the movie. One day something happens to cause judging eyes to look her way. In the 17th century it was a dangerous time for anyone to be different. The idea of the story is based on the love of the husband for his wife and how things get twisted".

Jonathan Williams and Jarrod Feliciano are directing "House of Eternity", and J. Andrew Colletti is the writer and executive producer.

Read an online interview with director Jonathan Williams at: http://www.horror-movies.ca/horror_11256.html

Filming is scheduled for New York and North Carolina in Spring 2008.

Official Website:

<http://www.firesatmidnightfilms.com>

Official Movie Website: <http://www.houseofeternity.com>

House of Eternity on MTV:

<http://www.mtv.com/news/articles/1579871/20080117/mcshuggah.jhtml>

**Interview Recording: RITCHIE BLACKMORE
and CANDICE NIGHT, on Yvette Fielding's
"Fright Night" (Kerrang Radio) show.**



The recording can be presently found on the PAST TENSE myspace: <http://www.myspace.com/pasttenseuk>

PAST TENSE is the band of Dave Basso, a member of the Blackmores Night UK Street Team who arranged the radio interview. Thank You Dave!



**BLACKMORE'S NIGHT
Scandinavian Street Team?**

Greetings everybody,

We are currently looking for Blackmore's Night fans that would like to join our Scandinavian Street Team. We need help in distributing posters, flyers, promo cards etc, etc. At the moment we need people in the Stockholm, Sweden area. So if you live in the Stockholm area and would like to help out please contact me at: deblond@blackmoresnight.nu

We might have a nice surprise for Street Team members.

If you live elsewhere in Scandinavia we might need you for future missions. So please mail your interest anyway.

Please include in your mail full name and address, email address and which city/cities you would be able to distribute in.

Looking forward to hear from you, thanks for your help!

Paul Deblond

Blackmore's Night Official Scandinavian Fan Club
<http://www.blackmoresnight.nu>

**MINSTREL HALL ITALIA
New website of Celtic, Folk, Medieval, Renaissance**

MinstrelHall.it is the new website of Celtic, Folk, Medieval, Renaissance, Ambient, Darkwave music, and a new Blackmore's Night Italian fan site which also offers the first forum dedicated to Ritchie Blackmore and Candice Night.



<http://www.myspace.com/minstrelhallofficial>

or

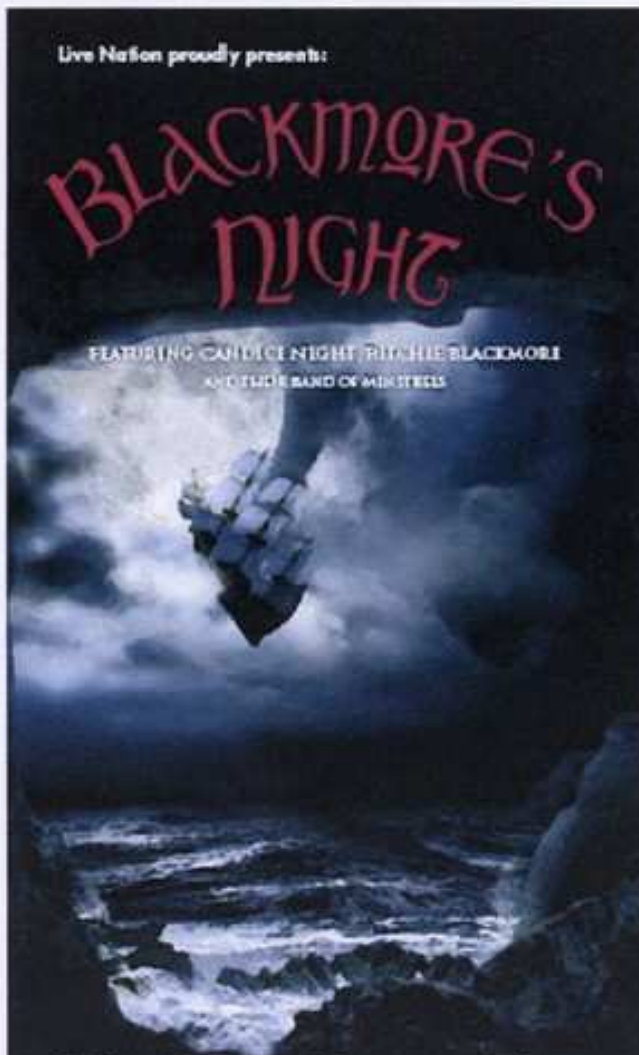
<http://www.minstrelhall.it/>

Blackmore's Night 2008 Tour Dates

Live Nation proudly presents:

BLACKMORE'S NIGHT


FEATURING CANDICE NIGHT, RITA HIE BLACKMORE
AND THE BAND OF MISTTEELS



The Secret Voyage Tour

TO 5.6. KLO 20 HELSINKI, FINLANDIA-TALO
PE 6.6. KLO 20 TAMPERE, TAMPERE-TALO

LIPUT: 38 JA 42 EUROA LIPPUNALVELUSTA,
TAMPEREEN KOHTEEN MYÖS
TAMPERE-TALON LIPPUTOIMISTOSTA.



IPPUNALVELUS
LIPUT: 38 JA 42 EUROA LIPPUNALVELUSTA
TAMPEREEN KOHTEEN MYÖS TAMPERE-TALON LIPPUTOIMISTOSTA

FINLANDIA-TALO
Tampereen Kohde ja Lippu Keskitys

LIVE NATION
WWW.LIVENATION.FI

WWW.BLACKMORESNIGHT.COM

These are the 1st in a series of tour dates for 2008.

The next group will take place from the end of August through September 15th, 2008 in Europe. Blackmore's Night appreciates all of our fans that join in the spirit of the performance by dressing in Renaissance/medieval or traditional garb.

"THE SECRET VOYAGE TOUR 2008"

POLAND

May 30th, Town Square, Plock , FREE CONCERT

SWEDEN

June 1st, Lorensbergsteatern, Gothenburg

June 3rd, Gota Lejon (Theatre), Stockholm,

FINLAND

5th June, Finlandia-Talo, Helsinki

6th June, Tampere-Talo, Tampere,

RUSSIA

June 11th, Oktyabrsky, St Petersburg, Russia

CZECH REPUBLIC

20th June, Chateau gardens Cesky Krumlov, Cesky

22nd June, Chateau farm Bykov, Bykov

For full and updated Blackmore's Night tour details, please refer to:

http://www.blackmoresnight.com/tour_info.html

UK Fans, also check for updates posted on...



<http://www.blackmoresnightukfanclub.com/>

Above: Official 2008 Tour Poster / Banner for the Finland shows.
Thanks to: Carole Stevens



So when "Shadow of the Moon" came out, the contents of the CD took me a little by surprise. Here was a man whose guitar playing I admired, ditching the loud rock style in favour of gentle acoustic. Yet when you listened to it, it was still him. It was still his fluidity in the solos, still his craft that carved out the melody. The difference was, this was fresh and exciting. You could hear the pleasure in those songs, like a joyous release of expression. From the start of percussion and eastern scales of the title track, through to the gentle melodic chorus of "Wish You Were Here", here was a body of music that lifted your spirits and made you listen.

This music demanded to be enjoyed and appreciated. The beautiful lyrics of Candice Night enhanced the fragility of some of the tracks. Somehow a re-invention had taken place and wherever this journey was going, it was certainly going to be interesting. I had always been a fan of Ritchie's instrumentals, and here on this album were three of the finest pieces of guitar I had ever heard. Two years previously I had purchased my first 12-string guitar. I knew how difficult they were to play, yet here was a guitarist showing a precision and imagination I could only dream of. "Memmingen" is still one of my favourite tracks of all time; it was played at my wedding and will always have a place in my life.

Yet in the middle of this acoustic renaissance fare, there were snippets of the electric guitar. As if to show people he could still cut the mustard. The sublime slide guitar on "No Second Chance", and the driving rhythm work on "Writing on the Wall", just served to remind the listener, that here was a guitarist equally at home in the modern world as in the 16th century. The album became a regular feature around my home and car. At the time I had to drive long distances every day, and the album was never out of the car stereo. I recall driving over the Forth Bridge at sunset, and "Renaissance Faire" blasting out, singing at the top of my voice.

Quite rightly, the side project became a major career change, as Blackmore's Night the band, took the album on the road. With the addition of some tracks by Rainbow, Deep Purple and Joan Osbourne, the live shows quickly showed the new material translated exceptionally well in a live context.

SOTM photo from: <http://infostore.org/info/2609293>

10 years of Blackmore's Night. Who would have thought it would still be going after all that time? Not only still going, but improving with age.

Back in 1997, when Ritchie announced the side project of Blackmore's Night, many fans felt that once he had the "acoustic" album out his system, he would return to Rainbow. Thankfully the new direction proved to be an enjoyable change in artistic direction. "Shadow of the Moon", came out towards the end of 1997. Personally I was in the middle of re-discovering my love of Classical music. A traumatic few years within my family had left me very disillusioned with a lot of things, rock music being one of them. I had been brought up with a mixture of the classics, rock n' roll and Patsy Cline.

As I grew up my musical tastes moved into rock, in particular, Deep Purple and Ritchie Blackmore.

The Candice Night Fanlisting
love, joy, beauty, magic



The Candice Night Fanlisting

Website <http://candicenight.wordpress.com/>
Contacto elen.perez@gmail.com

Nederlandse Fanclub Blackmore's Night

BLACKMORE'S NIGHT Netherlands Fan Club and Street Team

Website <http://www.blackmoresnight.nl/>

To join the Netherlands Fan Club or Street Team, please contact Ton Vandalfsen at tonvandalfsen@zonnet.nl

Candice Night Netherlands <http://www.candicenight.nl>

Club de fans Oficial de Blackmore's Night en España y Street Team Español



BLACKMORES NIGHT OFFICIAL SPANISH FAN CLUB AND SPANISH STREET TEAM

The Spanish Fan Club was born 11 months ago for unifying and creating a common meeting point for all Spanish speakers and BN Fans around the world; and trying to increase the numbers of them spreading their music. The first thing we did, was to create a web page <http://www.blackmoresnightinspain.com> where, besides including the latest news, we tried to include all the information we could think of, that could be of interest to the Fans; Ritchie and Candice bio, other members bio, others musicians who play in the group, actual tour dates and all dates of past tours, some audios files, some interesting videos and the links to the Officials Fan Clubs of other countries.

We have also included a Forum <http://blackmoresnight.foros.ws> that has 40 members so far: not only from Spain but also from other countries. Now, we're working on translating all the lyrics into Spanish (and including them in the web page) and re-designing the web page to include more information. We have more ideas, such as selecting 5 questions that the Spanish Fans would ask to Ritchie and Candice and, through Carole Stevens, try to get the answer to those questions.

The Spanish Street Team was created for spreading BN music here in Spain. We have created a net with 7 members from different places in Spain, who are prepared to spread the news about the group: news, CD/DVD, concerts, etc.

<http://www.blackmoresnightinspain.com/menustreetteam.html>

We are waiting for the new record company in Spain to create promotional material in Spanish, for distributing them here. Also, in the Forum, I told you about, we have created a section about the Street Team for informing the Fans and getting in touch.

Luis Hoyo

CLUB DE FANS OFICIAL DE BLACKMORE'S NIGHT EN ESPAÑA Y STREET TEAM ESPAÑOL

El Club de Fans Oficial español nació hace 11 meses para unificar y crear un punto en común de todos los Fans de BN en España e intentar aumentar su número difundiendo su música. Lo primero que hicimos fue crear una página web (<http://www.blackmoresnightinspain.com>) donde, además de las últimas noticias, intentamos incluir toda la información que puede interesar a los Fans del grupo: bibliografía de Ritchie y Candice, del resto de miembros del grupo, miembros antiguos, tour actual y todas las fechas de tour anteriores, algunas canciones en audio, algunos videos y links a los Club de Fans Oficiales de otros países. También hemos incluido un Foro en la página al que se puede acceder mediante la dirección anteriormente escrita o directamente a través de <http://blackmoresnight.foros.ws/>, ya hay 40 miembros unidos a él, no solo de España sino de otros países. Ahora mismo estamos trabajando en la traducción de todas las letras del grupo al español para colgarlas en la página web así como en el rediseño de la página web para incluir más información. Además tenemos otras ideas como seleccionar 5 preguntas que los Fans en España le quieran hacer a Ritchie y Candice y, a través de Carole Stevens, intentar que las contestaran.

Respecto al Street Team español se creó para difundir la música del grupo por España. Hemos creado una red con 7 miembros distribuidos por diferentes regiones, preparados para promocionar la música del grupo: CD/DVD nuevos, conciertos, etc. <http://www.blackmoresnightinspain.com/menustreetteam.html> Estamos esperando a que la nueva compañía discográfica en España saque material promocional para distribuirlo aquí (he hablado con Carole Stevens hace 5-6 días y me ha comentado que en 1-2 semanas me dará más información de la compañía de discos en España). También, dentro del Foro que he comentado antes, hemos creado una apartado sobre el Street Team para informar a los Fans y estar en contacto.

Luis Hoyo

CLUB DE FANS OFICIAL DE BLACKMORE'S NIGHT EN ESPAÑA

Email: blackmoresnightinspain@gmail.com

Photo, Top Left Corner:
Candice Night, 2007 UK Tour © Rainer Klos

Blackmore's Night Polish Street Team

Well, we've got three people in the Polish Street Team now, but there will be more. There have been two actions already. One was just after we've received promo material and another one about two weeks ago.

Polish Street Team members have been putting posters in some vital areas and places in the city of Warsaw, in music stores; also giving leaflets to people in the town centre. It was great fun, and not bad job I think... as for the beginning I mean.

We're planning another one soon, hopefully with more people. Unfortunately the weather was too cold to get dressed in medieval clothing but in Spring Time, that is what we would like to do.

Kind Regards, Darek Janiszewski

Oficjalny Fanklub Blackmore's Night

Strona: <http://www.blackmoresnight.pl/>

Forum: <http://www.forum.blackmoresnight.pl/>

Kontakt: office@blackmoresnight.pl



In Warsaw: Weronika Sladek and Alma Wilczek



In Warsaw: Patryk Krol and Alma Wilczek

Obecnie mamy trzy osoby w polskim Street Team, lecz planujemy docelowo większą ilość ludzi. Mielismy już dwie akcje; pierwsza - zaraz po otrzymaniu materiałów promocyjnych w grudniu 2007, oraz druga - w połowie stycznia 2008. Członkowie grupy rozwieszali w Warszawie plakaty w uczeszczanych miejscach miasta, oraz wręczali ulotki przechodniom w okolicach Starego Miasta... Była to niezła zabawa i okazja do spotkania się.

Polska Street Team planuje kolejne akcje, miejmy nadzieję z coraz większą ilością ludzi. Niestety ostatnio warunki pogodowe nie pozwoliły na zorganizowanie akcji w przebraniach, ale mamy nadzieję że wiosna nie powinno być kłopotu. Zapraszamy wszystkich do wspólnej zabawy.

Kind Regards, Darek Janiszewski

Blackmore's Night Official Norwegian Fan Club



Norwegian Fan Club Website: <http://www.blackmoresnight.no/>

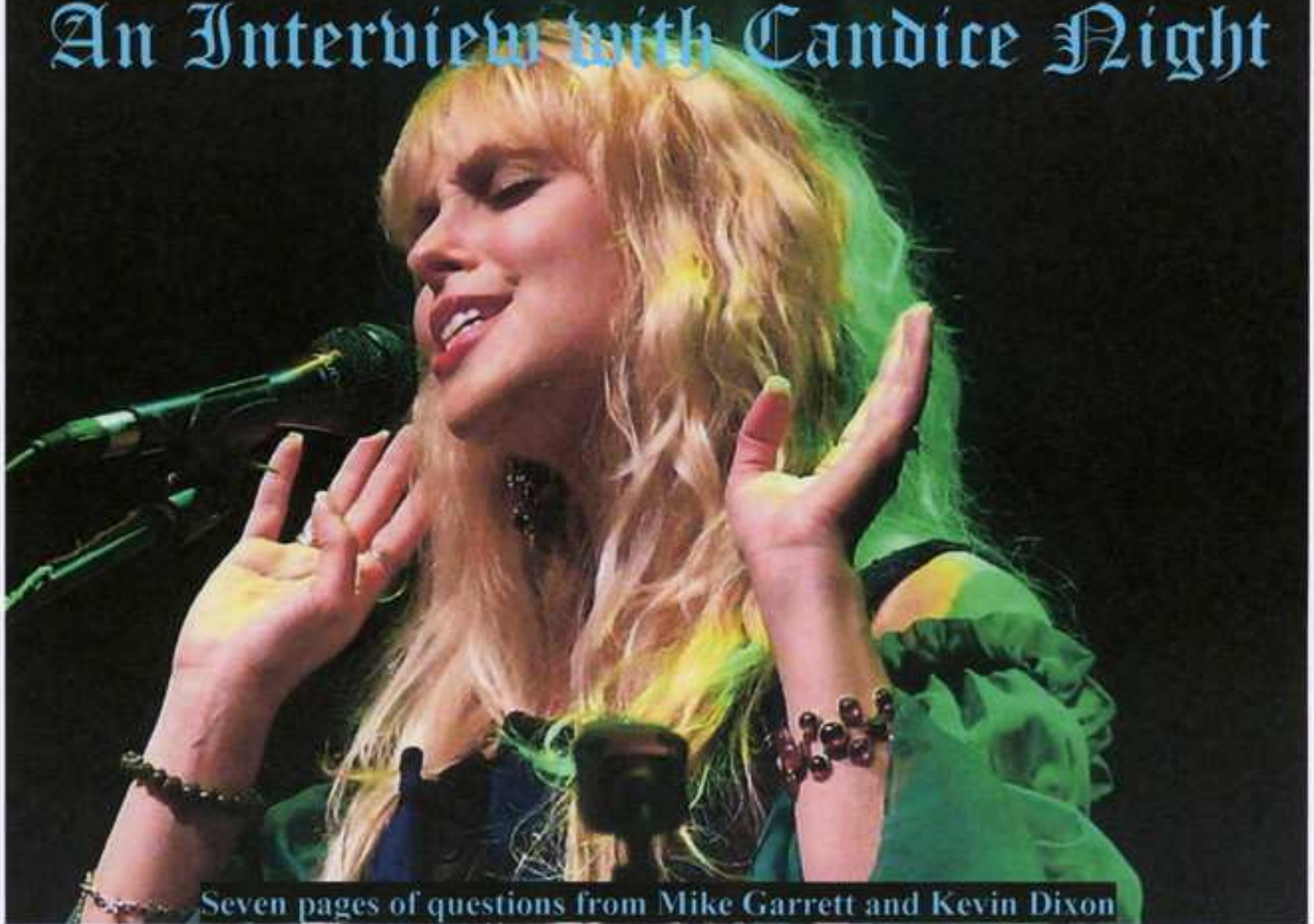
Webmaster: webmaster@blackmoresnight.no

General Enquiries: ole@blackmoresnight.no

Myspace: <http://www.myspace.com/blackmorenorway>



An Interview with Candice Night



Seven pages of questions from Mike Garrett and Kevin Dixon

MG - Hi Candice, thank you so much for this exclusive interview! I guess I should ask you about the new album. I believe it is entitled SECRET VOYAGE, named after one of the tracks on the album?

CN - You're welcome Mike. It's good to be "talking" with you again! The CD title is actually inspired by a painting by Gustave Dore and the concept is about our journey through the music as opposed to it being specifically about one song or in any song title.

MG - The album is reported as being in the mixing stage. How long will it be, before the fans see it in the shops?

CN - I'm happy to report that we finally got the album finished, mixed and mastered copy last night and have approved it, so if all goes as planned it should be out in the shops by June.

MG - Is the album, like the last few albums, a mix of medieval, acoustic and rock tracks or are you and Ritchie taking the band in any new musical directions? Maybe you are not going to tell us, yet? (Ha, ha, ha)

CN - That is why we call it the secret voyage. I can't imagine what musical directions we have yet to cover.

We play the various types of music that we enjoy the most, so it's rest assured you will never hear rap, or jazz on our albums. It will be a varied mix as always.

MG - Ritchie says he is sometimes torn, whether to do a "glossy studio-produced album" or a more traditional / acoustic type of album. Have you ever considered doing a "double CD" which has your original acoustic song ideas on one CD and the more "studio polished" later versions of the same songs, on the other?

CN - We have considered that, but have yet to actually do it! But two versions of each song - you would have to wait twice as long to get the music! And you know we wanted to get this album out as soon as we could so you didn't have to wait any longer. This album may be one of our most organic ones, actually. It is certainly the most inspired by olden songs, be it a few decades or a few centuries. Maybe one day we will review all the songs on all the albums and revamp them to be the opposite of what they wound up being when we put them out originally. That would be interesting. It's always a possibility.

MG - The record company (SPV) omitted several tracks from the PARIS MOON DVD, in order to fit

every thing into the mixed DVD / CD package. Is there a chance that a deluxe version of a later BN product might have a bonus CD, with the omitted PM tracks (and the making of the Village Lanterne video on it?)

CN - I was actually just meeting with label reps today to discuss exactly that same idea. We have enough time right now between the release date and the delivery date and we have the space on the CD so there isn't any reason why they couldn't or wouldn't do it...now I guess we just wait and see if they follow through with what they promised and put it all on there!

MG - Do you recall the Blackmores Night videos (i.e "UAVM; Castle Tour 2000") that came out, during the first few years that BN were going? Do you think that there will be an Official re-release of these, on DVD?

CN - Yes, we were hoping to convert all the previous VHS tapes to DVD and make a box set for our 10 anniversary but we had so much product in the market at that point, we didn't want to flood the market with too much stuff. It will all come out in DVD format at some point, either singularly or as a box set.

KD - Candice, what were your musical influences?

CN - My music influences are varied. I grew up listening to everything from Broadway songs and musicals to Benny Goodman (through my parents) through to the hair bands of the 1980s. I really got into Stevie Nicks in the late 80's when I first saw her in concert and was entranced. These days, I listen to a lot of music, some old; a rare few new bands, renaissance bands and "popera" like Sarah Brightman. I still love Maggie Reilly's voice. I guess in a way they have all influenced me in one way or another, and in another way, what we do is so different than any of the bands I listen to I feel as if none of them have influenced me on this specific path. But music has always been a major

force in my life; my escape, my passion, my breath, comfort, my religion. I don't know where I'd be without it...

KD - How much inspiration do you take from the works of Stevie Nicks, Annie Haslam and Julianne Regan?

CN - Ritchie introduced me to Annie Haslam's works and she has since become a friend of ours, though I don't listen much to the songs. I did fall in love with "Ocean Gypsy" when Ritchie was playing it around the house once, and you know where that got me! Right onto "Shadow of the Moon"! I still love that song... Stevie Nicks I was fascinated by because she was singing about Welsh witch mythology with Rhiannon, about Gypsies, and Storms, all these mystical things - not the typical love songs you hear on the radio. She also always kept her identity, her femininity. The flowy skirts, the long layered hair- great visual. Even through the 80's when women in bands switched to wearing all leather and crawling across the stages licking guitar frets. She never stooped to that level for cheap sexual visuals. I really admired that about her- and still do to this day. And I'm not sure who Julianne Regan is, so I'll have to look into her!

KD - Do you find it easier to cover songs originally written for male singers?

CN - Well, Ritchie says that I naturally have a range lower than Joe Lynn Turner's, almost a man's range so I guess that may come into play with it. But honestly to me, the song is the song and it doesn't affect me whether it is a man or a woman who originally sung it if you enjoy it. And if you do, you inadvertently wind up making it your own by putting your own stamp on it because when you sing it, if you really give yourself to a song, it goes through you and becomes part of you and takes you places in that 3- 4 minutes that you are



channelling it. It becomes a part of you, even if just for a little while. So whoever sang it prior, be it male or female, is irrelevant. It's all about your moment with the song.

KD - And if you had to cover another Rainbow song, would you prefer "Catch the Rainbow" or "Rainbow Eyes"?

CN - I could tell you but it may ruin a surprise on the new album!

KD - Have you ever managed to get a table at The Witchery in Edinburgh?

CN - NO! And probably not without your help!! Still waiting for our private tour too.... Hope you're well Kev! Kiss the little one for me...!

MG - Recently, Yvette Fielding interviewed you, for her Fright Night radio show. Was this a dream come true for you?

CN - YES! (Thanks Dave Basso!) We watch her Most Haunted show religiously and you know Ritchie would much rather talk about ghostly encounters than songs he did 30 years ago. So it was nice to see him so excited to talk to an interviewer and to speak to someone who he respects about a topic that he's passionate about and fascinated by.

MG - I remember talking to you and Ritchie (one night, after the 2005 Newcastle show) in the lounge of Lumley Castle. You mentioned that you have seen ghosts in this place, when you stay there?

CN - Oh there are many stories about most of the places we have stayed in while touring. One of the Lumley stories was that we were in the bar for a change talking about the ghosts there. The people who ran the hotel told us that there is an empty bird cage on the ground floor that, if the door is open it means the ghost is present. We went to our room late that night and when we walked in I could swear that I saw a man in a three-pointed hat crouching behind the desk! When I rushed over there, no one was there. Later, we were lying in bed in the pitch-black room we were talking, yet facing opposite sides of the room. All of the sudden, I saw a bright white ball of light go across the wall on my side of the room. Ritchie was mid sentence and stopped talking. He had seen the same thing, but facing in the opposite direction, at the same time! There was no light source inside the room, the windows were closed, heavy drapes up, no incoming light source of any kind. The room was facing a forest, not a street. So we had no explanation for why lights would appear inside the room and why we'd both see them though we were facing separate ways. So Ritchie said to the spirit, if you are here and want to communicate with us,

knock three times. Within a couple of seconds, there were three raps at the wall; again no explanation for it. By then it was near 5am and we were so exhausted we apologized to the ghost and said we needed to go to sleep but we would communicate with them at a later date. That's just one fast example of one of our Lumley stories.



Candice Night at Spoutwood 2007 © Kurt Harvilak
<http://www.myspace.com/kharvilak>



Fires At Midnight Films <http://www.firesatmidnightfilms.com>

MG - Congratulations on the commencement of the House of Eternity film project. I believe it is a horror film, set in the 17th century; themes that will thus very much, appeal to yourself and Ritchie?

CN - Thank you! Yes I am very much looking forward to working on this project. You are correct, it is a horror film, but it has so many other elements in it that I'm interested in as well. Everlasting love, immortality, the lingering fears and prejudices of the witch trials. It should be very interesting for all involved.

MG - So then, the film is produced by "Fires at Midnight Films". Is this title a coincidence, or do you and Ritchie partly own the film company?

CN - Would you believe it is a total coincidence! They actually named the company after a Jethro Tull song, which is exactly where I got the inspiration for the song title. Ritchie and I have nothing to do with the production company. Actually, it was put together by someone who interviewed us for VH1's "Where Are They Now" show, about 10 years ago. He remembered me from that interview and when they got the script and were doing casting calls he remembered me and thought I would be perfect for the part. I came in and did a reading and screen test and they hired me that day. The guys who run the company and I hit it off immediately. We had a lot in common so I'm looking forward to working with them.

MG - I believe you will be composing one new song for the film? Will there be songs from the Blackmores Night back-catalogue, also included in the film soundtrack?

CN - Actually, I played them a song from my solo CD that is still in progress and it really seemed as if the song had been written exclusively for the film. It fitted in perfectly and they seemed very anxious to use it as a main theme so that was a big compliment for me. There will also be other Blackmore's Night songs involved, but we are still in discussions as to which ones fit and what the rights will be for the film soundtrack.

MG - In the film (story), you are to play the character Emily Grayson. Who exactly is she?

CN - Emily is the wife of Alder (who will be played by Queensryche's Geoff Tate). She is basically an innocent young girl, who only sees Good in the world but has a flaw to her. Her part is a recurrent one throughout the movie. One day something happens to cause judging eyes to look her way. In the 17th century it was a dangerous time for anyone to be "different". Without giving too much away - the idea of the story is based on the love of the husband for his wife and how things get twisted.

MG - Are there any other well-known musicians in the film?

CN - Yes, Geoff Tate who is the singer of Queensryche is the lead actor and they are in talks with another big musician, who I probably shouldn't mention until I know for sure he's in. But there are some wonderful actors who aren't musicians as well. **Omar Gooding, who is Cuba Gooding Jr's brother** is involved as well as an actor who is known for his work in Smallville, the tv show.

MG - I believe the film is to be completed by October and will be partly shot in North Carolina?

CN - That is correct. They shoot part in Charlotte and part on Long Island NY. Shooting begins in April.

Considering how much time, between now and October, will be needed by yourself, to work on the film, will there be any time left for Blackmores Night to perform any concerts in this same period?

CN - Of course, the Fires At Midnight crew were understanding enough to film around my schedule. We begin our touring in May and possible cd release in June.

MG - Appearing in House of Eternity maybe your "latest" acting appearance but not your first. The first was as a chimney sweep at the age of five, was it not?

CN - Wow, nice research on that one Mike! Yes, probably the smallest chimneysweep ever. It was in a little theater production of Mary Poppins.



A Candysweep! © Carole Stevens

MAGIQUEST™



Princess Candice © MagiQuest 2008

MG - What exactly is the MagiQuest game and how did you become associated with it, as Princess Candice?

CN - MagiQuest is this amazing video game technology in a live interactive theme park. They have a number of locations across the US now - and just began internationally. In the game you have a magic wand that allows you to capture runes so you can continue on your quests and adventures. With the wand, you battle the dragons, collect jewels, make crystals sing - it is really an amazing world. The creators of the game saw us play in Las Vegas and loved the onstage persona of Ritchie - the silent shadow creature - and me the princess and light entity- as the creator would put it. She loved the banter and the interaction and it brought to light the idea of having us as characters in her theme park. I loved the idea and poof! I became Princess Candice!

MG - The Blackmores Night song, "Written in the Stars", has been adapted as a theme tune for MagiQuest. How long did it take you and Ritchie to musically re-arrange the song (and produce the video), for MagiQuest?

CN - Actually the MagiQuest people did the video on blue screen in a studio in St Louis. They chose the song to be adapted - they wanted an edgy rock feel to it to embody the excitement of the park- and we just amended the words to make it fit with their vision.

MG - The Blackmores Night CDs / DVDs are available in the MagiQuest gift shops. I believe this includes a special CD (portraying you as Princess Candice on the cover) that has tracks, specially commissioned for MagiQuest, not available on other Blackmores Night CDs?

CN - It is a similar concept to what we did with "Written In The Stars". We also changed the words to "Hanging Tree" to make it "Magic Wand Tree". So, yes those songs lyrically aren't available anywhere but through MagiQuest but then there are other songs like "Queen For A Day" that fit with the park, that didn't have to be altered so they stayed in their original form.

MG - Apart from appearing on the animated screens of MagiQuest, what are your other duties, as the MagiQuest Princess Candice character?

CN - Well, on the screens, the story line goes: the goblins have stolen my jewels and I need the keeper of the magic wand to battle the dragons complete the quest and return my jewels to me. Once they do that I can sing again, which I do on the screens, and it allows me to heal the animals in the forest. In reality, I occasionally go to park openings and do interviews, photographs and autograph signings as Princess Candice. I recently did one in New Jersey at Funplex for them at their Grand Opening of their MagiQuest park.

"The Music of MagiQuest" CD



MagiQuest website <http://www.magiquest.com>

MG - Recently at MagiQuest, you have also become Princess Amora. Was it the people at MagiQuest or yourself that invented this new character?

CN - It was the MagiQuest people. They have a co-operation with Great Wolf Lodge across the USA and the MagiQuest parks are starting to open within these lodges. But the lodges are based on a very outdoors rustic theme and MagiQuest needed a warrior princess who could summon the great wolf and the celestial bear and be edgy. Amora has a bit of an attitude, but she is a tough girl!

MG - Will Princess Amora replace Princess Candice at MagiQuest, or will both characters be found there?

CN - Princess Candice will reside at MagiQuest in Myrtle Beach, New Jersey and Japan. Princess Amora will be featured in the Great Wolf Lodges that feature MagiQuest. In those particular lodges they even have special MagiQuest Rooms that allow you to turn on the lights, TV, fireplace all with your magic wand. The technology is amazing!

MG - Candice, for the benefit of those fans that have never attended a faerie festival, can you please explain what exactly, these events are celebrating?

CN - They are celebrating the natural beauty of our surroundings. Raising the awareness of how to respect and protect nature. We're in a very precarious time right now with all the speculation on global warming and the damage that man is doing to our planet, and to ourselves with our pollutants and general uncaring about the environment. Some of these festivals occur on organic farmlands. All of them allow like-minded people to share in the beauty of the greenery and the surroundings. Sit beneath the old trees and bask in the sun. They all have a great appreciation for nature. That's why I feel so strongly about making appearances at these festivals. The cause is so genuine and pure and there is so much love in the air when you attend...it is a beautiful place to be.

MG - You have been crowned Queen of the Fairies, at the Spoutwood Faerie Festival, in both 2007 and 2006? What does the ceremony entail; and what other things do you have to do during the day, when you appear at these events?

CN - Yes, that's true. I have also had the same honor bestowed upon me at a number of other Faerie Festivals throughout the year. Basically, after I receive my crown, I make a small speech and then I sing some Blackmore's Night songs on the stage to the backing tracks of our songs. The crowd dances and sings along and usually the children will be brought up on stage with me, given moon and star scarves, and partake in



Copyright: Great Wolf Lodge 2008

Above: Candice Night as Princess Amora

the dancing from there. After that I am escorted to the Faerie Magazine booth where I spend the next 4 hours or so signing autographs, meeting people and taking photographs. By the end of the day I am usually too exhausted to even see the other booths at the faire! But I have a warm glow that I feel that comes from the love of meeting all those wonderful fans.

MG - I believe that Faerie Magazine sponsors these events; so I guess I should ask you, how you become associated with Faerie Magazine?

CN - I actually heard of them right before their debut issue when I was writing to Candace from Gypsy Moon clothing. She told me all about the new magazine coming out and I wrote to them telling them how I thought our music would be the perfect audio for the visual that their magazine will be creating. They asked me to do an interview in their 1st issue and a photo session wearing Gypsy Moon Clothing and supplied me with wings and I became part of the Faerie Magazine family

Spoutwood Faerie Festival 2008
<http://www.fairiefestival.net/>

Faerie Magazine website:
<http://www.fairiemagazine.com/>

Faerie Magazine myspace:
<http://www.myspace.com/faieriemagazine>

Faerie Magazine Forums
<http://www.fairiemagazine.com/forum>



MG - Will you appear at Spoutwood this year, or will you be too busy, working on your film project?

CN - It's a good question. Usually they ask me to do 4 or 5 Faerie Fests a year and I have to turn some down due to the touring. I have to see when the filming schedule becomes more concrete and if I'll even be in the country at that point or if I'll be touring.

MG - Are there any other events that you have attended, that involved you being crowned as a Faerie Queen or a Snow Princess?

CN - We were going to do a co-operation with me as Snow Princess, through Magiquest, at the Great Wolf Lodge in the Poconos but it was thrown together last minute and what was proposed didn't seem as if it was going to make much sense. So besides my Princess Candice, Princess Amora and Faerie Queen roles I guess I'm just me!

MG - Do any members of Blackmore's Night go with you, to provide musical backing, at these festival events?

CN - No, I do bring a personal assistant and usually Carole comes with me also. But musically, its all me. Though I'd like to get Ritchie to one of them someday. It's just like a Renaissance Faire but without the violence of hand combat, duelling and jousting.

MG - Do you believe in the existence of Faeries, yourself?

CN - Of course! I believe in the realm of possibility. I think that there are too many things that the human mind could never understand. Even in science, they are discovering new species all the time that they thought were extinct or never existed before. I just hope that all these creatures or realms continue to elude us so they stay protected and magical and untouched by human hand. We have a habit of killing and ruining every species we come in contact with. I hope that these beings stay elusive for their own sake. Their elusiveness doesn't make me believe in them any less.

MG - Thank you Candice, so much, for this extensive interview! It has been an honour to receive your support for this Internet fanzine.

CN - My pleasure. Thank you, for all you do, to help spread the word about our music. Hope you enjoy the new CD and look forward to seeing you soon!

Candice Night at Neuenberg, 2007 © Rudi Brand
<http://barnie.homeip.net>

10 Years of Blackmore's Night (The door has been opened)

Once upon a time a minstrel with his guitar called Sir Ritchie Blackmore and a beautiful lady with her angelic voice called Candice Night...Their roads joined, opening the doors to an ancient and magical worlds...

Other minstrels joined them; giving life to Blackmore's Night and in the 1997 the dances were opened with traditional, medieval, mystical and romantic melodies drawn from their debut album "Shadow of The Moon".

At this party joined the magical flute of Ian Anderson, playing fast and incisive notes on "Play Minster Play".

Between changes of marks, inside the band of minstrels, Blackmore's Night, wrapped into a particular moonlight, together with jesters and fairies; have played and danced under moon's eyes, "Under a Violet Moon" - a festive and memorable ballad, so in 1999, out came their second and magic album "Under A Violet Moon".

In the 2001 Lady Candice sang with her enchanted voice on the intro of "Written in The Stars"...a few seconds to enjoy her voice... to guide us in the mystery of the silence... And here's the melodic and cutting Blackmore's stratocaster; dragging a mysterious and rock sound, opening up a new chapter for the BN.

It was the time of "Fires at Midnight" album, full of sound more complex, multifaceted of instruments, with nuances of rock united to folk, where Sir.Blackmore returned to unsheathe his own legendary Stratocaster...

The days passed, seasons changed and the lunar cycle gave to Blackmore's Night, The Sisters of The Moon; two sisters with an incredible voice from other worlds.

The two Sisters embraced their voices with Candice's voice, generating wonderful choirs. In 2003, out came their third masterwork "Ghost of a Rose" among which was "Lorelay" - a mermaid's ballad, the passionate "All For One" and the delicate "Ghost of a Rose".

In the midst of a wonderful dream behind a castle, in 2005, the minstrels played, leading us by their own brilliant performance, through "Castle and Dreams" Live DVD.

Following the footsteps of previous albums and keeping their complex sound, the band of minstrels settled and in the 2006 proposed "Village Lanterne" - a jewel full of diamonds including the joyful "Mond Tanz", joined to a wonderful performance by Lady Candice and Sisters of the Moon's in "Child in Time", The exciting St. Theresa, The enigmatic "World of Stone", the magical "Faire Queen/Faire Dance" and the duet of Joe Lynn Turner with Lady Candice in the wonderful "Street of Dreams".

Afterwards, the band played Christmas songs in "Winter Carols", a tribute to the Christmas period and



one year later out came "Paris Moon" live DVD and CD, which includes songs of their repertoire from 1997 to 2007, giving to us all, wonderful stones of their magical mosaic.

10 years have passed, since Sir Ritchie and Lady Candice have opened the door to this magic and ancient world... now that the door is opened... I would like to thank Sir Blackmore and Lady Night for having opened it.

Laura Di Benedetto

(also known as: Lady Violet Moon)

Calling all Blackmore's Night fans in London!

Are there any London (UK) musicians who want to form an amateur Blackmore's Night tribute band?

If so, Lady Violet Moon would very much like to sing in such a band.

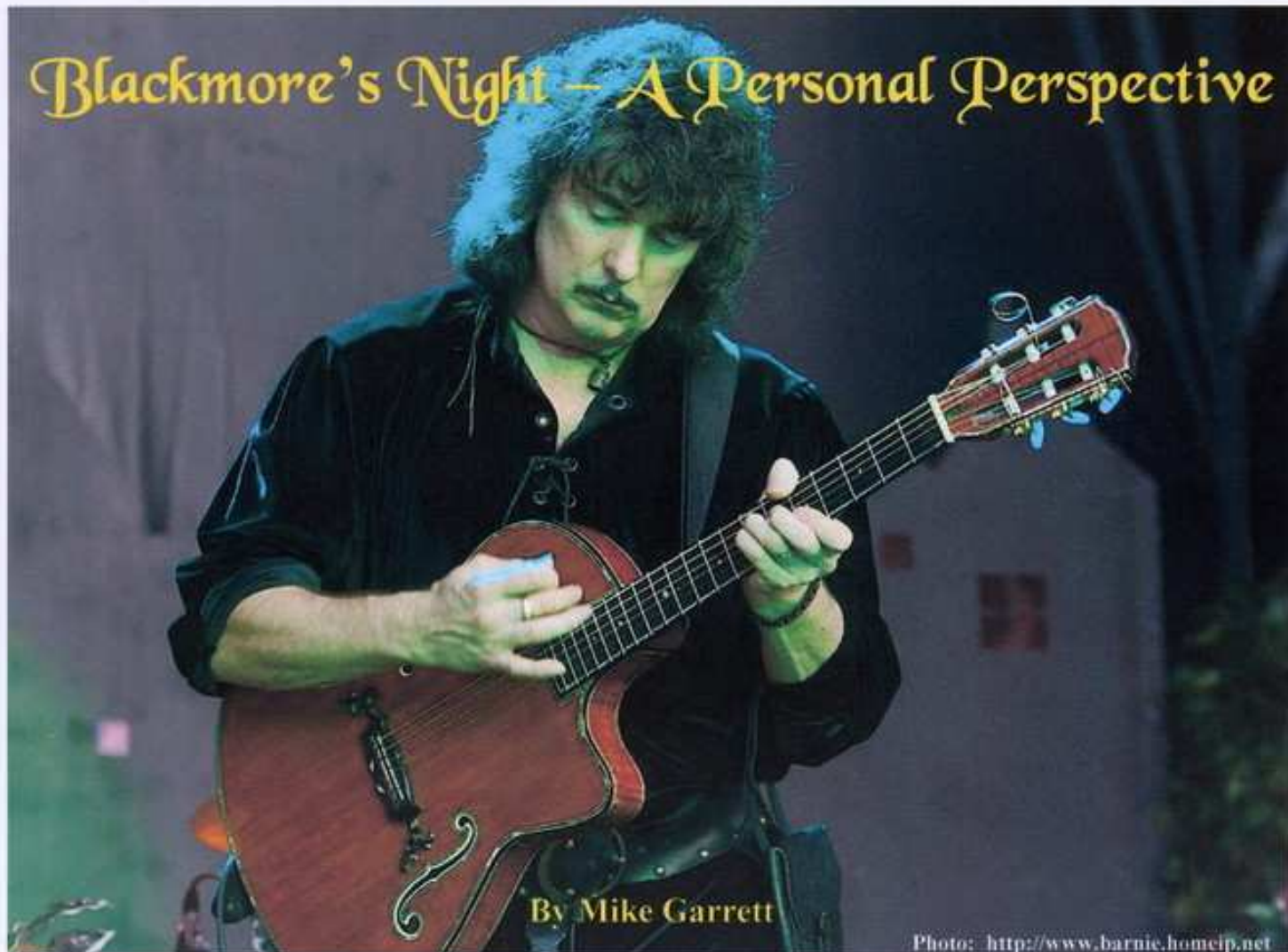
Please contact her through her myspace page

<http://www.myspace.com/violet0moon>

or email her at tarotwoman@hotmail.it



Blackmore's Night – A Personal Perspective



By Mike Garrett

Photo: <http://www.barnie.homecfp.net>

For me, the *Blackmore's Night* story began in 1997, in (the now gone) Andy's Records shop, in Lincoln's "Waterside Shopping Centre". I was looking at the *Deep Purple* CDs, when I came across a copy of "Shadow of the Moon". I recognised the female singer (on the back cover of the CD with Ritchie) - Candice Night, the female backing singer from the *Rainbow* "Strangers in Us All" album.

It had often been speculated, that Ritchie would produce a "medieval" album; now here it was! On playing it the first time, my feelings about it, were mixed. I immediately liked about half of the album (i.e "Shadow of the Moon", Renaissance Faire", "Play Minstrel Play", "Wish You Were Here" and "No Second Chance").

However, it was not until I came home from site (work) one evening, put on "Shadow of the Moon" because it was immediately to hand, that I noticed a strange effect. That is, when I listened to the gentle acoustic and medieval melodies, whilst very tired, it had an immediate "relaxing" effect on me. Thus, I started to play the CD, a little bit, each evening when I returned from work, all that week; and gradually I began to appreciate the CD, more and more!

I was disappointed, when I first heard the "Under A Violet Moon" CD. Sure, I most definitely liked the songs "Under A Violet Moon", "Gone With The Wind", "Catherine Howard's Fate" and "Self Portrait"

but the rest of the album seemed to lack the dynamic freshness of the first album and in some parts, I regarded it as "twee". ("Too twee, or not too twee – that is the question!"). The result was, that I tended to like "Shadow of the Moon" even more but would I continue to buy *Blackmore's Night* CDs, if the next studio album was like "Under A Violet Moon"?

Then came a turning point, in my perception of the band. I bought the deluxe version of "Fires at Midnight" and to me, the direction of the music had slightly changed. Instead of purely Renaissance / Acoustic music (there was that, on the CD, of course), there was also Rock-orientated tracks, too. I liked "Written in the Stars" and "Fires at Midnight" as you might expect but my favourites also included "Midwinter's Night" and "Benzai-Ten". It seemed to me, to be the best of the three studio CDs, by far. "It took them three studio albums to get the formula right – but they have finally cracked it" I thought.

Of course, everyone does not share my opinion. I have met various *Blackmore's Night* fans, over the years that think the first two albums were the best.

I first had the chance to see a *Blackmore's Night* show, on the "Fires at Midnight" 2001 UK Tour (Liverpool Philharmonic Hall). To my surprise, the tracks that I was not too keen on, on the "Under A Violet Moon" CD, seemed to sound a lot better (and different), when performed on stage. I thought, that the

entire concert was good (even though critics afterwards, did not rate it that highly?). It was the only one I could attend on that tour! The live album "Past Times With Good Company" was released. I bought the deluxe version as usual and played it to death for several weeks. I also bought the imported *Blackmore's Night* videos (i.e "UAVM; Castle Tour 2000" and the other two) Yes, I most definitely preferred seeing / hearing the *Blackmore's Night* music performed in a live context!

When "Beyond the Sunset" was released, I played the compilation CD a few times but the main interest for me, was the little concert DVD, which was obviously a jump up, in production quality, compared to the videos. Thumbs up, to the Christmas CD, in that package, too!

When it came to the release of "Ghost of a Rose", I was wondering if the band would (musically) "slip backwards" but no, it was another great album, continuing in the same style / mix as "Fires at Midnight". In my opinion, it has a great mix again, of rock, medieval and acoustic songs. My favourites on this album were "Cartouche", "Way to Mandalay", "Ghost of a Rose", and "Loreley". Incidentally, if you asked me to indicate my favourite singers and match a song to them, that epitomises their voices, I would choose "Stargazer" (Ronnie James Dio), "Mistreated" (David Coverdale), "Child in Time" (Ian Gillan) and "Ghost of a Rose" (Candice Night).

I was so impressed by "Ghost of a Rose", that I went to see *Blackmore's Night* four times on the 2003 UK tour (I usually only see a band once, on a tour).

I thought the decision to then bring out a better quality, full concert recording on DVD - "Castles and Dreams" was a great idea. I know the concert was overdubbed in places but it seemed okay to me, all the same. I loved all the different things on the second disc in the set, too - especially the Candice camcorder snippets!

In regards to "Village Lanterne", I personally think that it continues on the same level as "Fires at Midnight" and "Ghost of a Rose". At the moment, I regard this as my favourite *Blackmore's Night* studio album. Perhaps it is a bit more "commercial", aimed at the Central European market?

Though I myself love the "Village Lanterne" album, my perceptions of what other fans might think of it, was to be suddenly changed when I met other Blackmore fans, in "The Tap and Spile" pub (Lincoln) at our monthly meeting. The opinions expressed there, included "there are too many covers or re-workings" or "new songs on this album, have very similar song ideas to songs on previous albums".

Oh dear! The one thing that we did agree on, in that meeting, was that we thought that "Village Lanterne" had a more "commercial" feel to it. Incidentally, from Lincoln, we venture out to live music venues in nearby local towns. The fans at those places, who had bought the "Village Lanterne" CD, also seemed to fall into two opposite camps of opinion; some loving it, some



thinking there was not enough "new" material on it.

When the "Winter Carols" idea was announced, I myself made a few jokes about it. Ritchie Blackmore playing Christmas tunes? However, if other bands can release Christmas albums (and maybe get some extra radio attention by doing it), then Blackmore's Night should try, too? Actually, I think the Christmas album was made "for the sake of the music" first and foremost, as there had been talk of (and fan requests for) a Christmas album a long time before this came out? This may sound odd (?) but I personally think that "Winter Carols" is more of a triumph for Candice, than Ritchie. Possibly it is because these songs are especially suited to her voice?

They re-released "Winter Carols", last Christmas. They may re-release it this Christmas but personally, I would prefer them to bring out a new Christmas CD, maybe in 2009?

Finally, my thoughts come to the "Paris Moon" DVD/CD box set. Well, I know the entire concert is not on either the CD or the DVD. I would have preferred to see a double DVD set in one box and a double CD set in another box. Of course, that will cost the fans twice as much money (and would they be willing to pay that amount of money in one go?), so SPV decided to go for the mixed DVD/CD box set, that we actually now have.

I cannot decide if "Paris Moon" is better or the same as "Castles and Dreams" because I like them both. Certainly, "Paris Moon" has what you might call "more of a raw edge to it" (which is a bonus!), capturing the happiness and musical spontaneity of the performance.

I have very much enjoyed collecting all the Blackmore's Night CDs and DVDs over the last ten years, attending the concerts etc. I look forward now, to getting a copy of "The Secret Voyage". Personally, I hope it is going to be a bit like "Village Lanterne" and hope that they might do what many of us have suggested, re-work a track or two, from the "Ritchie Blackmore's Rainbow" album, as that would translate well, into the Blackmore's Night musical style. We wait with anticipation!

Mike Garrett

Blackmore's Night 1999-2008

A personal view by Steve Pearson

My first sighting of Blackmore's Night was in a "Mail on Sunday" advert for "an evening with Blackmore's Night on the internet". I thought that would be worth seeing, Ritchie and friends re-living old times and going through a repertoire of old Deep Purple and Rainbow songs (OK, I was wrong.)

Xmas 2000 came and one of my presents was the CD "Under a Violet Moon" by BN, which I put on, straight away and listened to on Xmas day. I was immediately smitten. The quality of production was excellent. The vocals were superb and Blackmore's genius pervaded the whole CD. Here I was listening to Renaissance Folk seriously for the first time. I don't think I was expecting Deep Purple MK7 or a Rainbow MK 6; but Folk music? Very unexpected but fair to say, I was impressed with this change in direction for RB.

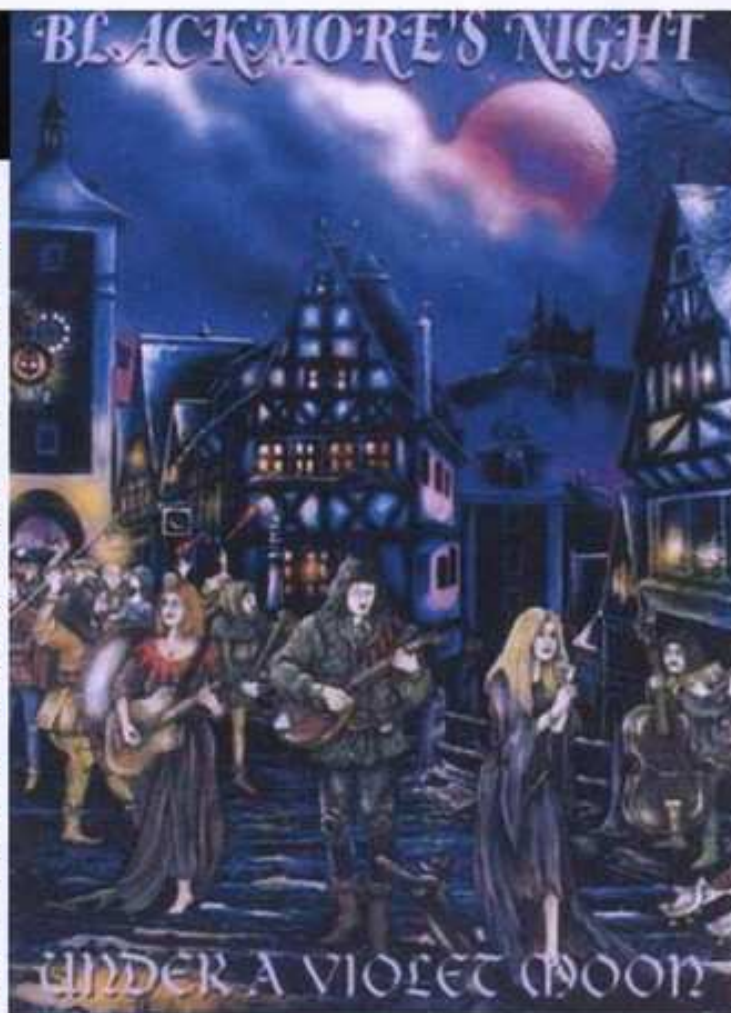
The following Xmas presented me with "Shadow of the Moon" in 2001 and "Fires at Midnight" in 2002; both excellent productions, particularly "Shadow of the Moon", with its deeper more solemn, melancholic approach that I found, I enjoyed even more than "Under a Violet Moon". The lyrics throughout were exceptional and a few gems emerged in "No Second Chance", "Spirit of the Sea", "Ocean Gypsy" to name but three. I felt "Fires at Midnight" dropped slightly in standard from the 1st two, although very good it seemed to move away from the traditional mediaeval sound to a more "rocky folk" and to me lacked the depth of both UAVM and SOTM.

I was hoping that BN was not running out of steam and in 2003 "Ghost of a Rose" was purchased and to me it was, and still is, my favourite. Classic productions appeared, particularly "Way to Mandalay" and "Diamonds and Rust" and with several other brilliant tracks raised BN's level once more.

The 1st time I saw Blackmore's Night was in Buxton in 2003; a great show in great surroundings. I was spellbound by Candice Night's vocals and RB's solos were awesome. You could here a pin drop when he was performing.

After "Ghost of a Rose", I thought where do they go from here after such an amazing CD? The answer was disappointingly, nowhere. A really disappointing "Winter Carols" CD followed. I thought it was ghastly but put it down to a blip - as most compilation Xmas records are ghastly. Then "Village Lanterne" appeared. What a big disappointment. One great song, some dross, and far too many covers (not even done particularly well).

This also coincided with, my personal view that their shows are starting to be, not as impressive. Although the quality was unmistakable, I think the shows, particularly Buxton 2005 and Yeovil 2007 were far too self indulgent; too much "drink, drink, drink" and not



"Under A Violet Moon" CD cover © Minstrel Hall Music 1999

enough classic BN stuff. Loads of magnificent songs never make an appearance. I also felt that the band only seemed to be playing to the front two rows, and I may be mistaken, but the front row always seems to be the same people at every show. Can someone else get a look in or is it a closed shop?

Their show at Wolverhampton 2005 redeemed things slightly and was an excellent show, possibly because RB chose this show to finish with a strong electric set. RB seems to do this once per tour and it's a shame if you miss it, especially if you happen to catch one of the poorer shorter gigs (no names or venues; you know the ones I mean).

Where do BN go from here? I don't know. I do not think that they can produce a song as good as "Spirit of the Sea" again and the way the band seems to be fragmenting tells me all is not well and BN's best work was probably heard around 2003? I still feel Candice Night is a fantastic talent and RB needs no endorsement from me.

I have not mentioned the compilation CDs, comprising of songs I already had but I was not impressed. The DVDs, particularly "Paris Moon" have been excellent and capture the essence of the band and are a good addition to my collection.

I will be watching the future with interest and hope BN can produce more magic and genius as they have given me hours of enjoyment over the years and selfishly, I would like it to continue. Cheers!

Blackmore's Night is running out of ideas?

I first went to see Blackmore's Night in November 2003, on the "Ghost of a Rose" tour. The CD at the time was compared to the previous "Under a Violet Moon" and "Fires at Midnight" CDs; not always favourably but with the passing of time, I think the three CDs sit together well. Following these, we have had a live DVD or two; and two CDs – "Winter Carols" and "Village Lanterne" but how much new material have we been given? The majority of this material is covers and re-workings, not at all fitting the band's Renaissance image (and I will not go over my well-aided thoughts on "Streets of London" again).

"Winter Carols" does what it says on the tin; it is a seasonal offering of traditional carols, done in the Blackmore's Night style; suitable for playing at Christmas Markets, Santa's grotto and supermarkets in

December but would you listen to it in June? Was it a way of filling a gap till "Village Lanterne" was ready?

Then came "Village Lanterne", a cover or two, a reworking of a Rainbow song and how much original material? The title track came over well live but what can I say about "Old Mill Inn"?

Some have made a comparison between Rainbow's "Down to Earth" and "Village Lanterne", in that both have a more commercial sound than the previous offerings from each band. Is the next Blackmore's Night CD going to be a change in direction to re-invigorate the band?

To borrow a lyric from Blackmore's Night "Where are we going from here?" With Ritchie as tight-lipped and enigmatic as ever, it offers plenty of space for speculation.

Paul Redford



Blackmore's Night Official Greek Fan Club

Website: <http://homepages.pathfinder.gr/BlackmoresNight>

Myspace: <http://www.myspace.com/blackmoresnightgreekfc>

Email Nikos at: sir.aidonidis@gmail.com

Email Natasha at: natassacha@yahoo.gr

**Natasha Hasapi, PO BOX 16020,
54401, Thessaloniki, Greece**



Blackmore's Night Ukrainian Fan Club

<http://www.fanblackmoresnight.hotbox.ru/>

Blackmore's Night Ukrainian Fan Club Myspace
http://www.myspace.com/bmn_fans_ukrainian_pages

Blackmore's Night Ukrainian Forum
<http://www.uafcbmn.uaforums.net/>

Candice Night Russian pages
<http://candicenight.narod.ru/>

10 Anni di Blackmore's Night (La porta è stata Aperta)

C'era una volta un menestrello con la sua chitarra chiamato Sir.Ritche Blackmore e una dama bellissima dalla voce angelica; codesta armoniosa figura portava il nome di Lady Candice Night. Le loro strade si unirono, aprendo le porte verso antichi e magici mondi...

A loro si aggiunsero altri menestrelli dando vita ai Blackmore's Night e nel 1997 le danze si aprirono con melodie festose, avvolgenti, medievali, mistiche e romantiche tratte dall'album di debutto "Shadow of The Moon".

A questa festa partecipò il pifferaio magico Ian Anderson, suonando veloci e magiche note accompagnato dalla chitarra di Sir.Blackmore e dalla voce vellutata di Lady Candice nella morbida e ritmata "Play Minstel Play".

Tra cambi di formazione nella band dei menestrelli, nel 1999 i Blackmore's Night illuminati da una particolare luce lunare, insieme a giullari e fate, suonarono e danzarono sotto gli occhi della luna "Under a Violet Moon" ballata festosa e memorabile nonché canzone d'apertura del loro secondo album.

Attorno ad un fuoco di mezzanotte Lady Candice aprì con una voce fatata l'intro di "Written in the Stars"... pochi secondi per assaporare la sua voce...per sfociare nel mistero del silenzio...Ed ecco che la stratocaster melodiosa e graffiante di Sir.Blackmore infranse manciate di stelle, trascinando a sé un sound misterioso e rock, aprendo un nuovo capitolo per i Blackmore's Night.

Fu la volta di "Fires at Midnight"(2001) album ricco di un sound più complesso, molteplice di strumenti e con sfumature rock sovrapposte al folk e il nostro eroe tornò a sguainare la sua chitarra come una spada più forte che mai.

I giorni passarono, le stagioni si susseguirono, la luna compì il suo ciclo lunare e donò ai Blackmore's Night le "Sisters of The Moon", due sorelle dotate di una voce incredibile di altri mondi...

Le due sorelle amalgamarono le proprie voci su quella di Lady Night generando melodie meravigliose e nel 2003 uscì il loro terzo capolavoro "Ghost Of a Rose" fra cui:

La ballata della sirena "Lorelay", la travolgente "All for One" e la delicata "Ghost of a Rose" dove echeggiarono le voci delle Sisters of the Moon.

Nel bel mezzo di un sogno meraviglioso alle spalle di un castello nel 2005 i menestrelli suonarono facendo arrivare a noi la loro brillante performance tramite "Castles and Dreames"(live dvd).

Seguendo le orme dei due album precedenti e mantenendo un sound complesso, la band si stabilizzò e



© Heiko Lahner

nel 2006 uscì "Village Lanterne" un gioiello fatto di diamanti. Ne sono la prova l'allegria "Mond Tanz" intersecata ad una performance meravigliosa di Lady Candice e le Sisters nella colossale "Child in Time", l'entusiasmante e rockeggiante "St.Theresa" l'enigmatica "World of Stone" la magica "Faire Queen" che sfocia brillantemente nella ballata "Faire Dance" e il duetto di Joe Lynn Turner con Candice Night sulla bellissima "Street of Dreams".

Successivamente la band, si cimentò in canzoni natalizie tratte da "Winter Carols", un omaggio alla stagione invernale e alle sue feste. Circa un anno dopo la band, baciata da una luna francese, propose "Paris Moon" live dvd & cd comprendente canzoni del loro repertorio dal 1997 al 2007, regalando a tutti noi preziose pietre del loro magico mosaico.

Sono passati 10 anni da quando Sir.Blackmore e Lady Candice aprirono la porta verso questo antico e magico mondo...ora quella porta è aperta...e vorrei porgergli i miei più sinceri ringraziamenti per averlo fatto...

Laura Di Benedetto

<http://www.myspace.com/violet0moon>

Official BLACKMORE'S NIGHT Italian Fan Club

<http://www.blackmoresnight.it/>

Official CANDICE NIGHT Italian Fan Club

<http://www.candicenight.it/>

MINSTREL HALL ITALIA

<http://www.minstrelhall.it/>

“Paris Moon” Reviewed

The first thing that you will marvel at, when you get “Paris Moon”, is the good packaging and the informative booklet it gets.

When you see and listen to it for the first time, since the first chord of “Past Time With Good Company” you can make out a clear sound; maybe too clear for a live DVD, and a good video production. The video production captures perfectly the magic of the stage, the shape of the “Village”, the “Village Lanterne”, the amazing lights that, sometimes looks like a marvellous sky full of magical stars, sometimes firelights, sometimes a sunset...

The show opens with “Past Time With Good Company” taken from an original melody written by King Henry VIII. Personally, I miss a violin player in the band. I can't forget the perfect work of Tudor Rose on “Castle and Dreams”. I miss it especially in songs like “Durch Den Wald Zum Bachaus”.

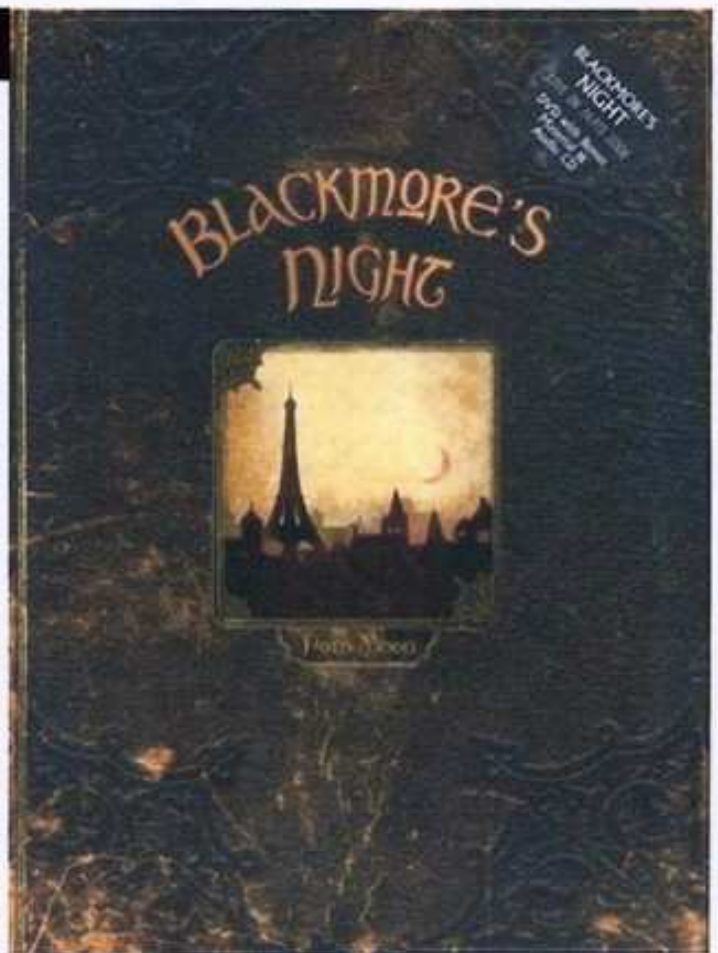
Another “negative” point I noticed when I heard it for the first time, is the low level of the Sister's voices in the final mix of the sound. It misses a little of the magic of each live concert. The Sister's voices were the perfect complement to Candice's voice. But, anyway, the quality of the performance on “Paris Moon” is outstanding. All the members: Bard David, Sir Robert, Squire Malcolm and, of course, the magical Sisters, make a marvellous work.

What can I say about Ritchie and Candice? Ritchie proves to me why he is my reference in the music for all of my life and Candice of course, she is a Princess taken out of a fairy tale with an amazing fairy voice.

After a powerful beginning; opening with “Past Time With Good Company” joined to “Rainbow Blues” (originally written by Ian Anderson), Candice gives the welcome in French: “Bonjour Paris!” and they explain the way Ritchie composes using the “Blackmorizing Machine”, a machine they have created for turning old melodies, into another completely different song, like the next one “Play Minstrel Play”; really funny.

It is worth pointing out a song: “World of Stone”. They have used the “Blackmorizing Machine” for turning a Middle Ages melody into an amazing magical song, inspired in Joan of Arc's life. It is worth highlighting the vocal work of this song with Candice's voice better than ever and a difficult and well-done work by the Sisters. They use their voices like another instrument more in this song, AMAZING.

Another point it is worth noting of the concert is the cover of “Diamonds and Rust”. Joan Baez, the writer of this song, reportedly said that this was the best version



“Paris Moon” box cover © Minstrel Hall Music 2007

she ever heard. I noticed that Candice sings this song from the bottom of her heart. She's sweet, she's magic, she's a fairy princess singing this song.

The performance of “Minstrel Hall” is a sample of the talent of Ritchie. “Streets of London” (or “Streets of Paris” ☺) is another convert; from an original Ralph Mc Tell song. It's another magical moment of the concert. The concert ends with “Ariel”, “Loreley” and “The Clock Ticks On” with a beginning of a hurdy gurdy (medieval instrument dated of the eleventh century) melody played by Ritchie; WONDERFUL.

With the encores, they begin with another jewel of this DVD, “Fires At Midnight” a song based on an original melody written by the King Alfonso X of Spain in the eleventh century. A magical, mystical song with a really mystical lyric about “the wonders of the nature and our place there”. Once of my favourite BN songs. In the middle of this song Ritchie leaves another piece of his magic with his acoustic guitar.

In short, “Paris Moon” catches perfectly a magical night at Paris Olympia, an amazing performance of the group. For me this is 9 out of 10 (“Castle and Dreams” was 10 out of 10).

Luis Hoyo

Blackmore's Night
French Street Team

Isabelle and Pascal

Email: stevegane@club-internet.fr

Myspace: <http://www.myspace.com/pascalstevegane>

A Trip to Paris

In September 2006 we had a wonderful time in Paris, when we were lucky enough to fly over to see Blackmore's Night perform live. The flight from Birmingham was delayed slightly and we finally arrived at our hotel at 3pm. We threw our cases down and went sightseeing. We use the term sightseeing loosely as basically it was "there's the Eiffel Tower in the distance, take a photo" and then straight to the Haagen Daz ice cream parlour!

We had trouble finding the Olympia Hall, where the concert was taking place, due to a rubbish map of Paris that we had with not all the street names marked on it! We felt very self-conscious walking through Paris dressed like wicked fairies in bright daylight! We finally got into the venue at 8pm and headed straight for the bar. David from the UK Fan Club forum found us and we had a great chat...it was lovely to meet you David.

Blackmore's Night took to the stage at around 9.30pm and what a fantastic show it was. They played all our favourite songs, we couldn't of dared hope that they would play, but they did. We could have cried when Candice sang Diamonds and Rust and Soldier of Fortune and to perform Ariel as well was just wonderful. Other standout tracks that we loved were Ghost of a Rose and the beautiful Village Lantern, right at the end. The only slight disappointment was Fires At Midnight, which was crying out for the violin and lacked the depth that I've seen them do it with before, but at least they did it.

We were sitting eight rows back and the twins (Sisters Of The Moon) spotted my twin and I and kept waving at us, which was nice. Ritchie was on good form; he wouldn't stop playing. We expected someone with a long stick with a hook on the end to come from the side of the stage and drag him off! The show ended at midnight so fantastic value for money and I'm so glad we made the effort to travel to Paris.

After the gig we were too tired to hang around and desperate for a drink...the venue was very hot...so we went back to the hotel for a drink and to discuss the wonderful evening we'd all had...David, what a fantastic show you were treated to for your first Blackmore's Night show!

We would highly recommend anyone who hasn't seen Blackmore's Night live to go to one of their concerts.

"The Twins" - Lisa Corrish and Wendy McEvoy

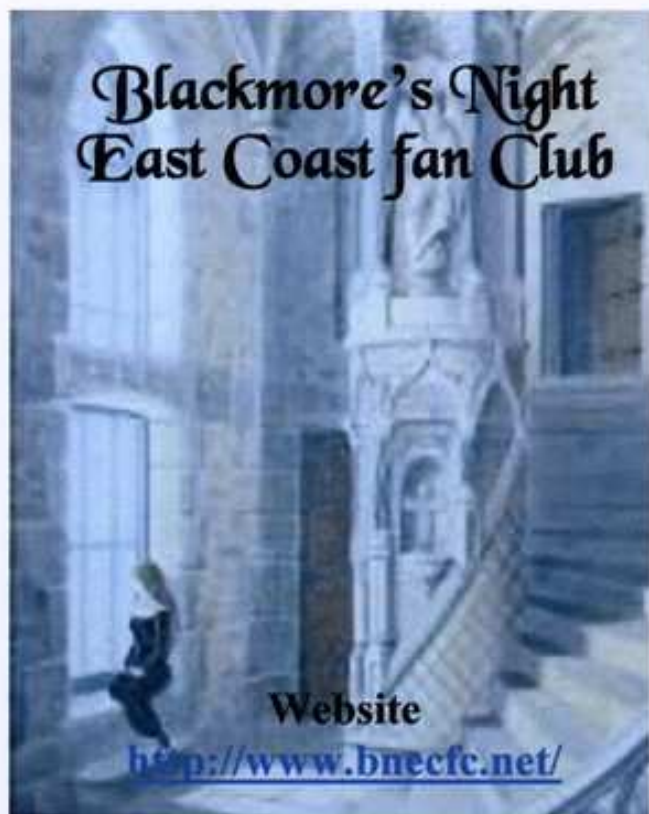
BLACKMORE'S NIGHT

The Russian Fan Club



Website <http://blacktroll.narod.ru/>

Blackmore's Night East Coast fan Club



Website
<http://www.bnefc.net/>



Contact: elen.perez@gmail.com

Website: <http://www.blackmoresnight.com.br/>

The Moon Fairy Tale (by Elen Perez):

<http://bnbrazil.free-site-host.com/TheMoonFairytale/Free%20Version/TheMoonFairytale.html>



**BLACKMORES NIGHT German Fan Club
and Street Team**

<http://www.blackmoresnight.de/>

To join the German Fan Club or Street Team,
please contact :

Rainer Klos at rainer-klos@gmx.de or myspace
<http://www.myspace.com/rainerklos>



Blackmore's Night Czech Fan Club

Website
<http://www.blackmoresnight.cz/>

The Next Stage: Reviewed

"The Next Stage" by Doc Calvinson is not only a must read for any Blackmore's Night fan but also for anyone who has ever been on the road, or for anyone who deals with people on a daily basis. The characters interaction with each other is very real and they bring you into their world even if only for short time. The writer is able to capture that moment in time and the reader feels as though they are living out the story with the characters. You find yourself laughing with them; and yes, sometimes at them.

The book is "an easy read". What isn't easy is trying not to laugh out-loud. You will probably get a look or two from anyone who is around you at the time. I promise you will laugh out-loud! You will not want to put the book down and when you finish it, you will wish the 2nd edition were already in print.

I read this book several months ago, as did my husband and my son. When I heard them laughing while reading the book, I would just start laughing along with them just remembering one of the hilarious stories.

To anyone who ever said that Managing Musicians is an oxymoron, Lynn will prove you wrong! Her strong determination to get things done, her finesse, her loving interaction with people is a management style all her own. Oh, did I mention her management tools? (The tinfoil, the stapler, the sweeper) Oh I best not ruin the story! There are Peter Drucker's books on Business Management and then there are Doc Calvinson's real life management stories in "The Next Stage". Harvard, Stanford, Wharton School of Business should include "The Next Stage" as a must read for all Business Majors.

The characters in this book are real although they have been given fictitious names. You will end up loving every one of them and feel as if you know them or at least know people like them.

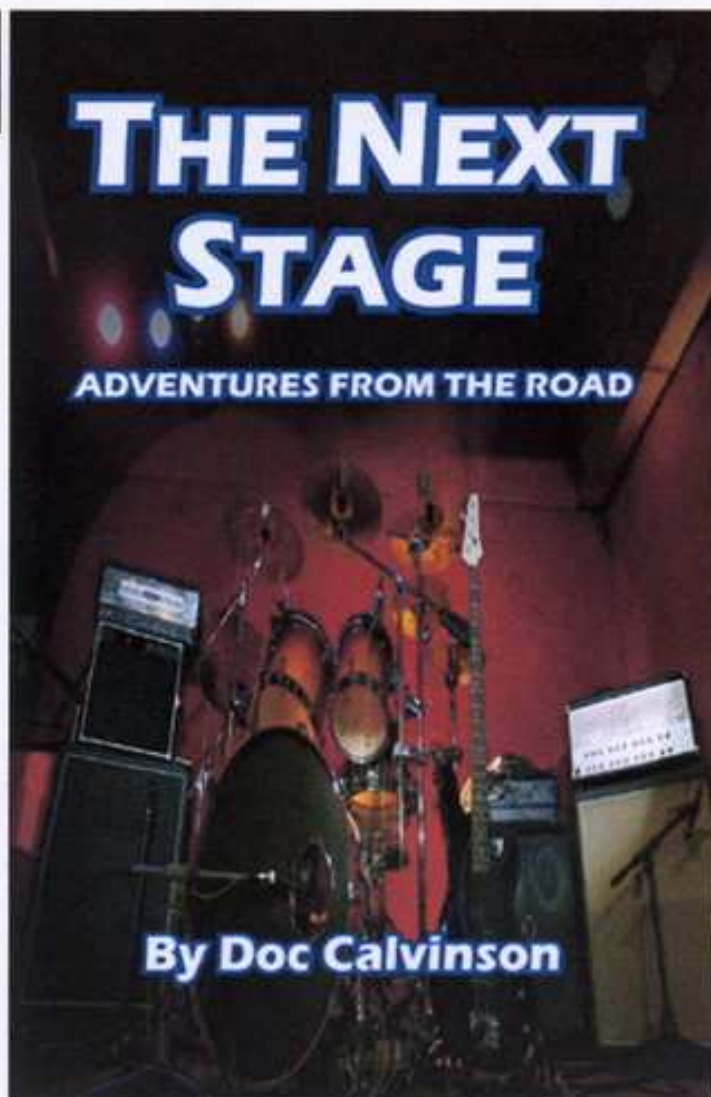
This book is a perfect gift for Birthdays, Holidays, and Anniversaries or just to cheer someone up. And don't forget about the recent college graduates ready to enter the business world.

Pick up your copy today. I know you will enjoy as much as I did. Can't wait for the 2nd Edition!

Dot Sweet

The only reason I am reviewing this book is that I happened to come by a copy on ebay. The book cost me £10 and in a moment I will tell you if it was worth the money.

"The Next Stage (Adventures from the Road)": is written by someone called Doc Calvinson. The foreword (by Carole Stevens) says that he is some sort of posh roadie and these are memoirs of his experiences with a certain musician.



"The Next Stage" © Blackmore Productions

The musician in question is called Tom Badger and over four stages we follow him and his ever-changing line-ups through the years.

The events that take place in this book are supposedly to be true but the names of the people have been changed to protect them from being called silly twerps!!

We see Tom Badger in the first stage as guitarist in The Illusionists and trying to record an album in France, (remind you of anyone?). With trouble from his manager, drummer, cook and singers - events build up to cause havoc for the troubled guitarist.

The other three stages see Tom Badger teaming up with female singer Mandy Lynn "to play music he had always wanted to play" (what could he mean?). These chapters involve trouble at the airport, dodgy female musicians and a hotel from hell.

"The Next Stage" is fairly entertaining but instead of bringing volume two out later; these could have been put together to make it more value for money. The characters are written in a way that you don't really care what happens to them and also it is the worst spell-checked book I have ever read.

Well if you have some spare cash go and buy "The Next Stage" but don't spend a Tenner on it like I did.

Lee Ferris

On Tour with Gothien and Blackmore's Night

A Personal Diary of the 2007 UK Tour

By Mike Garrett

Saturday 9th June (Lincoln / Dunfermline)

A nice sunny day. The time was 10.30am. My mobile phone rang. It was Martin Velich (Gothien), telling me that their mini bus would soon be arriving at the agreed meeting point, on the edge of Lincoln. I thus finished packing my things, jumped into a taxi and found myself face-to-face with the band: Martin Velich, Jan Venas, Marketa Mikesova (plus Richard Malat, their Manager/Promoter/Driver). The only band member not on the mini bus was Kamila Velkoborska. We would meet her, in the evening, when she arrived at Edinburgh Airport.

As we left Lincoln and headed towards the A1 (our road route to Scotland), I fired the first of many text messages to Kevin Dixon (in Edinburgh) to tell him that we were on our way.

By the end of the day, I had received various jocular "idle abuse" text messages from Kevin, Callum and Alan (in response to my crossing of the Scottish border!), Kamila had been met at the airport and we (Gothien and I) had safely arrived at our pub accommodation in Dunfermline.

Sunday 10th June (Glenrothes / Kirkaldy)

Heavy rain for the first part of the morning! Fortunately, it was only a short drive to the Glenrothes concert venue. The Blackmore's Night tour truck and coach were parked outside; and all the things were being unloaded and set up, on stage.

Once we were inside the venue, Gothien were told that they were invited to be the support band, for the upcoming Blackmore's Night 2007 summer tour in Germany. As one might imagine, they became very excited about it! However, it was then pointed out, that the Gothien sound check was not till mid-afternoon; so we got back in the mini bus and drove over to nearby Kirkaldy, to check-in to our accommodation (and very nice it was too!)

We then returned to the Glenrothes venue (Rothes Hall). My own work-routine backstage is as follows. Firstly, find out where the support band changing room is. Help the support band move all their bags and instruments into the changing room. Then (leaving the band to do what they need to do), I then find the venue caterer and ensure that the support band members and myself are on the list, for the backstage evening meal.

The next job is to talk to the venue manager and arrange to use a table in the foyer, from which to sell CDs on behalf of the support band. Having confirmed the use of the table (around 3.30pm), I then have about two hours free, in which I can watch the sound checks, talk to other people connected with the show or meet other Blackmore's Night fans at a nearby pub. This choice of things does vary, on each particular day and if I do go to the pub, I only have soft drinks before a show, as I am then returning to the backstage work environment.

Backstage at Rothes Hall (on this particular night), a rumour said that Ritchie had been told to adhere to a strict curfew time; so he had responded to this "order" by saying that he would definitely play beyond it! True or not, this rumour was made totally irrelevant, due to the very difficult sound check problems that then ensued!

When the venue opened its foyer doors to the public, the fans (as always) rushed to the Blackmore's Night merchandise stall, which thus meant I was relatively "free" behind the Gothien table to talk to a few friends who had appeared; Kevin, Callum, Alan, Pete etc (plus Dot and Melissa from the USA – the first time I had ever met them!)

I started to sell Gothien CDs (hurrah!) but it soon became apparent that the auditorium doors were late in opening to the public (due to the still ongoing sound check problems). I asked Kevin and Callum to look after the Gothien CD stall for a while, as this would enable me to go and see what was happening in the auditorium.



Gothien (2007): Jan, Kamila, Richard, Marketa, Martin
Photo taken by Rudi Brand at Neuenburg
<http://barnic.homecip.net/fotoalbum/index.php>

Well, they finally got the sound to how Ritchie liked it. The band played a full rendition of "Streets of London" and "I'll Be There; Just Call My Name" (and I was very lucky to witness this, in the sound check, as neither song was performed in any of the actual 2007 UK stage shows!) So finally, the show could begin.

ROTHES HALL, Glenrothes; Sunday 10th June

GOTHIEEN: Sciarazula Marazula, O quantum solicator, Los bilbilicos, Miri it is, Skudrinka, Ai vist lo lop, Debka, Tempus est iocundum

BLACKMORES NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Soldier of Fortune, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Diamonds and Rust, Home Again (inc: Drink, Drink), Bard David solo/Ariel, Loreley, I Still Remember, Wind in the Willows, Fires at Midnight, The Clock Ticks On**, (Encores: Cartouche, Mid Winters Night/Dandelion Wine, Now and Then)

**Gothien are also on stage, for this song.

The Gothien CD stall was the busiest, during the 15 minutes immediately after the conclusion of their performance. It was thus a case of selling the CDs and assuring the fans that the band would sign them, either before the end of the Intermission, or after Blackmore's Night had finished their show.

At the end of the evening, Kevin said that several fans would like a tour poster as a souvenir but none seemed available? I replied that more posters were pinned up, in the backstage corridors (and they would otherwise be thrown away, the next day), so I went backstage to get them. I was just removing the first poster when band manager Carole Stevens came around the corner and asked what I was doing. I mischievously replied: "Exactly what it looks like; stealing the posters off the walls, for the fans!"

She just laughed at me, so I continued down the corridor and got a total of seven posters. I would have got more but it turned out, that Nancy and Maddy (The Sisters of the Moon) also had the same idea as me; and thus got some posters off the walls, for fans they knew!

Finally, it was time to load all the Gothien bags and instruments into their minibus. Ritchie appeared at the stage door and started to thank one of the venue technicians for "saving the show" (i.e. for something that was fixed, possibly Ritchie's guitar, during the protracted sound check). Then, Ritchie nodded to his Personal Assistant, who in turn handed a cash reward to the technician, as a token of Ritchie's appreciation.

Then, Ritchie said to Gothien, that he wanted them to learn to play "Moon Dance" ("Mond Tanz") and maybe they could get hold of a copy of the "Castles and Dreams" DVD from somewhere; and learn it from that? I said that I would keep a look out for a DVD shop,

over the next 48 hours; and get a copy. After that, I got in the mini bus with Gothien and we drove back to our accommodation in Kirkaldy.



Above: Tour Poster at Rothes Hall © Kevin Dixon 2007

Monday 11th June (Edinburgh / York)

We left our accommodation at Kirkaldy and drove south to Edinburgh. What an amazing site; driving over the Forth Bridge!

We then arrived at Edinburgh Castle. After sightseeing on the Royal Mile - Richard, Marketa and Jan went into the castle - but Martin, Kamila and myself went off to the Internet Café, as we needed to confirm arrangements for later in the tour.

Finally (mid afternoon) we all got back into the mini bus and started on our journey to York. Our accommodation in York (for three evenings) was a nice house, near to the town centre. Gothien liked it, immediately. I spoke to Kevin Dixon on the phone and we agreed that he and Callum would meet us at "The Lowther" pub.

Of course, Kevin Dixon knows quite a few professional musicians himself, so what actually resulted that evening, was a social gathering that comprised of Kevin, Callum, Mike, Rainer, Carolina, and the band members of Gothien and Mostly Autumn. What a night that was!



Above: Ritchie at York (12/6/07) © Mike Garrett 2007

Tuesday 12th June (York)

I was the first person awake, in the house. I left the house, after leaving a message for Martin, saying that I was trying to find a copy of the "Castles and Dreams" DVD, in one of the city centre shops.

I had just got to The Shambles, when a text message from Kevin Dixon arrived on my phone. He and Callum had also been looking for the "Castles and Dreams" DVD in the city centre (since I had told them about it, in the pub, the previous night) but had no luck in finding it.

Oh dear! Fortunately, Martin then phoned me and said the girls had gone through the CD / DVD collection in the mini bus and realised they did have a copy of the DVD with them, after all! (Phew!)

By mid afternoon, I was back at the house, with Gothien. We packed the mini bus with instruments, costumes and CDs and drove off to the York Opera House venue. Compared to the wide corridors and spacious changing rooms of Rothes Hall, the York Opera House in contrast, was a much older building with narrow corridors and small changing rooms. One room on the corridor was used as a tiny kitchen, so this left two small dressing rooms on one side of it (for Gothien and the backing musicians of Blackmore's night), whilst on the other side of the kitchen, were two steps that led up to a slightly larger room, which Ritchie and Candice used.

There was no dining room backstage, except for the room that Ritchie and Candice had, that night. Along one wall, there were two mirrors with dressing tables underneath, whilst along the opposite wall, ran a "breakfast bar" type of shelf. I was sat there, with two theatre workers; all of us eating our meals and staring at the plate of cheeses and other items that were on Candice's dressing table (but she and Ritchie were sound checking on stage, at that time).

By the time that the theatre doors were open to the

public, I was simultaneously trying to run the Gothien CD stall in the bar area (assisted by Richard Malat) whilst trying to find out if a fan on crutches (plus his wife) could be moved to more convenient downstairs seats? Unfortunately, it was a sell-out and I was in the unenviable position of saying that there were no other seats for him, apart from his two tickets for the balcony seats he had purchased in advance. (My lingering thoughts on that incident are: "Never again do I want to go through that! Surely, two seats at every Blackmore's Night concert can be left spare, in case of the need to move disabled fans forward?") I remember that incident as if it were yesterday. Then, it was show time.

York Opera House, 12th June

GOTHIEN: Sciarazula Marazula, O quantum solicator, Los bilbilicos, Miri it is, Skudrinka, Saderaladon, Debka, Tempus est iocundum (Encore: Ai vist lo lop).

BLACKMORE'S NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Soldier of Fortune, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Mond Tanz/Child in Time, Diamonds and Rust, Bard David piano solo/Ariel, All for One, Wind in the Willows, Home Again (inc: Drink, Drink), Fires at Midnight, Renaissance Faire, I Still Remember, The Clock Ticks On** (Encores: Difficult to Cure/St Theresa, Blues solo, Black Night, Woman from Tokyo riff, Smoke on the Water).

For me, this was my favourite show of the tour. What a shame that the 11pm curfew was enforced (ha, ha). After the show had ended, the members of Gothien (plus the backing musicians of Blackmore's Night) and a few fans, congregated at a wine bar immediately opposite the York Opera House venue. A good time was had by all.



Left: York (12/6/07)
© Mike Garrett 2007

In the morning, I talked on the phone to Ritchie's Personal Assistant, regarding The Early Music Centre (Manningham Lane, Bradford). Ritchie wanted me to ensure that Gothien got to see it (this particular day).

Ritchie and Candice "might" join us there but this had not been decided upon, yet. We set off in the Gothien mini bus but the rain that morning, just got worse and worse. It made travelling to Bradford, such a chore (even though I was just a passenger; not the driver) and I knew that Ritchie would not want travel in such terrible conditions. (Sure, on the 2005 UK Tour, he and the entire band had gone there; and I had driven Thomas and Albert there, too - but the weather then, had not been a torrential downpour!)

When we finally got to the place, I thought it had "gone" because what had been Woods Music Shop below it - was now an empty building being refitted. Fortunately, the small upper floor (Early Music Centre) was still in use but we could only stay for 30 minutes, as it was so near to closing time, for the day.

After stopping at a Bradford supermarket, we then had a long journey back, in the rain, once more. When we finally got back to the house in York, everyone (understandably) wanted to stay in, for the rest of the evening.

In the Living Room of the house, an impromptu rehearsal began. Kamila and Marketa got the "Castles and Dreams" DVD playing on the television and started to play (and replay) Mond Tanz. At first, it was just the two girls playing along, with their woodwind instruments but then, Jan on mandolin, joined in.

I was so impressed and amused by this scene, that I took a couple of photographs.

The Gothien mini bus left York at 10.30am. I felt very sorry for Richard Malat as he was again, having to drive in heavy rain.

I sat in the front passenger seat. In the middle row of seats, sat Kamila and Marketa - playing their woodwind instruments as we drove along. On the rear row of seats, Jan and Martin were also providing musical accompaniment!

We got to our Reading hotel around mid afternoon. Due to the need to be at the venue very soon, we literally put our personal belongings into the rooms; then got back in the mini bus.

The Reading Hexagon theatre was a very modern building; nice wide corridors backstage and a larger changing room for Gothien, which included separate shower and toilet rooms. There was also a large function room backstage, serving as a dining room, where I took photos.

Were there pre-show sound check problems that night? So it was later alleged but because we were slightly later in arriving at the venue, my own time seemed to be used up quicker, sorting out my things backstage, going for the meal, then setting out the Gothien CD stall in the foyer, so I witnessed virtually none of the sound check.

The doors were open to the public at 6pm and as I recall, sound checks were going on, in the auditorium. It was about half way through the Gothien act, when I had chance to leave the stall; and thus watch their performance through an open auditorium doorway (as I could simultaneously see the CD stall in the foyer, at the same time, from that position).



Above: Gothien rehearse "Mond Tanz" © Mike Garrett 2007

After Gothien finished their act, they returned to the stall and took over from me, so I was then free to do what I pleased till after the show.

I had to go backstage, to get my notebook and a few other things. I had no sooner got there, when a voice on the venue Public Address system, announced that Blackmore's Night were about to start their act, that evening. This was a surprise to everyone connected with Blackmore's Night, backstage. The announcement had been made, too soon! I headed to my seat in the auditorium. Of course, the band was not ready to come on, yet. The audience did not realise the announcement was made prematurely and began slow hand clapping.

Finally, the house lights went down (about 9pm) and the main act of the evening began.

Reading Hexagon Theatre, 14th June

GOTHIEN: Sciarazula Marazula, O quantum sollicitor, Los bilbilicos, Miri it is, Skudrinka, Saderaladon, Debka, Tempus est iocundum (Encore: Ai vist lo lop).

BLACKMORES NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Mond Tanz/Child in Time**, Diamonds and Rust, Home Again (inc: Drink, Drink), I Still Remember, Renaissance Faire**, The Clock Ticks On** (No Encores).

**Gothien are also on stage, for this song.

As the band left the stage, I thought the band had played really well. I asked Richard Beatty (stood on my left) what time it was? It was 10.10pm. I said to him: "They have set themselves up nicely, for an encore section of at least 25 minutes" (as this would take them over what I expected to be, a minimum show duration of one and a half hours).

However, the house lights came on and two venue security guys stood on the front of the stage, making open-hand gestures, to signify to the fans that they did not know what was happening. Whistles and jeers erupted from the crowd and one fan angrily shouted "You Anchor" (or something that sounded like that??!!)

I decided to go backstage. As I walked through the security door, I could see the side of the stage to my left (with the security guys on it). To my right, was an open door, through which I could see the staff car park. Where the Blackmore's Night musicians' transport should have been, there was just an empty space.

I continued forward, past the BN road crew who were starting to pack things away and then came to a left-hand turn in the corridor, where the changing rooms are located.

Also at the corridor bend, was a low table that band manager Carole Stevens was sat on, finishing her mobile telephone conversation. I then asked her what had happened but she was very upset and only gave me the slightest of hints. The one clear fact that did emerge, was that the legal minimum show duration time for the Reading venue, was one hour. I said that I was amazed, as I thought that all venues wanted an hour and a half, minimum.

I made my way back to the foyer (overhearing a few others' tierce backstage comments on the way) and helped Gothien pack their things away.

I think we were back at our hotel by 11pm and I did not feel sleepy, so I jumped into a taxi and went across Reading, to the hotel bar where Kevin Dixon was.

We talked about the shorter duration show. I told him the tiny bit I had heard but added: "Don't ask me for any more details because I do not have them; and I am not going to raise the subject with them, again".

Postscript: During private discussions about the making of this fanzine, Mike Garrett said he would like to publish his tour diary and perhaps say something more about the events at Reading 14/6/07. Blackmore Productions supplied him with the following statement.



Above: Backstage at Reading: 14/6/07 © Mike Garrett 2007

BLACKMORE'S NIGHT: Reading 14/6/07

"The Management and Agents for Blackmore's Night had extreme difficulty in communicating with the Reading Theatre Production Staff. This in turn affected the Blackmore's Night production crew and the Blackmore's Night performance; making it impossible for them to play any longer than the minimum required by contract.

The Blackmore's Night band members would have absolutely preferred to perform a longer set for the audience but the theatre staff made it impossible for them to do so".

Blackmore Productions

Friday 15th June (Wolverhampton)

We left Reading in the morning and headed for Wolverhampton. On the way, I explained to Gothien, that a Wolverhampton fan called Dave Basso (who also organises the BN radio interviews, on behalf of the UK Street Team) had recommended the Barons Court Hotel to me, so I had booked it, for three nights.

As we drove north, the heavy rain started again, for the first half of the day. We finally got to our hotel. I received a telephone call from Ritchie's Personal Assistant. He said that Ritchie was thinking about having a football match, the next day (16th June). Of course, this was dependant on the weather but if it went ahead, I was to play in the Gothien team!

Though the heavy rain had stopped for a little while, by the evening, it was back again. Dave Basso drove up to my hotel and took me back to his house. He let me check my emails on his computer.

Then, we discussed the chances of the football match actually happening. Dave wanted to bring radio presenter Ben Turner to the match and do an interview. I pointed out that it was still raining heavily outside and could not guarantee what the next day might bring.

Saturday 16th June (Wolverhampton)

I woke up in my hotel room and could hear the rain, hitting the outside of the window. After eating breakfast, I phoned Ritchie's Personal Assistant and asked what to do next. It was agreed that Gothien and I, should stay within the vicinity of the hotel (or the nearby shops in the city centre), so that if the weather became fine in the afternoon, the football match could still take place.

However, by 1pm in the afternoon, the rain was still coming down. I again spoke to Ritchie's Personal Assistant on the phone. He said that Ritchie and Candice had emerged from their hotel room but on seeing the weather, the football match was cancelled.

I then phoned Gothien, Kevin Dixon and Dave Basso to tell them what was NOT happening. I remember my long moan on the phone, to Dave: "I am not having that much luck with photography on this tour. We were going to be allowed flash photography at Glenrothes but due to the sound check problems, they decided to cancel all official photography in the end, so as not to stress Ritchie any further. They allowed us flash photography at York but I did not get that many great shots. Now the rest of the tour is strictly No Flash for those with official photo passes. If Ritchie and Candice had turned up, at that Early Music Centre at Bradford, or played that football match, it would have been great for photos but this ridiculous weather has made those options impossible! I have never know weather like it, for June!"

Sunday 17th June (Wolverhampton / Birmingham)

It rained in the morning but by midday, the weather had changed to glorious sunshine! In the early part of the afternoon, a photo shoot in the hotel garden took place. Richard Malat wanted lots of promotional photos of the band, so I also took the opportunity to take some photos of my own.

Dave Basso arrived at our hotel, to help us navigate to the Birmingham Alexandra Theatre venue. So, I got into Dave's car, whilst the rest of Gothien followed behind us, in their mini bus. When we got there, I introduced Dave to Carole Stevens, who just happened to be standing outside at the time.

I recall with much admiration, a fan called Dave Patient, who was also stood near the stage door, with his family. They had made a large cake for Ritchie and Candice, in the shape of a castle but how could they get it to them? I offered to take it inside for them, up the steep narrow stairs and onto the narrow corridor, where there was a table directly opposite the dressing room door of Ritchie and Candice. It was placed there and it was not long, before Candice emerged and saw it. Everyone else, who passed by, during the course of the evening, also commented on it.

Birmingham Alexandra Theatre, 17th June

GOTHIEN: Sciarazula Marazula, O quantum solicitor, Los bilbilicos, Miri it is, Skudrinka, Saderaladon, Debka, Tempus est iocundum
(Encore: Ai vist lo lop).

BLACKMORE'S NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Soldier of Fortune, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Minstrel Hall (inc: giant rabbit), Mond Tanz/Child in Time**, Diamonds and Rust, Bard David solo/Ariel, Wind in the Willows, Mr Peagram's Morris and Sword, Home Again (inc: Drink, Drink), Fires at Midnight, Avalon, The Clock Ticks On** (Encores: Cartouche, The Old Village Lanterne, Mid Winters Night/Dandelion Wine, Ghost of a Rose).

**All of GOTHIEN appear during The Clock Ticks On. Just the two girls from GOTHIEN, appear during Mond Tanz.

After the show, there were various fans waiting outside the venue (despite the return of the heavy rain!). Inside the venue, Carole Stevens asked me if radio presenters Ben Turner and Paul Franks were about, as Ritchie and Candice would like to thank them. However, I had to tell her (Dave Basso had told me) that they both had been sent on different work assignments that night, so they had both missed the show (shame!)

I then added, that I had met the six editorial staff from "Faerie Magazine" in the foyer (before the show) and they had asked if they could meet Candice? Before Carole had chance to reply, Candice appeared at her (open) dressing room doorway and said "Faerie Magazine? Bring them in!"

The backstage scene that thus developed is as follows. Imagine you enter the stage door; then go up the steep narrow stairs. At the top of the stairs, there is Don Airey (and his wife) talking to Ritchie's Personal Assistant. Beyond them, is the door to the stage area. However, to your left is the narrow corridor. The first corridor door (on the left) is Ritchie and Candice's dressing room. Opposite their door (in the corridor) is the table with the large castle cake on it! Getting down this narrow corridor is a slightly hectic experience as Ritchie, Candice, Carole and the six editorial staff from "Faerie Magazine" are all crammed into this confined space; chatting away and all looking at the cake!

Having got past these people, you then descend some narrow stairs, go through a fire door and then immediately on your left is the door of the Gothien changing room.

Thus to move Gothien's belongings to their mini bus, one has to carry them out of the changing room, through the fire door, up the stairs, shout "Excuse me!" to Candice and co. and narrowly avoid sticking your left elbow in the cake, as you pass by it. (Yes! I almost did that, at one point. Oops!) Then, you come face to face with Don Airey, who moves slightly to let you pass by. Since you are in a Work scenario, you merely say "Thanks Don" and blunder passed him (and down the stairs). Thus, you then exit the building, into the pouring rain, in order to get to the Gothien mini bus (and to think; I do this because I regard it as fun??!!)

Again, Dave Basso offered to drive to the Gothien hotel, so they could follow him in their mini bus and avoid getting lost. On this occasion, I decided not to go with them; instead I headed to the nearby hotel where Kevin Dixon and the others were staying.

In the hotel bar, I jokingly bemoaned the fact that I had met Don Airey for the first time ever and only had chance to say two words to him. After that, the conversation turned to more general things and I did not get back to my hotel till 5.30am in the morning!

Monday 18th June (Yeovil)

I awoke at 10.30am. We were due to check out at 11am and I had a terrible hang over, the worst of the 2007 UK Tour! I got into the mini bus (on one of the middle row seats) and rested my head on the top, of the seat in front of me. Oh dear!

I had booked rooms at the Mermaid Hotel (Yeovil), for two nights, with a gig on the second night. On our drive southwest, we stopped at some motorway services. Normally, I do not eat at McDonalds (to quote me: "Never eat the meat products from McDonalds because it is all made out of dogs' lips!") but I needed



Gothien in the hotel garden 17/6/08 © Mike Garrett



Backstage at Birmingham: The cake made for Ritchie and Candice, by Dave Patient and his family (Photo by Carole Stevens)



Ritchie Blackmore, 2007 UK Tour © Rainer Klos

something to counteract the hang over!

By the time we got to the Mermaid Hotel, I was feeling much better. Whilst unpacking, I talked on the phone to Steve and Carol Pearson (who were travelling from Lincoln to Yeovil, by train). I told them that the hotel had spare rooms available and was only ten minutes walk from the gig venue.

Steve and Carole arrived and, by early evening, I had managed to convince Steve, that he and I should invite Gothien to the Mermaid Hotel bar for drinks; and us two should be the ones to pay, all night. (Since then, Steve and Carol have told me what a great time it was for them; those magical days and evenings in Yeovil!)

Tuesday 19th June (Yeovil)

The hotel was so close to the gig venue, that there was far less pressure on all concerned. In the morning, myself, Steve and Carol visited the little local museum. Then I went to the local library, which had Internet facilities (hurrah!)

It was mid afternoon when Gothien and I, went to the gig venue. On this occasion, it was a very spacious modern building, which thus made things easier, backstage.

Yeovil Octagon Theatre, 19th June

GOTHIE: Sciarazula Marazula, O quantum sollicitor, Los bilbilicos, Miri it is, Skudrinka, Saderaladon, Debka, Tempus est iocundum (Encore: Ai vist lo lop).

BLACKMORES NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Soldier of Fortune, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Minstrel Hall (inc: giant rabbit), Mond Tanz/Child in Time**, Diamonds and Rust, Avalon, Fires at Midnight, Wind in the Willows, Cartouche, Home Again (inc: Drink, Drink etc.), Renaissance Faire, The Clock Ticks On**, The Old Village Lanterne, (Encores: Mid Winters Night/Dandelion Wine, The First Day of May, Ghost of a Rose).

** support band GOTHIE return to the stage for these songs.

All of GOTHIE appear during The Clock Ticks On. Just the two girls from GOTHIE, appear during Mond Tanz. At the Yeovil show; just Jan from GOTHIE, appeared during Cartouche; playing his drum).

After the gig, it had been arranged that some of the fans would return to the Mermaid Hotel (as the owner said the bar would remain open till 1am). It took some time, before the Gothien mini bus finally came back and as we got out of the vehicle, one could hear "Stargazer" blasting out of the jukebox! What a great night!

Wednesday 20th June (Cardiff)

As we drove to Cardiff that morning, I spoke to William Wallace on the phone. I said that we would meet him later that morning, in front of Cardiff Railway Station.

After arriving at our accommodation (some large rooms above a pub). Myself, Martin and Jan, made our way to the station. We desperately needed to get to an Internet café, to finalise some arrangements for Gothien, regarding accommodation near Brighton. Fortunately, Will took us straight to an Internet café, in his car; and we were all sorted, within 30 minutes (Thanks Will!) He also suggested that the "Rock Café" venue would be a good venue for fans and band members to meet, after the gig. Then, just Will and myself went briefly to the "Goat Major" pub. Unfortunately, I could not wait around very long because I had to rejoin Gothien.

The Cardiff venue was massive. The Gothien mini bus drove onto a rooftop car park; and large elevators took the instruments and us, down into the backstage area. After moving the Gothien items into their changing room, it was time for me once again to find where the performers' dining room was and also arrange a table for the Gothien CD stall.

By the time that the doors opened to the public, I was at the CD table (and being assisted by William Wallace; dressed in a "Crusader Tabard" which I just happened to have spare!) I remember Tim Rzasa and Jon Miller amongst many others, coming over to talk.

Cardiff St David's Hall, 20th June

GOTHIE: Sciarazula Marazula, O quantum sollicitor, Los bilbilicos, Miri it is, Skudrinka, Saderaladon, Debka, Tempus est iocundum (Encore: Ai vist lo lop).

BLACKMORE'S NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Soldier of Fortune, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Minstrel Hall (inc: giant rabbit), Mond Tanz/Child in Time**, Bard David piano solo/Cartouche**, Diamonds and Rust, Renaissance Faire, Home Again (inc: Drink, Drink etc.), Fires at Midnight, Wind in the Willows, The Clock Ticks On**, (Encores: Difficult to Cure/St Theresa, All for One – including extended Strat guitar solo)

**All of GOTHIE appear during The Clock Ticks On. During the last four shows, just the two girls from GOTHIE, appear during Mond Tanz. At the Cardiff show; just Jan from GOTHIE, appeared during Cartouche; playing his drum).

After the gig, various fans (and Gothien) met at the "Rock Café". Will really enjoyed it but had to leave early, due to the need to get up relatively early, the next

morning. He had only been gone ten minutes, when the backing musicians of Blackmore's Night, all entered the bar! I knew Will could have not have travelled far, so I used my mobile phone and said to him: "The Blackmore's Night band have turned up, now. Get your arse back here!" He most certainly did. Ask Will, or any of the others fans, gathered there, that night and they will all have special memories and stories about it.

Thursday 21st June (Lincoln)

I left Cardiff, by train, at 7.30am. Gothien's offer, of letting me travel with them, on the UK Tour (in exchange for me arranging the hotel bookings) had been a great advantage to me; including not having to drive for the first eleven days of the tour!

Their plan was, after finishing the Brighton gig (on the 23rd), to drive immediately to the Dover Ferry terminal. Thus, the two-day gap, 21st and 22nd, gave me chance to get back to Lincoln and get my car. I arrived in Lincoln at 11.30am and then went to sleep for the entire afternoon!

Friday 22nd June (Newhaven)

I left Lincoln just after lunchtime, which meant that I could travel south on the A1 and M25 before the rush hour started.

I then phoned Martin (as he and the rest of Gothien were at different accommodation to I) and said that I had arrived at the Premier Travel Lodge in Newhaven. I would meet them at the Brighton gig venue, in the morning.

Saturday 23rd June (Brighton)

I wanted to be at the Brighton Dome venue very early, in order to get a parking place in the small staff car park. Fortunately, I managed to get the last available spot. The Blackmore's Night tour bus and truck needed the vast majority of the available space.

Text messages from other fans then started to appear on my mobile phone, asking various things about the gig that evening. One text was from Lisa and Wendy (the twins from Birmingham). They were at Brighton pier, so I went over to meet them for a short while

After that, I returned to the gig venue to meet Gothien and get everything unloaded and put in their changing room. I did manage to get to the nearby pub, where a few other fans where; but it was a couple of short visits, fitted around what I was doing backstage.

As the foyer doors opened to the public, Rose, Amber and Chris (from Gillingham) arrived and helped me to run the Gothien CD stall. I had also got some spare "Village Lanterne" promo posters that I put on the stall and said the fans could have them for free. We got rid of them all, in ten minutes!

There was also a "Save the Badger" stall in the foyer that night, as Ritchie and Candice had invited them

Brighton Dome, 23rd June

GOTHIEN: Sciarazula Marazula, O quantum solicator, Los bilbilicos, Miri it is, Skudrinka, Saderaladon, Debka, Tempus est iocundum (Encore: Ai vist lo lop).

BLACKMORE'S NIGHT: Intro, Past Times With Good Company/Rainbow Blues, Play Minstrel Play, Under a Violet Moon, Soldier of Fortune, Durch den wald zum Bachaus (inc: bass and piano solo), World of Stone, Minstrel Hall (inc: giant rabbit and badger), Mond Tanz/Child in Time**, Diamonds and Rust, Bard David piano solo/Ariel, Wind in the Willows, Home Again (inc: Drink, Drink etc.), I Still Remember, Ghost of a Rose, Fires at Midnight, The Clock Ticks On**, (Encores: The Old Village Lanterne, Mid Winters Night/Dandelion Wine, The First Day of May, Now and Then)

** All of GOTHIEN appear during The Clock Ticks On. Just the two girls from GOTHIEN, appear during Mond Tanz

I should mention, that during "Minstrel Hall", there was the usual giant rabbit going across the stage but on this particular night, he was accompanied by a giant badger (i.e. The costumed guy from the "Save the Badger" stall!)

After the show (since it was the last of the tour), there was a little party backstage. The fans Rainer and Carolina were invited, as was Ritchie's brother!

Then it was time to load the vehicles for the last time, on the tour. As everyone started to emerge from the building, I saw Luis Hoyo and his friend, who had come all the way from Spain; waiting in the hope of meeting Ritchie and Candice. Their wish came true! Also, Dave Patient and his family were also waiting and got something signed. I am glad that they did!



Brighton 23/6/07: Luis, Ritchie and Candice © Luis Hoyo

Finally, my "adventure" was almost over but not quite. After saying my goodbyes, I drove Jim and Barry (BN road crew) to a hotel next to Heathrow Airport. The next morning, they flew to New York; I drove home to Lincoln. **Thank you Blackmore's Night and Gothien! Thank you to everyone else I met on the tour! MGxx**

Candice Night



Official Candice Night Website
<http://www.candicenight.com>

THE RITCHE BLACKMORE & BLACKMORE'S NIGHT OFFICIAL WEBSITE



Official Blackmore's Night Website
<http://www.blackmoresnight.com/>

Blackmore's Night UK Street Team

<http://launch.groups.yahoo.com/group/Blackmores-Night-UK-Street-Team/>



Email BN-UK-Street-Team@hotmail.co.uk

Blackmore's Night West Coast Fan Club



Website:

<http://home.comcast.net/~blackmoresnightfanclub/index2.htm>

Cartouche

Blackmore's Night Tribute Band
(Based Brighton U.K.)

Website <http://beam.to/cartouche>

Please e-mail
martin.tricia@ntlworld.com

MIDNIGHT

www.the-midnight.com

MIDNIGHT (Italian Blackmore's Night
tribute band; plus their own material)

Band myspace:
<http://www.myspace.com/midnightland>

Website:
<http://www.the-midnight.com/>

Morning Star

Blackmore's Night Tribute Band

Morning Star, the only Italian Band that totally proposes a wide repertory from the career of Blackmore's Night.

The band, from Rome, is lead by the extraordinary Marco Carpita (Acoustic Guitar / Electric / mandolin / mandola / bouzouki), a unique guitarist in catching and interpreting with an extra fine touch, every nuance from the music of the master Blackmore.

The singer, Lorena Gasperoni (tambourine, shawm), when you hear her way of singing, you can perceive the feeling that she pours in every song. Warm voice, appropriate to retrace Candice's Vocal melodies. Mauro Truglio; a very important component, in as much as through the strings of his bass guitar, played softly, at times in a captivating way, wraps the band's sound.

On the Keyboard Bruno Gallozzi. He offers an excellent support to the band, thanks to his performances and the correct choice for the keyboard sound.

Marco Armari, drummer / percussionist, eclectic with manifold faceting, carries out with style from songs more soft / renaissance to those faster and rock. On the rhythmic guitar (and backing vocals) we find Roberta Diamanti, that enriches sound through her guitar and her graceful voice.

Manuela Acquaviva (flute / pennywhistle / backing vocals) brings to the sound of the minstrels, melodious atmosphere thanks to her full-bodied voice.

Among the qualities of this Tribute Band, above all, stands out their research, to give the right impact to each song, the sincere emotion, the exact nuance at the right time, the precision and the accurate study without omit no one detail. Their brilliant performances includes: an exciting Cartouche opened from the "Written in The Stars" Intro; marvellously intoned by the chorist Manuela Acquaviva, Play Minstrel Play in a performance absolutely perfect and scrupulous from the guitarist Marco Caripita together with Bruno Gallozzi on Keyboards; adrenaline goes up listening of the complicated Spanish Nights. Exciting; hear the drums of Marco Armari that scans the quick pace, followed by the fingers of Mauro Truglio that runs on his bass, leaving space afterwards, for a guitar solo performed by Marco Carpita, played in a faultless and superb manner.

A performance full of feelings is "Diamond And Rust" sang by Lorena Gasperoni with passion...



Above: Morning Star (photo from their myspace page)

straight to the heart...Superposable to "Queen for a Day (Part 1 & Part 2)" from BN's CD, it's simply sensational, amazing.

Roberta Diamanti in "Soldier Of Fortune" puts away her guitar for only one song, to sing this beautiful song accompanied by the others musicians enchanting us with their intensity.

Besides these songs, the band boasts a wide repertory from time to time at their shows as: Shadow of The Moon, Morning Star, Past Time With Good Company, Minstrel Hall, Under A Violet Moon, Streets Of London, The Clock Ticks On, Fairy Queen, Faire Dance, Now And Then, Lorely, Mid Winter's Night, St. Theresa, Courante, World Of Stone, Ariel, Home Again, Renaissance Faire, Spirit Of The Sea, Possum Goes Prague, Catherine Howard's Fate, Greensleeves, Avalon, Beyond The Sunset, Ghost Of A Rose, Way To Mandalay and Fires At Midnight.

That confirms the huge musical validity of this tribute band assorted with a mix of colours, renaissance costumes and sounds on their shows, which lulls our minds, bringing them to an ancient and fairy time.

Hey Morning Star, shine on and keep live the honour and the pride of the Blackmore's Night! Well Done, dear Minstrels.

Personally I recommend to all Blackmore's Night fans, that haven't had the pleasure to satisfy his own mind, to discover this fairy band.

Laura Di Benedetto

<http://www.myspace.com/7morningstar>

<http://www.morningstarmusic.it>



Blackmore's Night Tribute Band

Morning Star, unico gruppo italiano che propone totalmente un vastissimo repertorio tratto dalla carriera dei Blackmore's Night.

Band Romana capitanata dallo straordinario Marco Carpita (chitarra acustica /elettrica/ mandola, mandolino, bouzouki) chitarrista unico nel cogliere ed interpretare con un tocco sopraffino ogni sfumatura della musica del maestro Blackmore;

La cantante, Lorena Gasperoni (tambourine, shawm), sentendola cantare si percepisce il sentimento che essa riversa su ogni canzone. Voce calda e adatta a ripercorrere le melodie vocali di Candice Night.

Mauro Truglio, elemento molto importante, poichè attraverso le corde del suo basso, suonate morbidamente e tal volta in maniera più accattivante, avvolge il sound della band.

Il tastierista, Bruno Gallozzi offre un ottimo supporto alla band grazie alle sue esecuzioni e alla corretta scelta del suono delle tastiere.

Marco Armari batterista / percussionista poliedrico con molteplici sfaccettature esegue con stile dai pezzi più soft / rinascimentali a quelli più veloci e rock.

Alla chitarra ritmica (backing vocals) troviamo Roberta Diamanti che arricchisce il sound tramite la sua chitarra e la sua dolcissima voce nei controcanti;

La corista Manuela Acquaviva (flute / pennywhistle) concede al sound vocale una melodiosa atmosfera grazie alla sua voce corposa.

Fra le qualità di questa tribute band, spicca fra tutte la loro ricerca nel dare ad ogni brano il giusto impatto, la sincera emozione, l'esatta sfumatura al momento giusto, la precisione e lo studio accurato senza tralasciarne il minimo dettaglio.

Le loro brillanti performance comprendono: un esaltante Cartouche aperta da un intro di "Written in The Stars" meravigliosamente intonato dalla corista Manulela Acquaviva; Play Minstrel Play in una esecuzione assolutamente perfetta e scrupolosa del chitarrista Marco Carpita insieme a Bruno Gallozzi alle tastiere; l'adrenalina sale all'ascolto della complicata Spanish Night .

Emozionante sentire la batteria di Marco Armari che scandisce il veloce ritmo seguito dalle dita di Mauro Truglio che corrono sul suo basso lasciando poi spazio al solo di chitarra di Marco Carpita, suonato in maniera impeccabile e superba.

Esibizione colma di sensazioni è Diamonds & Rust cantata dalla vocalist Lorena Gasperoni con passione



...un'interpretazione che va dritta al cuore... Sovrapponibile a quella originale dei Blackmore's Night è "Queen for a day (part 1 & part 2) è semplicemente sensazionale, incredibile...

Roberta Diamanti in "Soldier of Fortune" poggia per una sola canzone la sua chitarra per cantare questa bellissima canzone, accompagnata dagli altri musicisti stregandoci con la loro intensità.

Oltre a questi brani (sopra citati) la band sfoggia una lunghissima lista che propone di volta in volta ai propri concerti, come: Shadow of The Moon, Morning Star, Past Time With Good Company, Minstrel Hall, Under A Violet Moon, Streets Of London, The Clock Ticks On, Faire Queen, Faire Dance, Now And Then, Loreley, Mid Winter's Night, St. Theresa, Courante, World Of Ston, Ariel, Home Again, Renaissance Fare, Spirit Of The Sea, Possum Goes Prague, Catherine Howard's Fate, Greensleeves, Avalon, Beyond The Sunset, Ghost Of A Rose, Way To Mandalay e Fires At Midnight.

Ciò non fa che confermare la grande validità musicale di questa tribute band assortita ad una miscela di colori, di costumi e di suoni nei loro spettacoli che cullano le nostre menti accompagnandole ad un' epoca antica e fiabesca.

Hey stella del mattino continua a brillare e a mantenere alto l'onore e l'orgoglio dei Blackmore's Night! Ben Fatto cari menestrelli!

Personalmente invito tutti i fans dei Blackmore's Night, che ancora non hanno avuto il piacere di saziare il proprio udito, a scoprire questa band fatata.

Laura Di Benedetto

<http://www.myspace.com/7morningstar>

<http://www.morningstarmusic.it>

An Interview with...

LA ZAG



MG - Thank you very much for this Interview. I wanted to first ask you, how the LA ZAG band, as we presently see it on stage, first began?

Hi, Mike, first of all we would like to thank you for this opportunity of having an interview! Well, how it began: La Zag in the beginning was a trio – Franco, Elfriede and Franco's brother Loreno. It was the year 1987, quite a long time back, isn't it? We played both historical music and own songs. And step-by-step our two daughters joined in playing with us on stage. Loreno, later on, left the band, due to his job-conditions. Since 2005 there is also Luca on the bass.

MG - There are many different instruments that you play in the band?

Yes, that's right. We like the variety of sounds and people like it, too. Each one of us plays several instruments: Franco plays the bagpipe, guitar, 12string guitar and lute. On the cd and in acoustic gigs also ud (the Arabian lute), buzouki, crumhorn, chalumeau, diatonic button accordion. Elfriede plays hurdygurdy, renaissance recorder, string tambourine, framedrum, tambourine, castanets, rainstick, diatonic button accordion. Anna Florina: renaissance recorder, davul, bendhir, framedrum, tammorra (south-italian tambourine), tambourine, wooden clap, cajon, darabukka, kanjira, dolhak, tynia. On the cd also drum set. Anna Viola plays the violin, electric violin, frame drum, tambourine, in acoustic gigs also hardingerfele which is the Norwegian fiddle. Luca is on the electric bass and acoustic bass. In acoustic gigs he likes to play all sorts of percussion.

MG - In your Tyrol homeland, do you play at Festivals, pubs, small theatres or a mix of all three?

Quite a thrilling mix of all: from very serious occasions like dinner for the Italian president in visit to Bolzano, to big Festival-stages and streets-performances....

MG - I first saw you play, at Birmingham Alexandra Theatre (2003) supporting Blackmore's Night. How did you meet Ritchie and Candice; and get that support band role?

We were working with an Italian promoter who in 1999 brought Blackmore's Night into a town near to ours (Trento), Ritchie and Candice had to give a press-conference in the afternoon of the concert and fate wanted that their suitcase with their costumes hadn't arrived in time, so they asked our promoter if he knew somebody who could lend them some adequate clothing. In the end only one item of our costumes pleased to them – but we got the occasion to play for them as a relaxation after the press-conference and Ritchie and Candice liked our music so much that they asked us to open their gig in Trento. After that evening BN invited us doing the whole Italian tour with them. In the following years we opened their concerts in Italy, Germany and in 2003 also some in England, where you first saw us!

(Below: The earlier La Zag CDs)



MG - Thinking back to the 2003 UK Tour, was it easy to work with Ritchie and Candice; they seem very passionate about their Renaissance music?

We had some really great moments with them, moments which are deep in our hearts forever, for example playing on stage and seeing Ritchie backstage playing tambourine to our music...

MG - Have you always been fans of Blackmore's Night, or perhaps fans of Rainbow or Deep Purple?

We loved Deep Purple and their great guitar of course! But to be honest, we knew nothing about Blackmore's Night till our above mentioned promoter brought the band to Italy but we were taken by a storm (is this right in English?) seeing BN on stage, Ritchie and Candice...

MG - Since first touring in England in 2003, you have done two small independent tours (2006 and 2007) of your own. What venues have you played on your independent UK tours; and was the help of fans Richard and Splodge Gillitt, vital in getting these UK tour bookings sorted out?

Vitalissimo!! Without the heart-and-soul-work of Richard and Splodge Gillitt nothing ever would have happened regarding England! So we are really really much obliged to them and their ability of promoting La Zag in England and finding venues like the Great Hall in Gainsborough, Minack and Keay Theatre in Cornwall, Beaford Arts Center and fantastic old churches in Devon and great places in Dorset... and every where people were so nice!

MG - To me, the Rochester Sweeps Festival (each May) seems an ideal place to present your music. Would you agree, that the venues there are ideal to play, very busy and ensure that you can sell many copies of your HIC SUNT LEONES CD?

The Sweeps where we have played in May 2007 are a great place, of course. But of course, having to change stages and do hasty sound-checks like we had to do; is lots of stress. However, it does pay off afterwards with the enthusiastic audience. It would be great having a venue "on our own" at the Sweep



Left:
"Hic Sunt Leones" CD

MG - Have you any plans to put out another CD or DVD this year?

There are the new songs which we have played on our last tour like Gaudeamus, Come Again and Lucky Man and others and some more which are still in creation-phase and then there are lots of original songs of La Zag which should be put on CD – but we don't know when.

MG - Do you have any firm plans about where you might tour, this year? Perhaps with Blackmore's Night if asked?

Plans.... At the moment we are in a sort of "stand-by" for various reasons, one of them of financial nature. Supporting BN? You never know...

MG - Thank you very much for this interview. Thanks to you and: thanks to all our English fans!!

Official LA ZAG website: <http://www.lazag.it/>

LA ZAG myspace page: <http://www.myspace.com/gazal>

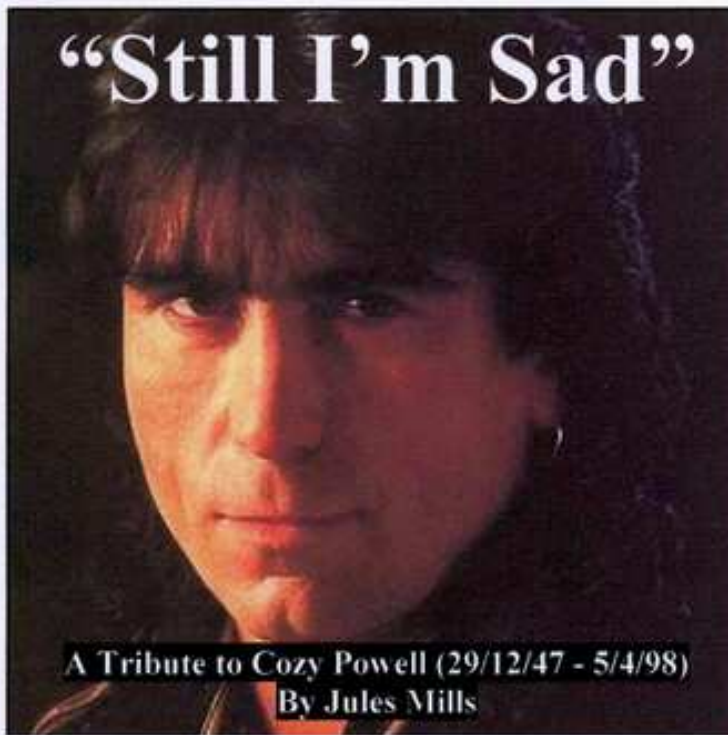
"Hic Sunt Leones" online video <http://www.lazag.it/h.s.l.rv>

LA ZAG's UK Website: <http://lazag.mysite.orange.co.uk/>

(LA ZAG UK website and DVD produced by Richard and Splodge Gillitt)



“Still I’m Sad”



A Tribute to Cozy Powell (29/12/47 - 5/4/98)
By Jules Mills

I sure miss being able to see a live performance coming from the legendary English drummer Cozy Powell. This past April 5th marked the solemn tenth anniversary of his passing from a car accident near Bristol, England. Posthumously, his memory still lives on through the pages of the official Cozy Powell website (<http://www.cozypowell.com>), run by webmaster Joe Siegler, as well as, the recently updated Cozy Powell Memorial page run by an unidentified fan of the drummer (<http://www.myspace.com/cozypowellfan>) on myspace.

Here in the states, *Modern Drummer* magazine released its own tribute to the late drummer in their 2008 April issue on March 4th, with a couple of moving articles from writer, T. Bruce Wittet. So, there is certainly no lack of resources where you can easily find out more (with the click of a mouse) about the life and work of this drummer, who is still sorely missed by his peers and fans alike. Nevertheless, I wanted to post as my first article for *Cartouche*, my own tribute to the late drummer focusing on his time with the band RAINBOW. I once read that Cozy Powell really didn't mind putting down his chops on the recordings for the countless number of bands, projects, and sessions he was most noted for. His feeling was that as long as he "enjoyed playing, he (thought) it (was) nice to be asked to play on all these different things."¹ Powell, through his body of work, "wanted to show people that there was more to (him) than meets the eye."² So if someone was going to come and ask you who Cozy Powell was, you could easily say that he was a "journeyman drummer" while adding, "who was also the most sought after drummers of our generation".

On a personal level, I am still quite amazed at the amount of work that he was able to accomplish throughout his 37-year career.

Anyone who has ever had the chance to able to hear and study his body of work like I have been able to for

the past 23 years; you really can't deny that he truly was one of the most prolific and consummate performers. Powell was the just the type of person who made the most of his opportunities that came his way while working equally as hard to perfecting his craft.

Powell began drumming around the age of 12 with his school band with only "a snare drum, stool, and (a pair of) sticks"³ Prior to his first big break with the second (incarnation of) THE JEFF BECK GROUP (1970-1972), he had stints with bands that made him quite well known in the UK and parts of Europe. Then overnight, Cozy decided to change his drumming style, after seeing his idol John Bonham on stage and figuratively "dropping his jaw to the floor"⁴ Cozy said he just liked the heavier sound. It's interesting to note though, in spite of all his own personal successes (after he decided to change his style) and becoming legendary in his own right, Powell once admitted in a 1997 interview with *Modern Drummer* that, "although he thought he would never be as good as him (meaning Bonham), he wanted to at least try to be like him."⁵

One musician, who took notice of Powell's drumming style change, was guitarist extraordinaire, Ritchie Blackmore. Having just completed one album, Blackmore, kept his New York born lead singer, Ronnie James Dio (formerly of the band ELF) and sacked everyone else, which meant that he needed new members for his band to start production for the next album. Blackmore had been impressed with Powell's drum tracks he laid on THE JEFF BECK GROUP'S *Rough and Ready* album (released in 1971) and wanted him to audition for his band. The recording of *Rough and Ready* can be best described as a cross between soul, rhythm and blues, and Jazz.

So it was the summer of 1975, when the then 28-year-old drummer from Cirencester, England first met the "Man In Black". At the time, Powell had been on a musical hiatus while pursuing his other passion – racing cars. Powell drove for Hitachi in the Formula Three racing circuit. The Formula Three was considered the "minor leagues" or "junior circuit" to Formula One racing. He raced for almost a nine-month period before receiving the call from Blackmore. Shortly after meeting Ritchie in Los Angeles, where Blackmore lived at the time, the Blackmore-Powell connection was born.

On record, the "Powell era of RAINBOW" began approximately from the 1:42 mark of "Tarot Woman" (the first song, side one, on *Rising*) and ended, almost ceremoniously along with Ritchie's guitar at the 4:51 mark of "Lost In Hollywood" (last song, side two, on *Down to Earth*). This professional relationship would last through a total of three studio and one live album (*On Stage*) for a period of five years, from July 1975 until August 16, 1980 where Powell played his last gig for RAINBOW at the first Monsters of Rock Festival at Castle Donington located in Leicestershire, England. RAINBOW was the headlining act for this festival.

(Top left: Cozy Powell photo from cozypowellfan myspace)



Photo from: www.drums4u.blogspot

Blackmore once described his drummer as one, "who could be very opinionated. He had two sides to him", he opined. On one hand, "(He was) an incredibly nice guy who would make you a cup of cocoa and get chocolates out⁶ or he was gunning for you like James Bond."⁷ Ritchie was careful not to play one of his infamous practical jokes on the Powell either, like he did to many other unsuspecting band members throughout the years. Each of them was equally mischievous in their own right. Cozy, quite often, would always find a way to one up someone on the joke that was being played on him, prompting the "Man in Black" to make a conscious decision never to play any more practical jokes on his drummer. However, once in the studio, the atmosphere became a very serious matter for all the musicians involved. Cozy once commented, "I wouldn't say that it's the easiest band in the world to be in; you've got to have a strong arm to last the distance. You need to be good at boxing and every kind of free form fighting. You have to play to the very best of your ability at all times, or you're liable to get a boot up the arse."⁸ During the period in which *Rising* was recorded, it was not uncommon for bands based in the UK to be guided by the progressive rock era that was prominent during that period. This was evident in the early recordings that RAINBOW released, especially *Rising*. Progressive Rock was a musical art form in which musical boundaries - in terms of form, genre, and overall presentation were often tested to its limits. *Rising* was in many ways that type of album. Lead vocalist, Ronnie James Dio, could also sense that the Blackmore-Powell connection was becoming a strong influence in this group saying, "many consider the musical heart of RAINBOW to be, first, of course, Ritchie, but second, Cozy Powell"⁹ Dio, added, "the second album (which contained the epic tracks, "Stargazer" and "A Light In The Black") was nothing but an exercise for Ritchie and Cozy to do what they eventually did in the live shows."¹⁰ And it was on "stage" where Cozy shined, literally.

This writer had the pleasure of being able to witness

one of patented solos back in 1986 when he was with ELP. However, I wish I'd been able to see, in person, the performance I found on You Tube recently <http://www.youtube.com/watch?v=PckIHUVq-VQ> in which Cozy performs a blistering solo lasting for 5:53 seconds, where at one point he is playing along to Tchaikovsky's 1812 Overture."¹¹ This clip was just part of an interlude to the song "Still I'm Sad".

The concert was held in Munich, Germany in 1977. Luckily, there is a full length version of this performance, as well as, other classic performances from this band during that era in the August 2006 DVD release entitled RAINBOW – Live In Munich 1977. The song, "Still I'm Sad" originally appeared, as an instrumental, on RITCHIE BLACKMORE's RAINBOW in August 1975. An alternate version of the song, with vocal added, similar to the concert performance in some ways, appears on RAINBOW's *On Stage* album released in July 1977.

While in RAINBOW, Cozy kit was either a Ludwig "Red Sparkle" (used primarily in 1977-1978) or one of his Yamaha series kits (used in 1979-80). He made the most work out of the 14"x6" metal symphonic snares he owned throughout his career. He also used two rack and two floor toms (which increased in size in later years with other bands) along with a complimentary host of cymbals that were manufactured by Paiste. His favorite cymbal was the 24" formula 602 ride cymbal, which to me, distinguished him from all of the other drummers for which I have had the pleasure of listening to over the years. This particular cymbal is used to help to maintain rhythm rather than to provide accents.¹² Jazz drummers would often use this type of cymbal the very way I would often hear Powell use this technique in his recordings. Just listen to tracks like "Gates of Babylon" and "Kill The King" from *Long Live Rock 'n' Roll*, or "Danger Zone" from *Down to Earth* to hear what I mean.

Powell was also open to adding other percussion instruments into his arsenal like a cowbell or a Gong but this largely depended on the project he was working

on at the time. In RAINBOW, I remember seeing one set up he had with a cowbell, but no Gong. The Gong, I remember, was later used when he was with ELP and BLACK SABBATH.

When drumming, Cozy sat low on his throne (drum stool), allowing his snare to be positioned comfortably between his legs while his legs were properly positioned in a 90° (angle) alignment to the floor. He often showcased some incredible hand/footwork combinations while showing an unmatched stamina in his double bass work. He demonstrated a unique, hard-hitting style that included a range of subtle, yet often powerful combination of rolls, fills, and patterns which would become his "signature". "Cozy, (Tony Carey once pointed out), played his heart out every time he played. Cozy had an energetic style, a little bit like Keith Moon, (but) not as wild as Keith Moon. He thought he played every take well, (and) that was the best he could do, at least, if not that year, then that day".¹³ Although, Powell held his sticks in the traditional grip, which were quite typical of those who play in a school drum line or those who play in Jazz, he was still able to generate the power he desired. Of course, he would compliment his play with just the right dose of cymbal crashes, which often included the aforementioned, ride cymbal.

Two of my favorite examples of Cozy's distinct style appear on the albums, *Rising* and *Long Live Rock 'n' Roll*. The first track, "A Light In The Black" is on *Rising*. The other, "Gates Of Babylon" is on *Long Live Rock 'n' Roll*. Both of these tracks seem to each have a life of their own almost thirty years after they were originally recorded.

In "A Light In The Black", all five members of the band – Blackmore, Powell, Dio, bassist Jimmy Bain, and keyboardist Tony Carey all play a pivotal role in creation of this track. Many of you thought that I was going to mention "Stargazer". That track has always been noted as a fan favorite to many and I agree to an extent that it is still quite an amazing track. However, to this writer, I felt that the song "A Light In The Black" provided a different set of challenges for the musicians, yet the final result was sheer brilliance.

This track, like its predecessor "Stargazer", was long, lasting approximately 8:08 seconds in length to "Stargazer's" 8:30 second output. "A Light" featured prominent solos from Powell, Carey, and Blackmore, while battery mate for Powell, Jimmy Bain, held his own, keeping the solid rhythm behind Powell on his bass. There was sort of a "battle" which ensued between the musicians during this track that promptly began around the 2:39 mark and ended right around the 6:08 mark of the song. Carey opens with an intricate mini-moog solo, then Powell, whose drum track is playing throughout, is now heard more prominently. The solo is fierce and unyielding. Then Blackmore decides to join the fun as he rips into a guitar solo with a feverous vengeance. Carey decides to fit it one more



Above: "Rainbow Rising" album cover © Polydor Records 1976



Above: The "Rainbow Rising" line-up of RAINBOW
Carey, Dio, Blackmore, Powell, Bain
(from: www.nolifetilmetal.com)



Above: Cozy with his Ferrari 1979 / 1980 © George Bodnar
(from: www.cozypowell.com)



Above: Cozy's drumkit, 1981 (from: www.cozypowell.com)

solo in for good measure, then fittingly enough, the "battle" comes to an end, as Mr. Powell is the one who I think, wins this battle by a slight edge, becoming the responsible party for bringing back Dio's vocal into the mix at the end of the 6:08 mark.

Conversely, "Gates" is a much slower and methodical track that resembles a song like "Stargazer" in rhythm and tempo. Yet, like "A Light In The Black", it is an equally powerful track. "Gates" certainly showcased the master at his best. Keyboardist David Stone began the track with a haunting solo before Powell begins his portion of the track almost simultaneously with Blackmore at the: 52 mark. The entire 6:46 track had a heavy Middle Eastern vibe to it.¹⁴

Overall, the song with "its parts, transitions, breaks and shifts are many, but logical and fitting"¹⁵ I always thought that Powell's drumming throughout this track was a great learning tool of how drums should be played. The drumming technique he laid upon this track was just simply incredible.

The final studio album that Cozy would be a part of was *Down To Earth*, released in 1979. As the decade was coming to a close, the musical direction of the band was beginning to change, which if we look at this situation again in hindsight, it surely seemed that Cozy was a bit upset by this change. And he was not afraid to express his displeasure. "To my mind, Rainbow is a very heavy rock band, there should be no compromises. Ritchie feels that we should compromise to a certain extent and therefore this album has a couple of commercial numbers on it."¹⁶

One of the commercial tracks that Cozy was speaking of was the first song on side two, "Since You Been Gone". Penned by Argent's Russ Ballard, this song ironically enough, became one of the first "pop" hits the band would generate in the final years of its existence. Simply put, Powell really despised this track. However, Cozy's stint with the band was ending as he released the first of four solo albums¹⁷ since his (Cozy Powell's) HAMMER days (1974) which may have provided an added impetus for the drummer to finally leave the band after *Down to Earth* was released. All told, the last note Powell played for the band occurred at the aforementioned Monsters of Rock

Festival appearance on August 16, 1980.

In 1997, it was once rumored that Cozy had spoken to Ritchie about the possibility of reuniting the band for a reunion tour the following year. However, the rumor was laid to rest when Powell died from his injuries from his car crash (on the M4 near junctions 18 and 19) on Sunday April 5, 1998.

The drummer, after his stint in RAINBOW, continued to have much success "over the rainbow", so to speak. Most notably he appeared in lineups of bands like MSG, WHITESNAKE, FORCEFIELD, BLACK SABBATH, ELP, YNGWIE MALMSTEEN, BRIAN MAY BAND, and PETER GREEN. But it was his time in RAINBOW, I feel, which he will be most remembered for. His boss, Ritchie Blackmore, had a sense of uncovering hidden talent and providing a vehicle for them to showcase their work in his band. Ritchie had an enormous amount of respect for all his musicians, especially this drummer.

Powell had an attitude and work ethic that were in many ways, similar to Blackmore; and like Blackmore, he did not take crap from anyone. So, for a period of five years RAINBOW was essentially the Ritchie and Cozy show. Each of them was able to make great use of each other's strengths and the result of that collaboration was some of the heaviest and most memorable masterpieces on record.

Jules Mills

Footnotes:

1. Interview with Cozy Powell and Tony Martin at the Karlshamn Festival in Sweden, June 15th 1995, posted by Daniela, <http://www.effingham.net/bishop/TonyWilliams&CozyPowell.htm>
2. Interview with Cozy Powell. Written by Geoff Barton, *Sounds Magazine*, June 23, 1979.
3. Quote from Cozy Powell as he was talking to the host of the show Tiswas in 1979, telling her how he became a drummer.
4. Lost Interview of Cozy Powell in 1997. Written by T. Bruce Wittett, *Modern Drummer*, April 2008 Issue, page 100.
5. Ibid. pg. 100.
6. *Rainbow: English Castle Magic*, by Martin Popoff, Metal Blade Records Inc., Sept. 2005, quote from Ritchie Blackmore, pg. 98. Used by permission from the author.
7. Ibid., quote from Ritchie Blackmore, pg. 46. Used by permission from the author.
8. Interview with Cozy Powell. Written by Steve Gett, *Melody Maker*, June 16, 1979.
9. *Rainbow: English Castle Magic*, by Martin Popoff, Metal Blade Records Inc., Sept. 2005, quote from Ronnie James Dio, pg. 36. Used by permission from the author.
10. Ibid., quote from Ronnie James Dio, pg. 43. Used by permission from the author.
11. Excerpt from an email sent by Neil Murray to Joe Siegler, webmaster at <http://www.cozypowell.com>, *Neil's Tribute to Cozy*, April 19, 1998
12. Wikipedia Encyclopedia entry on Ride cymbals, http://en.wikipedia.org/wiki/Ride_cymbal
13. *Rainbow: English Castle Magic*, quote from Tony Carey, by Martin Popoff, Metal Blade Records Inc., Sept. 2005, pg. 46. Used by permission from the author.
14. Ibid., quote from Ritchie Blackmore, pg. 75.
15. Ibid., quote from Martin Popoff, pg. 72.
16. Interview with Cozy Powell. Written by Geoff Barton, *Sounds Magazine*, June 23, 1979.
17. The four solo albums made were *Over The Top* (1979), *Tilt* (1981), *Octopuss* (1983), and *The Drums Are Back* (1992).

What If...Ronnie James Dio had joined Deep Purple?

This article to some, will be blasphemy; probably more controversial than suggesting that the present Deep Purple are "taking it easy" but if I am going to be condemned, I may as well fill the charge sheet.

Ritchie Blackmore has worked with a great number of professional musicians over the years, some more talented than others. In my opinion, he has worked with three really good rock vocalists - Ronnie James Dio, David Coverdale and Ian Gillan. Of these, I think that Dio is the most accomplished singer. I know that I am not alone in thinking that the best version of "Mistreated" is on the "Rainbow On Stage" album and could you imagine Coverdale or Gillan doing "Stargazer" with the energy and impact that Dio gives it? Let's return to the late 1980s. Deep Purple have completed the tour supporting their second album after reforming, "The House of Blue Light". All is not well in the camp. Without dragging up old stories etc, the end result is that Ian Gillan leaves / is sacked. Deep Purple needs a new singer.

David Coverdale has recently murdered "Here I Go Again" etc on "Whitesnake: 1987", selling out to a commercial sound, got a big perm and a home in California; but the U.S. loves it and he's laughing all the way to the bank, so he is not interested in being asked (Get off the fence Paul; tell it how it is. Stop being P.C.)

It is reported that the first person approached to "front" the band was RJD, After leaving Rainbow, Ronnie was considering a solo project, when along came Black Sabbath, in need of a singer / songwriter. Ronnie got the job, reviving the band's fortunes and giving them their top selling album, the classic "Heaven and Hell". The down side was, that Ronnie replaced Ozzy Osbourne and the fans loved Ozzy, so RJD was hated / despised / vilified. Ronnie thought / could see it happening all over again if he replaced Gillan in Deep Purple, so he turned them down.

What if had accepted the job? Where would we be now? Had Dio come in, he wouldn't have had to stick with Mk2 material, as Gillan did. He could have plundered the Mk3 material as well, or any other line - up of the band. I have already stated that I think Dio is a better vocalist than Gillan or Coverdale, so how about some of these songs (Mistreated, Soldier of Fortune, Stormbringer, The Gypsy, Burn, When A Blind Man Cries, Strange Kind of Woman, Perfect Strangers, Child in Time), done by Dio?

Dio has a deeper voice than Coverdale or Gillan, so I don't think he would have "screamed" on "Child in Time", the way Gillan does. How that would have worked out, we can only guess. Was Ronnie right, that he would receive the same reception as the man who got the job, Joe Lynn Turner? We all know what happened there. However, like many other Blackmore



Ronnie James Dio - from the "RAINBOW: Live In Germany 1976" album booklet © Connoisseur Collection 1990

fans, I like the material that Ritchie and Ronnie did together and admire RJD as much as a musician, as I do Ritchie Blackmore.

Like many others, I was not willing to give Joe Lynn Turner a chance but I would have given Ronnie James Dio that chance. I think others would also have given him that chance, and whilst I don't think he would have won over everybody, I think there would be more converts than abstainers.

What would have been his writing contribution along with Blackmore, Lord, Glover and Paice? Could the line-up have become another classic? We will never know.

On the recent "Heaven and Hell" tour (Black Sabbath, Dio line-up), I have heard opinions that this time, RJD is being given the "respect" he deserves. The question is, had he done enough to be respected by the fans and given a chance at Deep Purple, twenty years ago? It is obvious that I think so. I would go as far as saying I would have paid good money to see RJD do a Deep Purple gig, if the set list included the songs previously listed. Time moves on and it is all "What If?"

Paul Redford

Ritchie Blackmore's Rainbow

A Personal Retrospective by Gez Shelbourn

After playing the "Ritchie Blackmore's Rainbow" CD none stop in my car for about 2 weeks prior to writing this (as I always do), I remembered Niall Hall's superb article in issue 8 of our Lincolnshire fan club fanzine entitled "The Alternative Stormbringer" and I read it again, in order to give me some background information (I miss Niall's input at our meetings).

It makes you think, what if the rest of the band had said: "sure Ritchie, let's record Black Sheep Of The Family"; in itself a pretty harmless straight ahead rocker. It would have been possible, easily these days, with the space on CDs (most CDs are around an hour long). Personally, I think Ritchie had a fair point. Deep Purple, at the time Hughes and Coverdale joined, were the biggest selling band in the world. I think the "new boys" should have afforded the ones who put them where they were, a bit more respect (After all, a year earlier, Coverdale was an overweight trouser salesman with a squint). That doesn't excuse Ritchie calling the funky element "shoe shine music" but Coverdale did concede that Stormbringer was "too much of a transition".

Anyway; MAN ON A SILVER MOUNTAIN - Deep Purple must have really been kicking themselves over this one; classic Ritchie riff, simple, memorable, physical in the way it always pulls you in and defies you not to respond to it. Great vocals from RJD and masterful solo from Ritchie - had this been a Purple song I believe Jon Lord would have had a solo on it also.

SELF PORTRAIT - Ritchie and Candice have actually covered this with Blackmore's Night ("Under A Violet Moon" album). Driven by Ritchie's relentless guitar riffing and soloing and RJD harmonies, this song just about holds its head above water.

BLACK SHEEP OF THE FAMILY - The song that broke up Deep Purple! Listening to this now, it reminds me of the sort of thing Ritchie would be playing in his early days backing people like Jerry Lee Lewis, Gene Vincent when he was in the Outlaws. He probably suggested, as a deliberate opposite to the soul and funk that was coming into the band - yet he must have known Glenn Hughes musical tastes were different to his. Anyway, this is a straight between the eyes piece of Rock And Roll, no frills, with a tasty bit of slide from Ritchie.

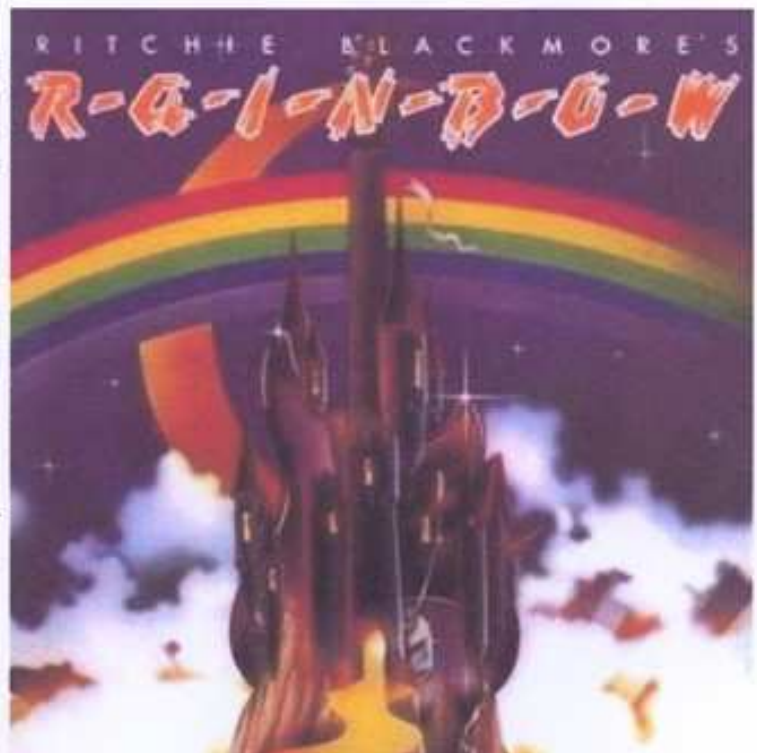
Jon Lord described this first Rainbow album as "sub standard Purple but wait till the next one"; and in a way, there's a bit of truth in that. As Niall so rightly says, Ritchie's initial idea was to record "The Black Sheep Of The Family"; then he needed a b-side and they wrote and recorded very quickly "Sixteenth Century Greensleeves" which he actually preferred.

Ronnie James Dio probably realised that this was his window of opportunity and in weeks rather than months this first album was in the can". The band was basically Elf and the performances (with the exception of Ritchie of course) are adequate rather than inspired. Jon Lord's quote was not far off the mark, in that Ritchie already had made a decision on who he wanted in the band for the next album (the classic "Rising") and subsequent tour.

CATCH THE RAINBOW - A stunning track, a power ballad probably the first power ballad and perfect for Blackmore's Night. RJD gives a sensitive understated performance whilst Ritchie's guitar soars with pleasure and pain in the middle and especially at the end - exquisite.

SNAKE CHARMER - A typical Dio/Blackmore rocker; rampaging guitar from Ritchie and aggressive harmonies from RJD.

TEMPLE OF THE KING - This has featured in Blackmore's Night's set over the years and rightly so. To me I am amazed at some peoples' lack of understanding of what Ritchie is doing now (Blackmore's Night), because you only have to listen and there have always been indications of what musical direction he was heading. This is my favourite on the album. RJD sings us a captivating tale of a bygone age and the song owes its survival to Ritchie's minstrel-style simple but delightful guitar riff. Also, the electric



Front Cover: "Ritchie Blackmore's Rainbow"
© Oyster / Polydor Records, 1975



Ronnie James Dio and Ritchie Blackmore, 1975
 © Deep Purple Appreciation Society www.deep-purple.net

guitar solo in the middle of the song is memorable for its delicate yet refined quality.

IF YOU DON'T LIKE ROCK AND ROLL - Maybe this was a ricochet off Glenn Hughes, in that it is a straight forward, no nonsense Rock and Roll - the keyboard player takes a rare piano solo on this.

SIXTEENTH CENTURY GREENSLEEVES - There's an old Bread song (off "The Guitar Man" Album) called "Tecolote" which employs a very similar riff to this. Don't get me wrong, it's a great song with RJD sword and sorcery lyrics and a carefully measured to perfection solo from Ritchie.

STILL IM SAD - Obviously a favourite of Ritchie's over the years, this time in instrumental form and played as though his life depended on it.

In conclusion, this album gave Ritchie the confidence to know he could be successful without Deep Purple. For all its shortcomings, it sold well and cleared the way ahead for the classic rock album of all time; "Rising".

Gez Shelbourn

Deep Purple – is the colour fading?

I think the most ardent fan will admit that the "glory days" are behind the band. Even if Jon Lord and Ritchie Blackmore returned, I don't think a gig would attract the same level of interest (hype?) as the recent Led Zeppelin gig. Despite the previous statement I don't think our favourite ageing rockers should hang up the instruments and fade away.

"Rapture of the Deep" is the best CD album offering by the band in some time. Of the fans I have spoken to, it has been well received by all. I don't know what sales have been like (if it is a commercial success or not?) but like the previous "Bananas", it has not been supported by a tour. I'm not saying there has not been a tour; I say - not one that promotes the CD album.

The current "modus operandi" of Deep Purple tours; is headlining as part of a three-band set, playing a "Greatest Hits" package with one or two songs off the new CD album. Touring this way does little if anything to promote the new CD album. It may help to sell the back-catalogue; giving royalties to Lord and Blackmore but does nothing for Morse and Airey. I think this is short-changing the fans, as the last tour was much the same as the previous one and if they continue in the same retro rut during the next one, some fans have already said they will not go to the next tour if this continues.

The promotion that has been done (radio interviews etc) has the band saying how good the new material is. Then, they do not play it. Are you sure gents? Your actions are not convincing.

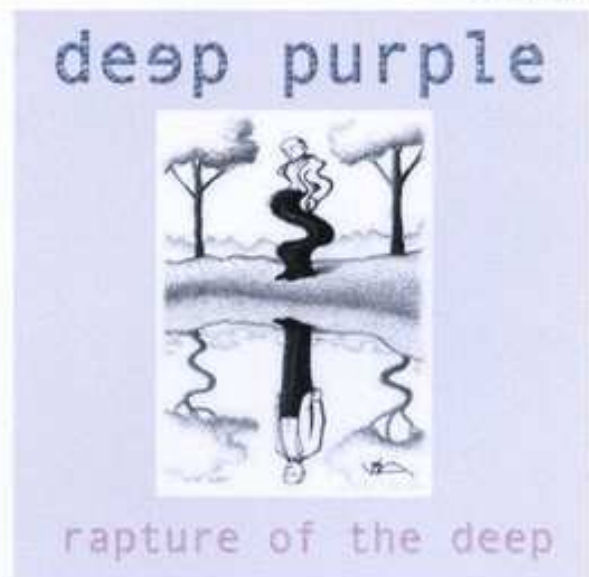
The last tour was not a sell-out. Do the empty seats reflect a fading interest, or a "been there, seen that" mentality to the repetitive nature of the tour? My own feeling was that whilst the band put on a good show,

they were not pushing themselves. They were in a Comfort Zone, a good tribute (parody?) of/to Deep Purple. Will I go to the next tour? Good Question.

The band and/or the management need to look at their touring style. Are they happy being a fading bunch of has-beens, playing smaller and smaller venues, as the economics of ticket sales will force them to do, until touring is uneconomic? Would the band be better off, touring smaller venues on their own, so they could do a set with new material in it (i.e. locally, on the last tour, they played Sheffield and Nottingham Arenas. Would they be better off, playing City Hall and the Royal Centre, which they could fill?)

If the band and their management fail to breath new life into touring, then I can see me joining the stay away faction. Will I then, join a faction that stops buying the CDs? If that happens on a large scale, that Comfort Zone will be renamed "Retirement".

Paul Redford



"Rapture of the Deep" CD cover © Eddel Records, 2006

Deep Purple: Sometimes I Feel Like Screaming!

As I sit here with “Sometimes I Feel Like Screaming” playing out of my headphones, it makes me think that yes, this song title sums up my feelings, regarding the non-playing of the Steve Morse Deep Purple songs on stage.

Although I am a big fan of the classic Mk2 songs, I think that it is time that the band “moved on” in terms of the selection of songs it plays on stage; and incorporates more of the recent albums’ songs into the stage act; thus reflecting more appropriately, the compositional skills of the band members who presently comprise Deep Purple.

Since Steve Morse took over as lead guitarist in Deep Purple, they have produced four good studio albums; “Purpendicular”, “Abandon”, “Bananas” and “Rapture of the Deep”.

From all those albums, I can immediately think of tracks that are favourites of mine. From “Purpendicular”, there is “Ted the Mechanic”, “Sometimes I Feel Like Screaming” and “Cascades: I’m Not Your Lover”. From “Abandon”, there is “Seventh Heaven”, “Sixty Nine” and “Almost Human”.

From “Bananas” there is “Silver Tongue”, “Doing It Tonight” and “Bananas”. From “Rapture of the Deep”, there is “Wrong Man”, “Rapture of the Deep”, “Junkyard Blues” and “Kiss Tomorrow Goodbye”.

The biggest frustration for me is (being a fan of the albums mentioned above), that the material from the Steve Morse Deep Purple albums hardly gets played, during the Deep Purple stage shows; usually two tracks from the most current album (which is “Rapture of the Deep”, at the moment) plus “The Well Dressed Guitar” instrumental but that is all.

Sure, a lot of the classic Mk2 line-up material should be played (and I would not deny the right of “Smoke on the Water”, “Black Night” and “Highway Star” to be in the act) but Don Airey and Steve Morse will know that their playing on stage, will be constantly be compared by the audience, to how Jon Lord and Ritchie Blackmore used to play those same classic numbers.

Of course, if Morse and Airey were playing compositions of their own (from the recent Deep Purple studio albums), fans would not be comparing their playing styles with previous band members; just appreciating the music for what it is, there and then?

I feel sorry for Steve Morse, in the sense that, he has helped to write four music albums for Deep Purple but he is only ever allowed to play two or three of his contributions per show. I am baffled as to why he does not ask, why he is not allowed to play on stage, the album tracks he has helped to create?

The addition of Morse and Airey to the band, has in my opinion, given the band a “modern” sound which thus helps them to appeal to the younger generation of rock fans, who are themselves going to be buying the



Photo from: www.celebritygenius.com

CDs and thus help keep the band going. It should be remembered, that once upon a time, even the classic 1969 – 1973 Deep Purple tracks were “new” and had to be constantly played on stage, not only to see how they would develop musically but also to establish them as repertoire favourites, in the minds of the fans.

I wish that the band would “let Morse loose” and allow him to play more of his own Deep Purple compositions, per show. The triple-bill show policy, presently pursued by the band (and/or their management), seems to act against any inclination (by the band) to play a higher proportion of tracks, from the more recent albums? At present, Deep Purple know, as they come onto the stage, they are facing an audience that contains at least fifty per cent non-Deep Purple fans, who perhaps may only own one Deep Purple compilation album at best. Since the compilation albums invariably contain classic 1969 – 1973 tracks, Deep Purple thus play these tracks, to try and keep everyone happy but thus omit the more recent album material.

However, even the triple-bill show policy, now seems to fail to generate completely sold out arenas (sometimes they are only half full). This is because the “Greatest Hits” set list they do, seems not very varied (to the fans) over successive tours?

I agree with the argument that Deep Purple should play medium size theatres (with one support band) - as this would allow them to play to an audience of entirely Deep Purple fans.

In interviews, Ian Gillan says that the band are presently making the best music ever (on the albums?) so it is about time that the band displayed confidence in the more recent material on stage? A compromise might be, within the hour and a half set, play 30 minutes of Steve Morse compositions? How about the band staying on stage just 15 minutes more? Thus, they can play 30 minutes of Steve Morse compositions within the resultant one hour, forty five minute stage show? By all means, let us enjoy the classic Deep Purple songs; but let us do justice to the Deep Purple songs created by Steve Morse and/or Don Airey, too.

Mike Garrett

"The classic 1969 – 1973 tracks ARE Deep Purple!"



I have been a Deep Purple fan for 36 years; and having heard what Paul, Mike and the others say in "The Tap and Spile" pub, I would like to present my own thoughts on the subject of Deep Purple.

My main argument is, that since they split in 1973 (and went into other bands) they lost the ability to write again, as the Deep Purple, that was.

The Perfect Strangers album / reunion seemed to be a mix of Rainbow / Gillan / Whitesnake. The other reunion Mk2 albums were also "good" but they did not have the magic of the classic '69 – '73 period (especially "In Rock" and "Machine Head"). Don't get me wrong; I was happy to see them back again, amazed in fact but...

I saw them at Knebworth '85 and I thought they played fantastically (even though the rain made the sound a bit patchy). To me, the Wembley Arena '87 gig was even better, as the sound was perfect; and they played "Child in Time" (with Gillan hitting every note!) and they had not played that at Knebworth.

Bad Company had opened the show that night and Simon Kirk had done an amazing drum solo. I wondered how Paicey would top that but he did so with ease!

Since I am an Ian Gillan fan, I thought that his leaving in '73 and '87 should not have happened. Whilst Ritchie Blackmore is an awesome guitarist, I thought his attitude towards Ian Gillan was not acceptable (and I am phrasing this more politely, than I do in "The Tap and Spile"!).

Of course, I would not dispute Blackmore's guitar playing reputation, as such. The musical sparring between him and Jon Lord on stage was awesome, as was the interplay between him and Gillan on "Strange Kind of Woman". These days, maybe Blackmore thinks he is God?

I do not see myself as a Blackmore fan. I see myself as a Deep Purple fan. I regard Deep Purple as a band of five geniuses, absolutely.

In my opinion, Ian Gillan is the best singer ever and Ian Paice is the best drummer ever. I rate Jon Lord as level-best keyboard player with Keith Emmerson. Similarly, I rate Roger Glover as level best with John Paul Jones and John Entwistle. For my favourite guitarist ever, it is a toss-up between Blackmore, Page and Hendrix.

When "Slaves and Masters" was released, I thought Joe Lynn Turner made Deep Purple sound like Rainbow. For me, Gillan is the true voice of Deep Purple (and Ozzy is the true voice of Black Sabbath!)

Joe Lynn Turner has not got the vocal range of Ian Gillan – no one has! Neither Joe Lynn Turner nor David Coverdale can sing "Child in Time" as it should be – only Gillan.

When Gillan left in '73, Paul Rogers was first choice replacement. In my opinion, he would have been better than Coverdale but even he could not have sung "Child in Time". I did not like the Coverdale / Hughes version of Deep Purple but I think Coverdale has done much better with Whitesnake (though I do prefer by far, the pre 1987 period).

When Ian Gillan returned for "The Battle Rages On", I thought: "bloody right...as it should be!" I sincerely hoped that this reunion would last but deep down, I did not trust Blackmore and Gillan to get on. I was there (Birmingham NEC 1993) when it fell apart; and Blackmore threw the water over the cameraman.

I thought: "if one of them has to leave again, maybe this time it should be Blackmore?" but Blackmore decided this issue, by leaving of his own accord, anyway.

I saw Steve Morse, as lead guitarist with Deep Purple, for the very first time, at Brixton Academy (on the "Purpendicular" tour). The sound was fantastic. Every time Paicey hit the bass drum, the sound hit you in the chest! Steve Morse did a fantastic job and played more like the Blackmore style, which I like, compared to how he plays today.

These days, he gets carried away and changes things on the classic tracks, to make them more like his own personal playing style. I would like him to improvise in the classic Deep Purple style rather than in his own more "modern" style.

I was devastated when I heard that Jon Lord was leaving Deep Purple. However, I must admit, having seen Don Airey on stage with Deep Purple, he does do a good job. I had not envisaged him as a Hammond player (he played synthesizer with Rainbow) and I was pleasantly surprised.

The Morse / Lord Deep Purple studio albums carried on, in the same sort of vein (1984+ style). In my opinion, they are "okay" but they are not the classic Deep Purple sound. Only the classic Mk2 Deep Purple line-up could produce the classic Deep Purple sound but they themselves in 1984 could not quite do that. They had lost "something" during the eleven-year break (Continued on the next page).

Top left corner photo from www.bebo.com

These days, I still rate Deep Purple as my favourite band of all time but I do not want them to stop playing the classic 1969 – 1973 tracks.

In regards to ticket prices, the price would be cheaper if they did not play as part of a triple bill show? If they played a medium sized theatre, with one support band, maybe that would be better?

Maybe playing at a medium sized theatre would allow them to play longer? I acknowledge that they are in their sixties now, so I would not mind if they played one set, then let the other band play during the "break" in the middle of the show; thus allowing Deep Purple to return for a final set, afterwards.

In regards to the songs performed on stage, I would mostly like to see the classic tracks being performed (including – "Flight of the Rat", "Fools", "Hard Loving Man", "Maybe I'm a Leo" and "Mary Long") and two or three of the latest Steve Morse compositions. In regards to the present Deep Purple choice of songs for their stage show, I think they have got it right!

The classic 1969 – 1973 tracks are what people want and the classic 1969 – 1973 tracks ARE Deep Purple!

"Rick"

("The Tap and Spile" pub, Lincoln)

IAN GILLAN

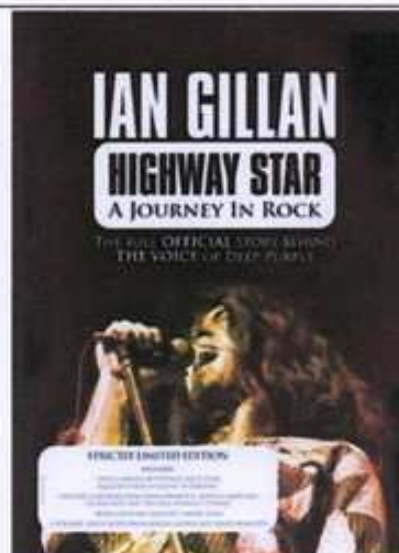
"Highway Star – A Journey in Rock"

I think this two DVD set is very good. It tells Ian Gillan's story quite well, using quotes from a lot of people who know him; including his wife and daughter; and the Deep Purple band members.

The choice of song video footage is quite comprehensive, in terms of Deep Purple, that is. There is less from his solo days and I would like to have seen more.

Despite this, my summary of this DVD release is "It is quite long but an excellent way to spend a lazy afternoon".

Judith Boulter



GLENN HUGHES

"LIVE IN AUSTRALIA"



This is the second DVD release by "The Voice of Rock" and this one finds him in a more acoustic mood. Live in Australia is a two disc affair, the first an acoustic concert covering songs from his 'Purple days

as well as his more recent efforts. On Disc One; Glenn is accompanied by guitar player JJ Marsh, as well as a string section. The musicianship is excellent and Glenn Hughes voice is as always brilliant. Two covers of songs are featured in this set; these are "Nights in White Satin" and "A Whiter Shade of Pale". These are done with great respect to the songs but with Hughes own style of interpretation.

Jimmy Barnes of Cold Chisel fame joins Glenn on "Gettin' Tighter" and this turns out to be a highlight of the set. The two singers work so well together that one hopes that they will do more work together.

This concert is well put together and is a great addition to the Glenn Hughes catalogue.

Disc Two: This disc is made up of three parts. The first is a documentary about the making of Glenn Hughes last album "Music for the Divine".

This is straight forward stuff with Glenn and his drummer buddy Chad Smith talking through each song in the album as well as showing some interview footage. The second part is more live performances from around the world. The third part is film clips of songs from the last album.

All in all this is a very good release. The DVD is value for money at £14.99 and sound and picture quality are of a very good standard.

Lee Ferris

“Machine Head”

A Unique Timeless Sound

By Lorna Immel



Above: “Machine Head” album cover © EMI Records 1972

Greetings! To begin, an introduction is in order. My name is Lorna. I am a longtime fan of most all things Deep Purple living stateside. You might know me from the Yahoo Joe Lynn Turner group, MySpace or even possibly my previous contributions to the former Joe Lynn Turner UK “Voice of Reason” magazine. It has been a number of years since I have written anything at-length about Turner, or Purple, for that matter, other than newsy, informative, or sometimes opinionated message board posts.

I thought I would begin this edition with a few thoughts on the landmark; groundbreaking album *Machine Head* and its influence.

I was watching VH1 Classic recently (VH1 Classic is a “sister” cable channel of VH1 here in the USA) and caught a “Classic Albums” special on *Machine Head*. The special was originally produced in Britain in 2002. Watching and listening to everyone’s sincere recollections of it (Including some from Blackmore himself) prompted me to “dust off” my 25th anniversary copy of the album (Released in 1997 on CD format) and take it in again for myself.

As I was listening, I was thinking about how so much has been said about *Machine Head* over the years. At the end of the listening, I concluded that on this 36th anniversary year, there is a little more that needs to be said, from me at least.

The Mark II Purple line-up set out to make nothing more or less than a simple, hard, loud rock and roll record. A record about drums, bass, keyboards, guitar and voice coming together. Pure rock and roll, with nothing artificial added.

Machine Head is Textbook Purple, a Purple Primer. It is Timeless Purple and Ageless Purple. A Purple Teacher of Purple Lessons. Own a Deep Purple collection of any incarnation? Own a hard rock and metal album collection? Such collections are incomplete without it.

Is there a youngster in your life aspiring to be a *Guitar Hero*? Ask him (or her) to turn off that video game for about the next hour and suggest that he (or she) spend the next 53 minutes and 12 seconds listening to *Machine Head*, studying it, Learning from it, jamming to it -playing right along with it. A “guitar

hero” it could really make him (or her). Joe Lynn Turner did that. When he was studying the works of Purple there was no *Guitar Hero* game. There were only the real guitar heroes of Clapton, Page, Hendrix, Blackmore. ... all he needed to play along with.

The music of Blackmore’s Night is indeed simple and pure. It may not be as hard and loud as *Machine Head*, but it, too, is about instruments coming together creating a unique, timeless sound. When I listen to that, I am taken to a time and place that seems less complicated than the world we are living in, even the world that influenced *Machine Head*. It’s about entering into a time and place where I am enjoying “Past Times With Good Company” (pardon the pun). We need these forms of music thriving today ... more so than ever.

Were it not for *Machine Head*, we wouldn’t be hearing and enjoying the good company of Deep Purple, Blackmore’s Night ... or even Joe Lynn Turner, for that matter.

Lorna Immel myspace page:

<http://www.myspace.com/rockrbear>

Lorna Immel’s Joe Lynn Turner tribute page:

<http://www.myspace.com/ljsjltcollection>,

Joe Lynn Turner yahoo group:

http://groups.yahoo.com/group/joe_lynn_turner

Ritchie Blackmore Fans In Lincolnshire

The fans that live in Lincoln itself, meet on the last Monday night of the month (except December and Bank Holidays) at “The Tap and Spile” pub (Hungate, Lincoln; 8.30pm - 11pm). One or two carloads of fans (from the Lincoln area) travel to gigs, to see Blackmore’s Night, Deep Purple (or tribute bands such

as Rainbow Rising or Pure Purple). The other Lincolnshire fans do occasionally turn up for the gig trips or contribute to the club web pages.

Email: Mike Garrett blackmore-lincolnshire@hotmail.co.uk

Myspace: http://www.myspace.com/blackmore_fans_in_lincoln

Yahoo Message board:

<http://launch.groups.yahoo.com/group/Ritchie-Blackmore-Fans-In-Lincolnshire/>

Deep Purple on the Rocks: 1987 - 1991



A retrospective article by Gez Shelbourn

After conquering Knebworth '85 in the mud and rain (Ritchie showing empathy with the crowd by wearing wellies on stage), Deep Purple should have been looking forward to following up "Perfect Strangers" with revitalised spirit and enthusiasm. Instead, they seemed to plunge headlong into a Winter of Discontent. It's well documented, Ritchie's "run ins" with Ian Gillan, all I will say is, "The House of Blue Light" album has been on my car stereo all week and it's much better than I remember it (maybe back then, I was getting tired of all the bickering?)

BAD ATTITUDE - One of three songs that feature Jon Lord in the writing process; and are better for it. It starts with a classic slice of Jon Lord's organ sound, building the momentum, then Ritchie machetes his way in, with his Axe (slang- you know what I mean!) Ian Gillan grabs the listener by the throat with an aggressive vocal / lyric (i.e. "Take a look at this face, these blazing eyes, do you see me as a broken man, tell me, are you really that blind") Once again, Ritchie's solo is a well thought out, crafted piece, that fits the song perfectly and Jon Lord finishes the song in style with some excellent keyboards.

THE UNWRITTEN LAW - Starts with a very tasty bit of guitar from Ritchie then Jon Lord and Ian Paice take over. Jon Lords string based keyboards are the main instrument here with some imaginative percussion from Ian Paice; another Gillan lyric about betrayal and sung with the usual conviction. I remember at the time the band having high hopes for this song that were never quite reflected by the fans. A quality finish to the song as Ian Paice goes into a drum solo spot that (for me) it finishes far too early.

CALL OF THE WILD - The single release from the album and an obvious choice with it's easy-on-the-ear

melody and sing-along chorus. Ritchie as usual gives the song a sudden change of texture with his solo and his fills are always right were they should be. Gillan sings about the opposite sex for a change whilst Jon Lords keyboards gives the song its backbone. Not a great Deep Purple song but it probably served its purpose as a single promoting the album.

MAD DOG - Very catchy riff from Ritchie (did "Purple pinch this, it sounds like the current line up nicked this riff for "Bananas"?) Gillan is on top form, "Howling at the Moon" and Jon Lords solo adds a different flavour to the song. Ritchie shadows his main riff with a subtle bit of slide and plays a fine solo at the end.

Witty BLACK AND WHITE - Musically, this must have come from a band jamming session and lyrically Gillan / Glover basically discuss their feelings on the "gutter" Press. This, and the next song, is (to me) the low point of the album. The song starts promisingly enough, with a burst of harmonica shadowed by Ritchie's guitar but they don't really take it anywhere after that. Sure, the band plays tight but by Deep Purple standards, it lacks imagination. Even Ritchie's solo in the middle of the song sounds "knocked off" and the lyrics read like a first draft.

HARD LOVING WOMAN - A thundering intro from Ritchie (one of those long rolling riffs like "Pictures of Home") then the song is effectively wrecked by a dreadful vocal from Gillan which is filled with tired and uninspiring cliches (eg. "She really knocked the stuffing out of me; She chewed me up and spat me out; She really took me to the cleaners"). There's some good stuff from Ritchie and Jon (piano) on this track but even that cannot save the song from the "mauling" it gets from Gillan.

THE SPANISH ARCHER - Gillan redeems himself (after the previous two) with a witty yet intelligent vocal lyric about being "dumped" by your partner, "someone somewhere waiting in the wings to take my place, lets not drag it out like a Cagney death scene, in this season of change it's not hard to explain, like the leaves on the trees I'm falling". "The Spanish Archer" is a delightful play-on-words (i.e. El-Bow/The Spanish Archer!)

Paul McCartney Did this with "C Moon", Sam the Sham and the Pharaohs sang about a person being L7 (the two making a square) therefore a person who was L7 was a "square" (in the song "Woolly Bully") McCartney then put C and Moon together which obviously made a circle which meant they were the opposite of L7 (i.e. Cool!).

Anyway, back to the song, A majestic / dramatic riff from Ritchie, it has the elegance of "The Gypsy" and just like this song, Ritchie layers on some stunning guitar parts and the band realising instinctively they have a potentially great song on their hands, rise to the challenge; great production from Roger and my second favourite track on the album.

STRANGWAYS - Ian Paice once said "when it's on it's on, when it's not it's not, there's no dimmer switch with this Band" ("Come Hell or High Water Video"). Well, it was definitely "ON" when they wrote and recorded this song; a riff which sounds classically based; and is used throughout the song to great effect and a middle instrumental section which leaves me baffled that Jon Lord didn't get credited in the composing of this song.

His organ and moog solos definitely take this song "somewhere else" and give it that "exotic" touch. Also, Jon's work on this song dovetails perfectly with Ritchie's and sets up the spaces for Ritchie's solos.

Meanwhile, Gillan and Roger write a Great lyric about the "wrongs" in the world, (i.e. "have you seen the headlines, princess engaged, 3 million out of work but thats on the second page").

I can hear a lot of Roger's ideas on a song like this, the trouble is, with two great instrumentalists and one of the all time great Rock singers, he doesn't get the credit he deserves on the composition and production side. I remember him (on Tommy Vance) voicing reservations about producing "Perfect Strangers" on the basis that it was a big deal producing this "comeback" album and a lot of time had gone by since the last one.

Could they still produce work of the quality they used to before they split up? The fact that they entrusted this important comeback album with Roger rather than bringing in someone, just shows how much they value his contribution. Anyway, the best song on the album in my opinion and would stand out on any Purple album.

MITZE DUPREE - Ritchie's guitar spits out through the speakers interrupted momentarily by a flash of Jon's piano; then we are treated to another great bluesy riff from the man in black.



"House of Blue Light" album cover © Polydor 1987

Gillan at the time, had "Ted the Mechanic" written also; and Ritchie hated that as well! If I remember rightly, Ritchie really didn't like Gillan's lyric about the "queen of the ping pong". The way studios work these days (and at that stage, I don't think those two could stand being in the same room) the music would have been done first with the vocal performance coming after. Ritchie plays a blistering solo on this track and was probably hoping for a lyric which was in keeping with the bluesy feel of the track, instead he got a story about a lady (?) whose claim to fame was ping pong balls from you know where!

DEAD OR ALIVE - The words are a waste of time and the tune really reminds me of "Spotlight Kid" (which I like). Just when your about to shout "Filler", Jon and Ritchie go on a wild adventure chasing each other with their chosen instruments, inspiring each other and almost rescuing the track (but not quite). The s**t hit the fan on the tour which followed this album, Gillan was in his fat phase, forgetting the words of songs and losing his voice while Ritchie was marking his whiskey bottles so he always knew his tolerance level (according to Gillan). With those two at war with each other the rest of the band were probably just trying to hang in there, till the end of the tour.

The resultant live album ("Nobody's Perfect") certainly suggests that and fan loyalty was being put to the test / sword but things were about to get far, far, worse? That's not really true (to be fair), as there is absolutely nothing wrong with "Slaves And Masters" as an album. Gillan paid the price for Ritchie's musical frustration - leaving Deep Purple short of a singer.

A number of replacements were tried before they settled on Joe Lynn Turner. It seems like JLT got the blame for "Slaves And Masters" sounding more "Rainbow" than "Deep Purple" whereas, after the poor sales of the previous two albums, I think Ritchie was

looking for a more accessible or commercial sound. The new record company probably felt conned as they signed up the mark 2 line up and now were looking at something less saleable - so the pressure was on to produce the goods?

KING OF DREAMS - This starts with some dramatic strings from Jon Lord then Roger Glover enters the mix with a trademark steamroller bass line accompanied by Ian Paice's steady drumbeat. You can tell that it's a Ritchie song yet his guitar decorates the song rather than dominating it. JLT puts in an inspired performance vocally; his lead vocal being strong and his backing vocals being very melodic - a single and deserved to be a big hit.

THE CUT RUNS DEEP - This starts with some rolling piano work from Jon Lord then in comes Ritchie's guitar forcing it's way in like an invader, the bass and drums knock up a loud and aggressive beat. JLT sings about the age-old problem and the song title is turned into a chant in places. Jon Lord inserts a classy organ solo to a song that went down well on the subsequent tour.

FIRE IN THE BASEMENT--This song starts with a classic Ritchie riff then goes off in a boogie beat direction? . The main riff reappears in the song to allow Jon and Ritchie to take classy solos. The band play great on this and it's no surprise it was a big live number.

TRUTH HURTS - A slower number but with a loud pumping repetitive beat as a backdrop JLT once described his voice as "dirtier than Gillan's" and (for once) I agree with him, (i.e. he has real gravel in his voice on this song). Ritchie's guitar fills all the spaces on this song with such taste and quality - it's certainly a highlight on this album for me.

BREAKFAST IN BED - Starts with a speculative bit of synth' then in comes Ritchie's riff with some more lead guitar layered over the main riff (great intro). The subject matter does not change much on this album, (i.e. it's either chasing women or losing them!) What carries this song, as with much of the album, is Ritchie's playing - he's all over this song, shadowing and lending support to the vocal and laying down a breath taking solo, so melodic and perfect for the song (I have always said Ritchie is a very unselfish layer when it comes to a song - he plays for the song not himself).

LOVE CONQUERS ALL - The big "Power Ballad" aimed at the American AOR market. Jon Lord and Ian Paice hated it but were amazingly put in their place by JLT (much to Ritchie's amusement). It's actually a beautiful song, strong melody, well sung with a great bridge leading into an exquisite slide solo by Ritchie. Never in a million years is it a Deep Purple song but this is a superior Rainbow album in disguise isn't it? I liked the video and I think all lady cello players under the age of thirty should regularly get their kit off to play (Ha ha)!

FORTUNE TELLER - A change of subject and the

best lyric on the album "Cast your eyes into the crystal, deep inside the mystery, is that a vision of a lonely man, I think it looks a lot like me, is that a man without a woman, whose empty life is but a shell, empty hearts will echo forever in the wishing well". JLT pulls out all the stops on this moody piece combining powerful vocals with melodic harmony vocals towards the end of the song. Very much a band song with every member pitching in their contribution, the keyboards more prominent than Ritchie on this song.

TOO MUCH IS NOT ENOUGH - This is dreadful and I can only think was used as an album-filler. It's not even a Rainbow song never mind a Deep Purple song. "Your so extreme - you're super-heavy"? Dear me, give me a sheet of paper, a pen, and a beer and I think I could do better. This is bad pop and should not have found it's way onto a Deep Purple record.

WICKED WAYS - Ah redemption! Not only the best song on the album but one of Deep Purples greatest ever songs. Lyrically, it's nothing out of the ordinary; "I don't want to run and I don't want to fight, I just want to be the one you love tonight". Musically it is a massive song, when Jon Lord and Ritchie really click on a song the results are usually worth the wait - sparks fly; Ritchie's guitar rips into the song like a lightening bolt and the song does not let up, in fact it gathers momentum. The real magical moment is when the song slows down and Ritchie and Jon Lord start their interplay. Ritchie solos with his usual style and elegance whilst Jon Lord uses his classical influences as a counterpoint. Together they dramatically bring the song back up to its former tempo with both players pulling out all the stops. Why they didn't do this song live is a mystery to me. So, "Slaves And Masters", the album is pretty good.

In my opinion it was the tour and JLT's mouth that caused the problems. When I saw them at the NEC (Birmingham) they did medleys of the hits, did non Purple stuff (I don't know for sure but one of the fans said they did "Yesterday" at one British gig?), and even "Smoke On The Water" was reworked with a slow first verse.

I think in hindsight (I know hindsight is a wonderful luxury) they should have done half classics, in their entirety and half new stuff with maybe a few covers. It was great to hear " Burn" again - why not "Mistreated", or "Sail Away" or "Soldier Of Fortune"?

JLT's rantings in "Kerrang" and the "Rock Pioneers" video are well documented without me adding anything - he might have lasted another album without all that in my opinion because it did stir up a hornets' nest.

Anyway, as I said - nothing wrong with the album, very Ritchie, which is good enough for me.

JLT Official Web site: <http://www.joelvnturner.com>

JLT Myspace page <http://www.myspace.com/joelvnturner>

JLT Response Team

Email JLT questions via Lis and Jacqui JLTFcMGNT@aol.com

An Interview with Tribute Band...



MG - Thinking of the Elgiva Theatre (Chesham) gig I attended in November 2007, the band seemed to unbelievably enjoy them selves. Was this partly due to all the little extra improvisations that guitarist Matt Love throws into the act, when the rest of you guys are not expecting it?

Answer. We always really enjoy ourselves. As we said in a recent press release "first and foremost we're fans of Deep Purple". As such we also love the element of danger involved in playing Deep Purple songs the way we believe Deep Purple themselves played them at concerts around the world. As more and more live recordings have been discovered over the years and released on albums such as "On The Wings Of A Russian Foxbat", it's apparent they never played any song exactly the same way twice. Ever since seeing the old TV footage of Deep Purple (released on video as "Deep Purple doing their thing") I always imagined Ritchie Blackmore as being like someone conducting a jam session. It's difficult to explain, but it's like when a bunch of really talented musicians know how they're gonna start a song and roughly the structure it's gonna follow, but aren't sure where the song's gonna go or how it's going to end. Anyway, I digress.....to answer your question, Matt's natural playing style is uncannily like Ritchie Blackmore so we kinda get used to expecting the unexpected. As long as Matt gives us a little nod, wink or a wave (a la Ritchie) we're generally OK and enjoy being kept on our toes.

MG - Looking back at the origins of 24 CARAT PURPLE, I believe the band originally started out as a Deep Purple Mk3 and Mk4 tribute band?

Answer. Yep - the band was formed by Garry (our drummer) and Esther (the original singer). Esther is a huge fan of the Coverdale/Hughes era so we only did Mk3 & Mk4 stuff until Esther had to leave, having been impregnated by the (then) keyboard player.

MG - Was the recruitment of vocalist Ian Grant, the main reason for the band name change AND the band starting to play Deep Purple Mk2 material, or were the audiences asking for those songs anyway?

Answer. As the band originally only covered Mk3 & Mk4 we chose the name Gettin' Tighter, which die hard Deep Purple fans will recognize as being a track on Come Taste The Band. When Ian joined the band and told us he'd love to sing the Gillan stuff too, we decided to change the name to something which would better reflect the wider range of material and also make us more easily identifiable as a Deep Purple tribute to people who maybe weren't such die hard fans.

MG - On stage, you perform Deep Purple Mk2, Mk3 and Mk4 material. Which era of songs seem most popular with the audiences, or are all equally appreciated?

Answer. To quote the age-old saying "you can't please all the people all the time". Every Deep Purple fan you speak to, whether at a gig or down the pub; will have a favourite song or era, which is why we don't play the songs in chronological order. By mixing them up we hope not to alienate any section of the audience who may prefer one era to another. We do enjoy it when people tell us after a gig that they were previously only fans of, say, Mk2 but having heard us play something like "The Gypsy" or "Gettin' Tighter" they're gonna go out and buy the album.



(Top left: "24 Carat Purple" album logo © EMI 1978)

Above: Last year's 24 CARAT PURPLE leaflet.

MG - Having only seen you guys perform on stage, twice, I am trying to keep track of whom you have on keyboards at the moment. Your Myspace page infers that you have a choice of keyboard players?

Answer. Our regular line up is Ian Grant (Vocals), Matt Love (guitar), Rob Poyton (keys), Pete Hartley (Bass) and Garry Randall (Drums). We used a few keyboard players through last year due to Rob not always being available.

MG - The recent Elgiva Theatre (a medium sized venue) gig, which also featured the band BURN, seems to indicate to me, that your band is gaining in popularity. Has this been easy to achieve, or an expensive and difficult task?

Answer. Gaining popularity is never an easy task. We'd never dare to assume that we'll be popular with all Deep Purple fans, but we'll try our damndest! We were really pleased with the turnout at the Elgiva as we'd never played that venue or anywhere in that area before. The venue management were very helpful and gave us contacts for all the local media, most of whom did press releases and we also did a couple of radio interviews where we were able to plug the gig and our Myspace site and website. Having spoken to a number of people after the gig it seems a lot of them came on the strength of listening to the live recordings and video's we've posted online.

MG - Does the feedback from the London audiences you play to, indicate that interest in the music of the original Deep Purple is strong as ever?

Answer. That's a difficult one coz generally most of the people that come to gigs are fans of Deep Purple anyway. Something that is very encouraging is the number of young people coming to our gigs, although it's a little disconcerting when they say "yeah, my dad's been playing this stuff since I was a baby"! In London we also notice how many young European's seem to love Deep Purple music. I've noticed that Ian Paice seems to guest with a number of Italian Deep Purple tributes.....we live in hope!!

MG - Would you think it would be appropriate for your band to cover a Deep Purple song from a more recent album (one that features Steve Morse), or do you prefer the Blackmore era; plus an occasional track from "Come Taste The Band"?

Answer. We've often discussed the merits of doing some of the more recent stuff. Particular favourites are "Ted The Mechanic", "Sometimes I Feel Like Screaming" and "Anya", but we've decided to stick to playing Mk1 to Mk4 stuff, including a few songs by the

2nd incarnation of Mk2....."Perfect Strangers" etc. Otherwise it would be impossible to decide where to draw the line and we'd never be out of the rehearsal room!

MG - In regards to the songs you do perform on stage, do you copy note for note, one particular version of each song, from any specific selection of albums?

Answer. To quote Eric Morecambe....."we play every note, just not necessarily in the right order". As mentioned in the answer to question 4, Deep Purple themselves never played any song note for note the same twice. So, all the songs we do are generally close renditions to whatever live versions we can find i.e. from Made In Japan, Made In Europe etc. But if there isn't a live version of a song, we try to play the studio version the way we feel Deep Purple would play live themselves.

MG - Do you intend to play solely in the London area this year, or might you play at venues further away?

Answer. One of the problems we have is, being relatively new to the tribute scene, there are a lot of venues that already have a DP tribute and won't have a 2nd one. We're not in it for the money or to prove we're better than anyone else so totally respect their decision. The result is, the gigs we've booked so far this year are all either privately promoted, or we've booked the venue to promote it ourselves. They are all around London and the South East but we'll play anywhere provided we can at least cover expenses.

MG - This year, 2008, is the 40th Anniversary of Deep Purple. Do you have any plans to musically celebrate this specific event?

Answer. 3 of the gigs we've booked are being promoted as a celebration of the 40th anniversary. The gig at The Acacia Hall on 5th April is a double header with Stairway To Zeppelin and is therefore a celebration of both band's 40th anniversaries. The Mick Jagger Centre on 6th Sept and The Elgiva on 13th Sept are both double headers with Rainbow Rising.

MG - Thank you very much for this interview.

Answer. You're very welcome, thank you for asking. Hope to see you soon.

Band Myspace page: <http://www.myspace.com/24caratpurple>

Band webpage: <http://www.24caratpurple.co.uk/>

Rainbow

Rising

The Wharf, Tavistock, Saturday 19th January 2008

On the 19th of January 2008, almost 260 people, including myself and my wife Carol ventured to "The Wharf" in Tavistock, Devon to see Rainbow Rising's 1st gig of the year. The venue is excellent, quite modern; with a large concert area. It had a raised stage with standing for around 400 and a small seating area for about 50 (This is where me and Carol chose to watch from).

The admission was £12 on the door and what value for money. The guys put on a powerful performance, which went down well with the Devon clientele, who was very supportive and knowledgeable. They seemed to know Rainbow numbers generally, not just the hits and showed this by appreciating Tor's solos and the slower numbers.

Set list: "Kill the King", "16th Century Greensleeves", "Miss Mistreated", "Tarot Woman", "I Surrender", "Death Alley Driver", "Stone Cold", "Mistreated" (interval), "Gates of Babylon", "Spotlight Kid", "Catch the Rainbow", "Man on the Silver Mountain", "Since You Been Gone", "Stargazer" (encores: "All Night Long", "Long Live Rock and Roll").

Individually, the band lived up to their usual high standards and apart from a few voice distortions on a few of the numbers (particularly "I Surrender") the set was flawless. Tor, Steve, Mick and Raggie were outstanding. Tor on keyboards was his effervescent best and his solos were dazzling. Steve on bass was outstanding and he has really grown in confidence since his debut. On his debut he barely moved but here in Devon he was all over the stage, bumping into Raggie on a few occasions. With his infectious smile and presence, he has really made himself into an integral member of the band. Mick on drums was, as always, impressive. Before the show he showed me blisters on his hands and I thought this would be a hindrance to him but not a bit of it. He was his powerful, explosive best, especially on "Gates of Babylon" where he really hammers those cymbals. Raggie is a charismatic and exceptional vocalist and front man. He also was awesome despite some voice distortions and was particularly brilliant on "Stargazer", "Mistreated" and "Catch the Rainbow".

But a special mention must go to Barry (aka Ritchie) who I think put on a virtuoso performance. He was exceptional this night and his solos on "Mistreated" and "Catch the Rainbow" had the audience spellbound. I also admire his unselfish work on rhythm, when Tor was doing his solos. If you are going to cover Rainbow songs then your lead guitarist has to be good and Barry

is exceptional. On a personal note I would like to hear "Man on a Silver Mountain" performed a little slower and if the band was brave enough to slow down even more, "Catch the Rainbow". All in all, I believe this is the best Tribute band around; they have confidence in themselves and in each other and when it is assessed for entertainment value (and value for money) for a night out, it can't be beat.

When you get a chance to see this band, take that chance; you will not be disappointed. Special thanks to the band for putting on a marvellous show; also thanks to the promoter "Rock Chicken Artists" who are working hard to make the Wharf a success. I walked round Tavistock on Saturday and noticed loads of flyers and posters advertising the band and the venue. Good luck! Special thanks to Claire at the Hollies hotel who made our weekend so special. Watch out for future reviews by myself and look out for my next article entitled "What is the value of cover/tribute bands and when does an original band become a tribute band to itself" (I think you know where I'm coming from there) See you.

Steve Pearson

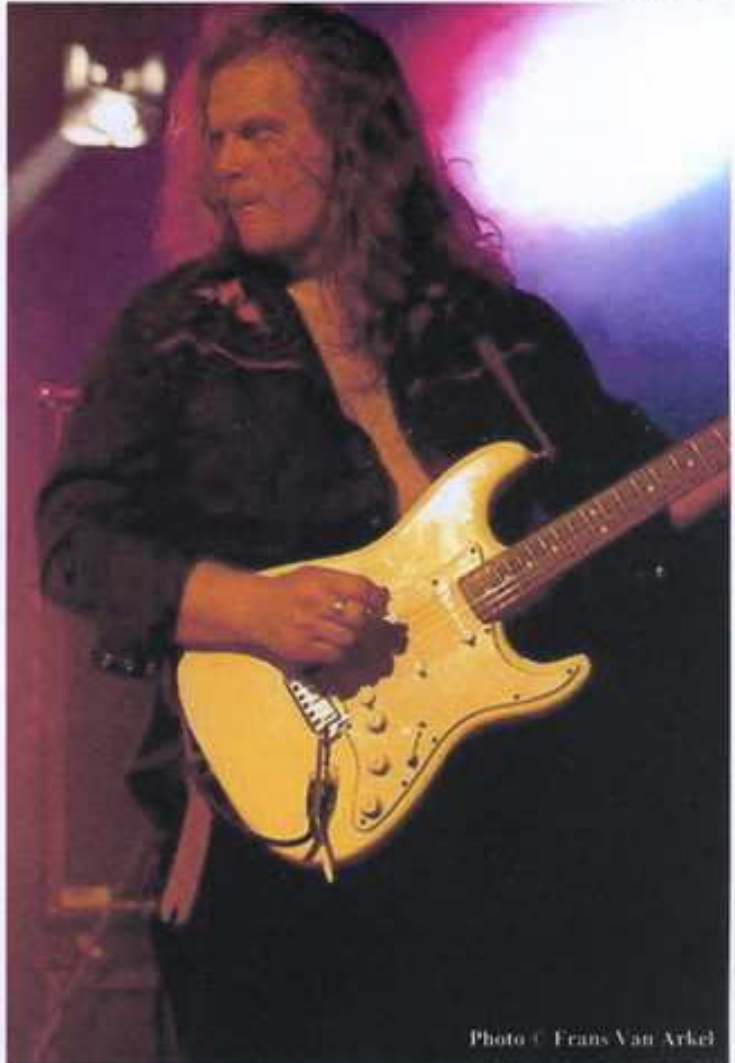


Photo © Frans Van Arkel

Barry Sharples: Lead Guitarist - Rainbow Rising

Website: <http://www.rainbowrising.net>

Myspace: <http://www.myspace.com/rainbowthetribute>

An Interview with Tribute Band...

PURE PURPLE

MG - First of all, congratulations on completing your first-ever year of playing live, together. What have the audience and venue responses been like, mostly enthusiastic?

Oz (Vocalist) Says: Although it is our first year in this format, it has taken about 5 years to create this line up and set. All our audiences have been enthusiastic especially when they realise that we are aiming to provide a pure MkII performance.

MG - Your band members are mainly from the Midlands area. How did you guys meet up and decide to form a Deep Purple tribute band?

Oz Says: Really long story, but the whole thing is achieved with thanks to Neil and his networking with other bands and musicians.

MG - Was the decision to concentrate on the Deep Purple Mk2 songs an obvious choice or a difficult one?

Oz Says: It was obvious for me, as I sound more like Gillan than anyone else. We then chose to focus on the most classic line up as a result of this really.

MG - Are certain songs in your repertoire more enthusiastically received by the audiences, or are they all audience favourites?

Oz Says: Oh yes! We primarily have a male - guitar rock orientated audience, but Black Night and Smoke On The Water are hits with everyone. Other songs that are always enthusiastically received include Highway Star, Child In Time and When A Blind Man Cries.

MG - In terms of younger members in your audiences, hearing the Deep Purple songs for the first time ever, do you think that some are then inspired, to go to the local CD shop (the next week) and buy at least a Deep Purple compilation album?



Above: Ian Richardson: Lead Guitarist – Pure Purple

Oz Says: I know that this is true, and have spoken to parents who have asked me to advise on a first album! In addition to this I have seen young fans return with recent tour T-Shirts!

MG - The role of a Ritchie Blackmore in a tribute band is very demanding but Ian Richardson seems to love it? He is a great addition to the band, even though he joined the band a little after it first began?

Neil (Keyboards) Says: Ian has added the final dynamic to Pure Purple, a superb player, a nice person and of course a big fan of Ritchie Blackmore fan. Ian's enthusiasm and ability has given Pure Purple the energy you see on stage today.

MG - Your front man, Oz Fisher, certainly looks the part and knows the songs. From his own perspective, how challenging does he find it, to try and represent (make himself sing) the legendary vocal style of Ian Gillan?

Oz Says: Oh you have no idea! Apart from audio-research, I am constantly improving with practice. I do not think I am at Mr Gillan's level yet, but hope that our audience appreciate my effort.

MG - You seem to have taken a lot of trouble to get the correct Hammond organ sound?

Neil Says: Thank you for that comment. I strive to achieve the closest sound possible to the recorded versions of the songs. I've always felt cheated when I've seen other DP tributes that I have been to see great players but the sound has always lacked authenticity. Jon Lord is known for his Hammond Organ sound, I would have felt I was insulting Jon Lord himself not to have made the effort of using a Marshall Amp and Leslie Speaker.

MG - Graham Lightfoot (drums) always seems enthusiastic and jocular at gigs? I gather he is a long-term friend of the other band members (and previous Midlands bands); and a huge Ian Paice fan?

Neil Says: Naturally Graham is a huge fan of the great Ian Paice, he is also one of those people that makes you realise that life is a blessing and we should be happy everyday to make the most of it. His enthusiasm for his Drumming craft and ability to entertain the audience are only a few of Grahams many good facets. He is also 100% reliable and totally committed to improvement along with the rest of the band. I think Graham would be the first to take this opportunity to thank his wife Sue for being the "rock" she has been since they met. He's a long term friend of mine (Neil) and we have played in many guises with various set-ups for charity and birthdays parties etc but this is the first full time band we have played in together.

MG - Similarly, Peter Knight (bass) seems very confident and friendly. He has also played in a lot of other bands; and is an avid Deep Purple fan?

Neil Says: Peter Knight ("Bass Ace" as I call him) has always been fan of Deep Purple since day one. His career as a musician goes back a long way; I won't say how long. Pete has shared the stage with some very big household names playing to some very large crowds in the past. He is a superb and 100% reliable Bass player; who is also responsible for our lighting (for which we are all eternally grateful). This is a good chance for us all to thank our almost resident lighting operator and roadie Pete Booth who has been around me personally in bands since early 2000. He does a great job for us putting the lights on at the right time in the right amount.

MG - Finally, will you be adding even more gigs (and frequenting extra venues, different to the ones you have visited so far) during 2008?

Neil Says: We are always looking to add more venues to our lists. Our probation period is now over in our opinion and we believe we are a worthy tribute act performing to the best of our abilities and all of us still searching for improvement. We are considering European locations and UK Theatres presently.

MG - Thank you very much for this interview.

The Band Says: You are more than welcome and we thank you, everyone, for all the support we have been given to date; long may it continue.

Best wishes from all of Pure Purple

<http://www.purepurple.org/>

<http://www.myspace.com/purepurplerock>

Below: Pure Purple at Rotherham 19/1/08 © Mike Garrett

