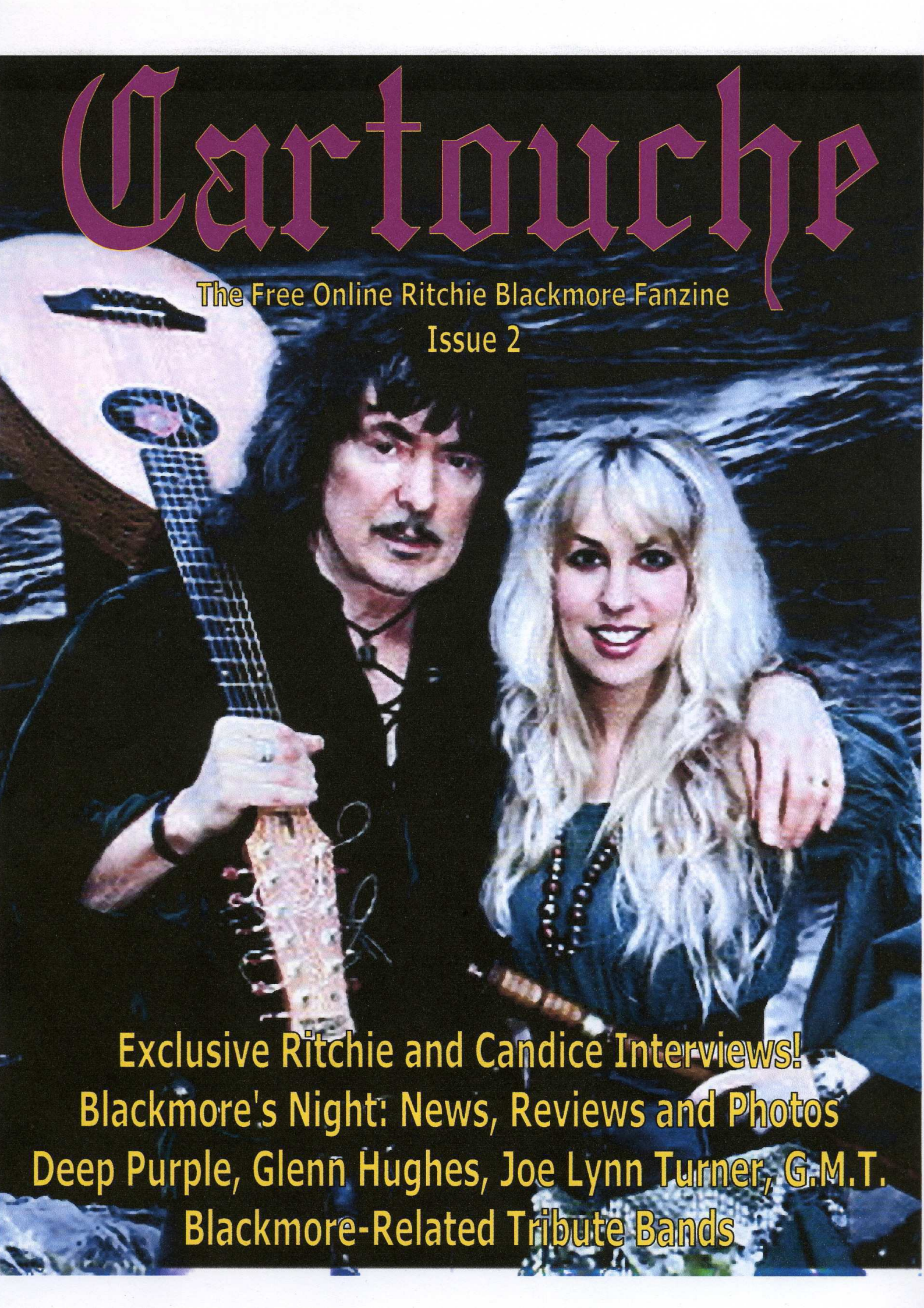


Cartouche



The Free Online Ritchie Blackmore Fanzine
Issue 2

Exclusive Ritchie and Candice Interviews!
Blackmore's Night: News, Reviews and Photos
Deep Purple, Glenn Hughes, Joe Lynn Turner, G.M.T.
Blackmore-Related Tribute Bands

Cartouche

The Free Online Ritchie Blackmore Fanzine
Issue 2

Editorial

Hello Blackmore fans,

Welcome to Issue 2. We would like to thank you all, for the support and encouragement; and we would especially like to thank Blackmore's Night for giving us another splendid album in "Secret Voyage".

In this issue, we have tried to balance the recent events of Blackmore's Night, while looking back to previous era's. We have also been aided in our efforts by contributions from many members of the Blackmore's Night family.

Finally both of us would like to thank Carole for her help and her support.

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Bands:

Blackmore's Night, Cartouche, Midnight, Morning Star, Deep Purple, Glenn Hughes, Joe Lynn Turner, Guy/McCoy/Tormé

Cartouche Ritchie Blackmore Fanzine on the Internet:

http://www.myspace.com/cartouche_blackmore_fanz

<http://s399.photobucket.com/albums/pp75/CARTOUCHE02/>

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Right: Candice Night at Eggersburg 2008

Photo copyright: "Break Out" magazine
Photo taken by Eva (Musicmirror)
<http://www.musicmirror.de>
<http://www.myspace.com/musicmirror1>

Ritchie Blackmore

“The Paranormal Interview”



Questions from Mike Garrett and Kevin Dixon

MG/KD: Hi Ritchie, than you for this interview. Our first question is, do you think generally, that a haunting effect is a product of self-delusion, some sort of remaining memory within the building structure or actual evidence of a spirit afterlife?

RB: Evidence of a spirit, is an energy that we do not understand yet.

MG/KD: Some people say they can see ghosts but others say they cannot. Why do you thus think, that some people have alleged psychic ability and others do not?

RB: For the same reason some people like ice cream and some people don't. It all depends on your acceptance and sometimes - religious background interferes with communication, narrow mindedness and conversely open mindedness.

MG/KD: How old were you, when you first became interested by paranormal sightings (and/or saw a ghost for the first time)?

RB: I was 23 years old.

MG/KD: When you believe you see a ghost, does the phenomena appear to you as a solid figure, a transparent figure or a formless mist? When you are

in the same room as a ghost, does the temperature drop significantly (as other ghost hunters have claimed)?

RB: It comes across like in the 3rd eye. I have never seen a ghost per say. I have seen and spoken to them but it's in the mind's eye, as I believe this is the realm that they are in. Sometimes I have spoken to so-called spirits that have not yet been born into the physical realm. Usually, there is a temperature drop; I don't know what the reason is, that it gets colder (but not always).

MG/KD: How does the Waldeck Castle hauntings compare to say, Lumley Castle (England)? Is it always the same sort of thing that you see and hear, or is it totally different types of phenomena at each location?

RB- Both castles seem to house stressful ghosts that have died tragic deaths and continually are grounded within the castles.

MG/KD: We heard a rumour, that you held a séance in Cheltenham town hall, in the afternoon before your concert (2003)? Is this true and how often did you attended séances previously? Have any séances you attended, ever caused any significant results, in your opinion?

RB: We always hold séances in Cheltenham town hall, every weekend. Yes, many results have come about. It's an incredible feeling to communicate with energies that are not physical.

MG/KD: Do you think the concept of Reincarnation is possible?

RB: Probably - but not as we know it.

MG/KD: What do you think of people who claim to be able to foretell the future?

RB: There are many charlatans around that need attention. However there are many true psychics around too. I don't know the answer.

MG/KD: Do you think that UFOs are atmospheric phenomena, spacecraft from another planet, or USAF Stealth Aircraft (and the USAF is blaming the sightings on spacecraft from another planet)?

RB: Both. I have seen, what people are saying are UFOs and I can tell it's aircraft that the USA doesn't want their enemies to know about. But I have seen UFOs too. I know they exist. And you have to remember that time is a manmade concept. So there will be any UFO coming to this planet that could be billions of light years ahead of us in thinking.

That means they can disguise themselves, they can be invisible, they can also be operating at a different speed to us, so we wouldn't see them. I think some UFOs are curious about us. Its also possible a time-warp; and it's us in the future coming back to visit, as Candice always says. There are many parallel universes (String Theory), many things vibrating in different levels. We have to detach ourselves from what scientists tell us, because in a million years time, what they tell us today will be hogwash by then. We have to feel our way through this life.

MG/KD: Some alleged paranormal activities associated with you, have definitely been pranks? Going back to 1971, you were in a remote cottage recording "Fireball". You had ghostly noises on tape (and accomplices knocking on walls) in order to terrorise fellow band members?

RB: I used to do that everywhere I used to go. It was part of being in a band.

MG/KD: You played similar paranormal tricks on Glenn Hughes in 1974 and Tony Carey in 1978?

RB: Yes.

MG/KD: Discounting your own ghostly pranks for the moment, would you say in conclusion, that the

paranormal aspects you have discussed with us, merit further (and serious) investigation?

RB: Absolutely. Tricks aren't to be compared with the paranormal realm. They are two different things entirely.

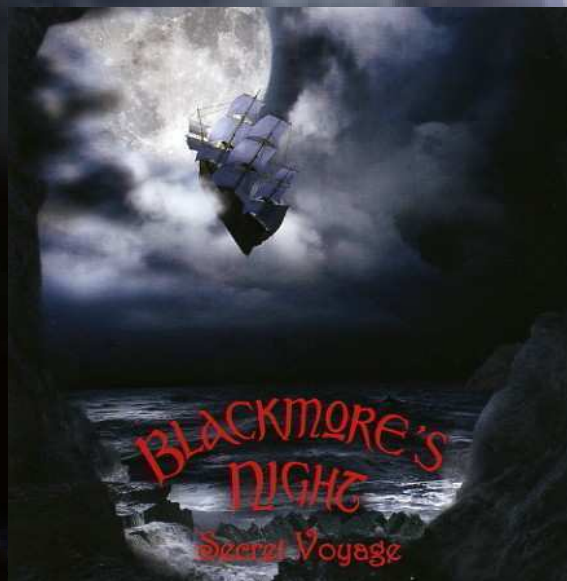
MG/KD: Thank you very much, for this special interview!



Photos: <http://www.blackmoresnight.com>

Secret Voyage

The new album from Blackmore's Night



Available Now!

Candice Night

"From Heaven to Heaven"

An exclusive interview with the former leader of the Russian band "Severo - Vostok" with whom Candice Night has recorded a song. In this interview he's talking with Ekaterina Churikova ("Candice Night Russian Website") about the recording.

EC - Hello Sergey, about a year ago there was information through one of the local radio stations that you were going to record a song with the Blackmore's Night singer Candice Night. Is it true?

SS - Yes. This is true. Candice recorded a song with us. We released this song on our latest album "Otkritiy Bereg" with our former singer Rada. The new version with Candice will be released next year.

EC - Who wrote the lyrics, and how did the recording go?

SS - We sent the recording to Candice as well as the translation of the lyrics in English. She corrected it, and recorded her parts.

EC - How did the idea of recording a song with Candice appear? Whose idea, was it?

SS - To be honest, I couldn't imagine that this would happen! Our record company suggested that we should contact Candice and ask to record a song with us. They said that she was very easy to connect with, and that she could agree. I chose three different songs and sent them to Candice. She selected the one I had supposed she would choose, because it really suites her voice and style.

EC - Can you tell us anything about this song?

SS - This song is called "Ot neba do neba" ("From Heaven to Heaven"). You can download the original version from our web site <http://www.s-vostok.ru/> As I've already said this version has already been released with our former singer and will be out as a single next year.

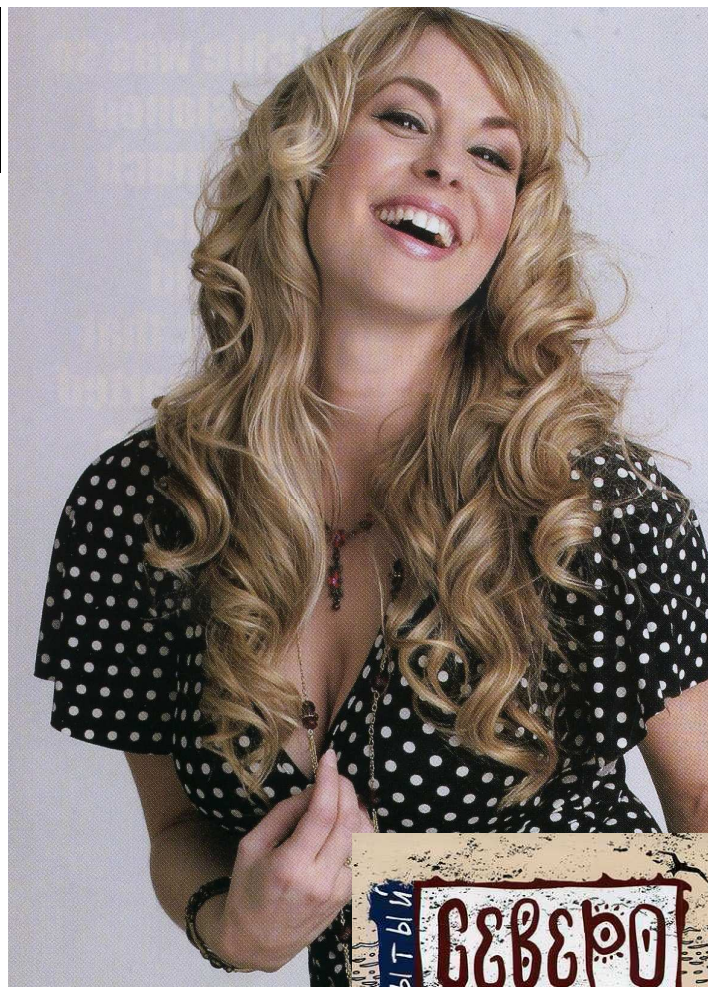
EC - Thank you for the Interview.

Photos: Candice Night (Powerplay UK Magazine), "Otkritiy Bereg" CD, Sergey Sedyx.

Thank you to Ekaterina Churikova, for this article.

Candice Night Russian Website: <http://www.candicenight.ru/>

Candice Night Russian Forum: <http://candicenight.borda.ru/>





Candice Night – Film Update

An Interview with Jim Colletti,
Executive Producer of the new horror
film, featuring Candice Night.



MG/KD: Hi Jim, thank you so much, for this interview. Our first question is, how much of the filming have you so far completed?

JC: Filming has not yet begun as we are still securing locations and rounding out the cast... both of which are going really well and we are very excited.

MG/KD: Some of the filming takes place in North Carolina. We are wondering why specifically that location. Perhaps it is something to do with the right sort of spooky woods or old (17th century?) houses that might be located there?

JC: Actually, the location has been changed to a studio in New England... We felt the need to change things up for the exact reason you mentioned... the right "spooky" woods. North Carolina had a lot of benefits for us on the business end of things but ultimately it is all about what is seen on screen... hence the location shift.

MG/KD: The film is set in the "post-Salem" era. In regards to those Salem Witch trials of 1692, have you tried to envisage the hysteria and terror of those events and possibly transpose the "spirit" of those emotions and beliefs, into the script of the film?

JC: The ties to the Salem witch trials are just the background story that leads up to what is taking place in the present day. You do see a bit of it but it is just setting the stage for what is to come... The film's theme is strongly wrapped around religion. As writers, Jonathan and I used the perception that religion is power and like any other power... if misused, it can destroy people's lives... literally. Also... if one puts too much hope and dependence in their religion and prays to whatever god they believe in... What happens if those prayers aren't answered? What hope is left? That could send a person to a very dark place... we explore those themes heavily.

MG/KD: It is reported, that the film title has been changed from "House of Eternity" to "Pray for Light". What brought about this change; and why is the new title so appropriate?

JC: Although the term "House of Eternity" does come into play briefly in the film we wanted a title that relayed the essence of the story which is really about being isolated and existing in that dark place I mentioned earlier... with little or no hope of being saved. We believe "Pray for Light" fits that perfectly.

MG/KD: Geoff Tate (from Queensrÿche) is starring in the film. In your opinion, what made Geoff so worthy of a part in the film; and will he or his band be invited to provide some musical tracks for the film?

JC: Being a fan of Queensrÿche, Jonathan and I always felt that Geoff would make a great actor especially considering the theatrical elements of Queensrÿche's live performances. When we screen tested him, he really did an incredible job of stepping into the character of the film's maleficent antagonist, Alder Grayson.

We have spoken to Geoff about providing tracks for the film and all I can say at this moment is that he has shown us some ideas...that, by the way, were fantastic.

MG/KD: The readers of this interview are great fans of Candice Night. Why did you so much want her to be in the film?

JC: It's really kind of the same answer as Geoff. We have been Blackmore's Night fans since the release of "Shadow of the Moon". We found their music very inspirational. It was a great accompaniment to our writing and got our creative juices flowing while it was playing.

MG/KD: The fans of Candice Night are used to seeing her on stage, in a very happy (and musical) mood. In contrast, how well does she portray the emotions of stress, terror and despair, in the film?

JC: All I can say is, when we screen tested Candice, I fell in love! She is a natural actress and her performance was very genuine and believable. The role she is performing calls for a woman that has an air of class, elegance and timeless beauty...need I say anymore?

MG/KD: Candice Night is reported to be letting you have a new song of hers, for the film. Has this been already recorded, for you?

JC: The way it happened was like this really cool karmic event. She had already written the song and when she played it for us, we all had this strange kind of knowing...it fits perfectly with the thematic of the film.

MG/KD: Music from Blackmore's Night albums is also being heavily featured in the film. Why did you especially feel that their music was appropriate for what you were trying to create?

JC: We want to deliver the inspiration that was a major driving force behind the writing of the screenplay. So naturally, we want Candice's and BN's music in there.

MG/KD: Thank you very much for this interview.

Film Website: <http://www.houseofeternity.com/>

Film Company Website: <http://www.firesatmidnightfilms.com/>

Blackmore's Night

Chemnitz, September 5th 2008

German & English reviews by Thomas Lüth

Set List:

God Save the Keg (intro), Locked Within the Crystal Ball, Queen For A Day I, Queen For A Day II, Under a Violet Moon, Streets of London / Times they are a Changin', Soldier of Fortune, Durch den Wald zum Bachhaus, Gilded Cage, Peasants Promise, Home Again, World of Stone, Fires at Midnight, Toast to Tomorrow, Renaissance Faire, Rainbow Eyes, All for One, Black Night, Hey Joe, Smoke on the Water, The Clock Ticks On - with Albert and Thomas from The Geyers (Encores: The Old Village Lanterne, Mid Winter's Night / Dandelion Wine).

Wow, was für ein Abend, was für ein Konzert! Nach den doch etwas eintönig gewordenen Shows des letzten Jahres wieder Abwechslung und erfreuliche Frische. Aus meiner Sicht trug auch die neue Violinisten dazu bei. Die Synthesizereffekte in die elektronische Mottenkiste verbannt zu sehen bzw. (nicht) zu hören war eine Wohltat. Aber der Reihe nach. Hallen haben zwar nicht den Flair von Burgen und Schlössern mit den stimmungsvollen Abenden, aber eben auch keine Kälte und Regen. Obwohl ich persönlich lieber Letzteres in Kauf nehmen würde, statt in den sterilen Betonburgen diese Musik zu genießen.

Gut, zumindestens fiel die Ansteherei weg, da es ja Platzkarten gab. Wohltuend auch die nicht stattgefundenen Kontrollen am (Neben) Eingang, was man dann auch im Konzertsaal bemerkte. Soviel Blitzlichter, hielt sich aber in Grenzen, und Fotoapparate habe ich auf einen BN-Konzert noch nie gesehen. Die Atmosphäre war total entspannt, außer dem Chef der Security von BN. Der hetzte wieder durch die Reihen um Fotografiersünder zu ermahnen.

Fast pünktlich, auch nicht gerade gewöhnlich, gings dann mit Albert und Thomas von den Geyers los. Sie kamen musizierend aus dem Auditorium auf die Bühne. Interessant eine Intonation der "Ode an die Freude" sowie gekonnt vorgetragene Stücke wie "Tourdion", "Greensleeves" oder auch "Was wollen wir trinken". Nach einer halben Stunde verließen die zwei die Bühne.

"God Save the Keg" kündigte dann nach 21:00 Uhr endlich Blackmore's Night an, wobei der Übergang der Musik vom Band auf Live fließend war. Stimmungsvoller Beginn mit "Locked within the Crystal Ball". Sehr schöne Abfolge der langsamen Titel nach "Queen for a Day".

Beim Bachhaus machte sich dann das erste Mal das Vorhandensein einer Violine als sehr positiv bemerkbar. Bei "Home again" die üblichen Einlagen mit Davids Trinklied und dem "Wandersmann".



Photo from: <http://www.ercl.net/2008-09-05/album/>
Main website: <http://www.volksgartenstrasse.de/>



Zur Beruhigung der Gemüter dann "World of stone" und "Fires at midnight" bis die Seelen sich beim ungarisch angehauchten "Toast to tomorrow" wieder aufzuheizen begannen. Wunderschön "Rainbow Eyes" bis dann Ritchie nach einem Solo von David zur Strat griff und der rockige Teil der Show angesagt war.

Nachdem die Fans "Black Night" intonierten spielte Ritchie dann auch Selbiges, gefolgt von "Hey Joe", wo sich der Bassist nach der ersten Strophe, gesungen von Candice, als angehender Sänger entpuppte und "Smoke on the Water" welches man ja auch nicht gerade sehr häufig von BN zu hören bekommt. Starkes Solo von Ritchie inbegriffen! Als Zugabe nach dem letzten Titel des Hauptteils, "The Clock Ticks On", dann noch "The Olde Village Lanterne" und ein Medley aus "Mid Winter's Night" und "Dandelion Wine". Danach hatte nicht nur ich das Gefühl, dass Ritchie wohl durchaus noch ein paar Titel dranhängen wollte, aber nach kurzer Rücksprache mit Candice nahm er dann doch die Gitarre ab und der Abspann vom Band fing an. Es war ein sehr schönes und von der Geasmtlänge auch angemessenes Konzert. Weiter so und die Tour 2008 wird eine sehr Gute werden. Trotz des fehlenden Schlösser- und Burgenflairs.

Showtime: 2 Stunden und 20 Minuten

Wow, what kind of evening, what kind of concert! After the somewhat monotonous shows of last year, this concert was a pleasant and refreshing change. From my viewpoint, the new violinist also made a great musical contribution. It was a blessing, not to have to hear those synthesizer effects any longer; but (let me discuss this concert) step-by-step. Halls don't have the flair of castles, with the mood of the evening but they are not exposed to cold and rain. Although I would personally prefer the latter, (as opposed to) enjoying this music in sterile concrete castles.

It was good that we did not have to queue, as there were numbered seats. It was also nice to notice the absence of controls at the (side) entrance, which could be noticed inside. I've never seen so many flashlights (still only few) and cameras at a BN concert. The atmosphere was completely relaxed except for the boss of the Security of BN who went around the venue to make sure people didn't take pictures when they shouldn't.

There was an almost punctual (also not usual) start, with Albert and Thomas from the Geyers. They came playing, out of the auditorium, onto the stage. There was an interesting intonation of the "Ode to Joy" as well as "Was Wollen Wir Trinken" - and pieces such as "Tourdion" and "Greensleeves". After a half hour, those two left the stage.

Photo from: <http://www.ercl.net/2008-09-05/album/>
Main website: <http://www.volksgartenstrasse.de/>

“God Save the Keg” announced then, after 21:00 hrs; and finally Blackmore's Night (the band) started to play whilst the intro tape was still running. There was an atmospheric start with “Locked within the Crystal Ball” – very beautiful running order of the slow titles after “Queen for a Day”.

During “Bachhaus”, the violin was positively noticed for the first time. In “Home Again” there were the usual interludes with David’s drinking song and the “Happy Wanderer”. To calm things down then, “World of Stone” and “Fires at Midnight”, until the (audience) souls could heat themselves up again with the Hungarian style “Toast to Tomorrow”. Beautifully “Rainbow Eyes” until when, Ritchie - after a solo of David, took the Strat and the rocky part of the show started.

After the fans hummed “Black Night”, Ritchie then played it, followed by “Hey Joe”, where the bassist (after the first verse, sung of Candice), gets to sing; and then “Smoke on the Water” which one also does not hear very frequently at BN shows. Great solo by Ritchie included! As an encore after the last title of the main part, “The Clock Ticks On”, then “The Olde Village Lanterne” and a Medley of “Mid Winter’s Night” and “Dandelion Wine”. After that, not only had I the feeling that Ritchie wanted to stay at it, probably through another couple of songs but after a short consultation with Candice, he took the guitar off and the outro tape was started. It was a very beautiful and appropriate (the total duration also) concert. Keep playing this way and the tour of 2008 will become a very good one, in spite of the missing castle flair.

A special thank you to Rainer Klos, for providing the English translation of the Chemnitz review.

Showtime: 2 Hours and 20 Minutes

Photo from: <http://www.ercl.net/2008-09-05/album/>

Main website: <http://www.volksgartenstrasse.de/>

This review found on: http://www.blackmoresnight.net/bnd/html/05_september_2008.html

Congratulations!

Carolina and Rainer Klos

Kev and Mike would like to congratulate Carolina and Rainer Klos on their wedding in July 2008. The happy couple were joined during a wonderful ceremony in Dahn, Germany. The event was attended by many Street Team members and fans of Blackmore’s Night. A wonderful day was rounded off in style at the evening reception.



Fairytales Do Come True

Two separate worlds meet in a
Timeless LOVE story!

Ritchie Blackmore is an international guitar legend. He has written the most famous guitar riff in history, sold over 70 million albums and pioneered three unique genres of music bringing success to his bands Deep Purple, Rainbow and Blackmore's Night. He is known worldwide as one of the most mysterious figures in rock and roll history.

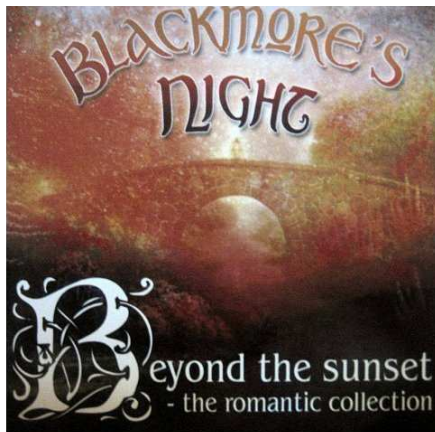
Unapproachable... until he met Candice Night. With her essence of light and positivity, Candice Night is an award winning singer/songwriter, model, Queen of the Faeries, and Princess of Theme Parks internationally.

One fated day in 1989, their paths crossed on a soccer field uniting the dark, brooding minstrel and the mystical Minstrelette of light, their love has become a binding force, spreading its magic throughout the world to fans everywhere.

"As soon as we met it was like seeing an old friend again", Ritchie has said. "Although we're so different, my weaknesses are his strengths and vice versa. In that, we complete each other. It is a yin yang balance of light and dark," Candice says.

But it's so much more than that. The two began writing music together in 1997 as an escape to a more beautiful, more romantic place than the modern day stress and pressures of this world. Their joint union became the critically acclaimed band Blackmore's Night and their romance and love was channelled through their music.

When they released their songs to the world, so many people fell in love to their music and said their wedding vows to the music of Blackmore's Night that the duo created "The Romantic Collection" CD especially for "anyone who has ever been in love". This highly successful compilation of Blackmore's Night love songs is a timeless classic piece of music. Now it is the time to bring their own fairytale romance to fruition with the fairytale wedding of their dreams.



"Beyond the Sunset – The Romantic Collection"

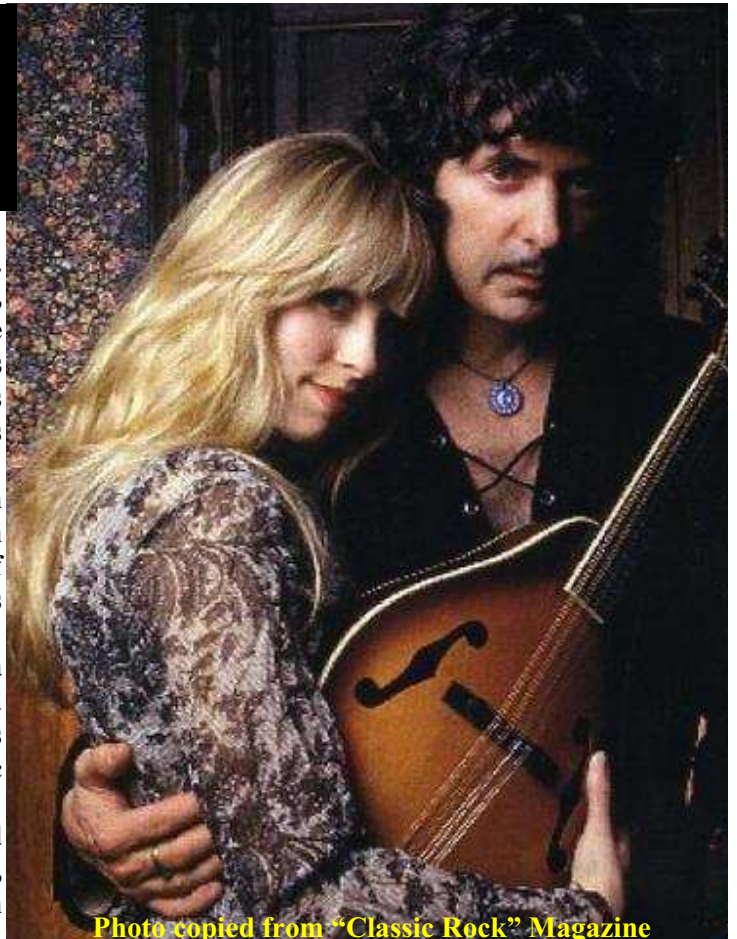


Photo copied from "Classic Rock" Magazine

This year marks the 19th anniversary of the day they 1st met. When the autumn leaves are turning gold, amber and rust, these soul mates will share vows before their closest friends in the garden of a castle with their fantasy renaissance-themed wedding, complete with minstrels playing in the minstrels gallery of the great medieval hall. Their wedding bands are celestial themed, proving that their love is timeless and beyond the physical bounds of this earth.

World famous bridal designer Demitrios, is custom designing Candice's one of a kind wedding dress, complete with corset style top, vintage lace full skirt and crystals hand sewn into the lace flowers. Bridesmaids are to wear flower maiden bell sleeves, corsets and layered skirts, each one a different colour of the rainbow to represent the colours of our lives and emotions.

"Ritchie Blackmore and Candice Night's musical ensemble 'Blackmore's Night' also have a splendid catalogue of music that would be an excellent choice for any renaissance / medieval wedding."

This article taken from:

Renaissance Magazine Wedding Issue



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

Secret Voyage

Candice Night's comments on the new songs

God Save The Keg - A grand entrance as you embark upon your secret voyage. Starting on simplified peasant instruments and building to the royal pageantry celebration for the start of the adventure, this song was inspired by a traditional melody and many vats of beer.

Locked Within The Crystal Ball - The fortune teller sees our future within the crystal ball, but are the visions locked within that crystal? Taken from the Traditional Medieval melody of "Stella Splendens"; new instrumentation, lyrics and arrangement transformed this melody into the wondrous path into the crystal ball, the mysteries throughout the ages that mysteriously affect us to this day and the secrets they hold. From the elements to the ancient castle walls, to the standing stones- the olden ways are evident throughout our vast and varied travels around the world. But what secrets do the stones hold, and will they be locked within the crystal ball until we discover them?

Gilded Cage - Taken from a French traditional melody, and introduced to us by the German band Des Geyers, the gilded cage is representative of the tragic yet fragile and timeless wisps that enchant us and capture our hearts. Whether it is through the medium of stage or screen, through song or story, sometimes those who you hold high on the pedestal are afraid of heights. The spotlight holds the secret that not everyone is as it seems.

Toast To Tomorrow - Inspired by a Russian traditional folk song, "Toast to Tomorrow" is a celebration of our lives, our friends, our experiences and our memories. So, grab a glass, laugh, sing and dance the night away!

Prince Waldeck's Galliard - One of our favorite castles, Schloss Waldeck in Germany was reputed to have a Prince residing there. This is in honor of him.

Rainbow Eyes - A Rainbow track recorded many years ago, so many fans asked us to re-record this one in Blackmore's Night style; how could we say no?

The Circle - A very powerful symbol throughout the ages. Representing the seasons, nature renewing itself, the earth and moon, and the fact that history repeats itself. Can we learn from our past and allow it to teach us about our future? This musical commentary touches on everything from global



warming to the witch trials. It is up to us to respect and protect our connection with the earth and with each other. Will we ever learn?

Sister Gypsy - She is the one who beckons you into the wood to dance beneath the moonlight (She is silhouetted by the trees beyond the bonfire). She tempts you to break the rules. She is the wild side hidden within us all.

Can't Help Falling In Love - An old Elvis song we had fun playing around with.

Peasant's Promise - The true love that blossomed beneath the willow tree. Inspired by a traditional English tune, the "Peasant's Promise" is about a love that isn't based on riches, on shallow needs or desires. The vow of this peasant is that he has only his heart to offer and that is always enough.

Far Far Away - Written by a close friend of ours, he performed this song for us one night at an acoustic gathering. The visuals of the castles, the longing and the fairytale ending captured our hearts. By the end of the night, everyone was singing along to the chorus. We now present it to you.

Empty Words - A sort of reprise of the introduction song, we always find it fascinating how many people are around, that speak of absolutely nothing. And yet speak all the time. Silence is a rare commodity and desperately needed in this day and age. Words are so important when they are chosen carefully and so unimportant when they are not.

These song notes were published on: <http://www.spv.de>
Photo: <http://en.wikipedia.org/>
"Secret Voyage" CD cover © Minstrel Hall Music 2008

Secret Voyage - Renaissance Rock!



A review by Gez Shelbourn

So here it is, the long awaited follow up to "A Village Lanterne". Will it be back to the Renaissance roots of the earlier albums or will it go further into the rockier element as in "A Village Lanterne"? Well, with this album, Blackmore's Night has stayed faithful to their early Renaissance roots; in fact many of the songs are based on traditional Renaissance melodies. What Ritchie has perfected on this album is the way modern and renaissance instruments blend seamlessly and create a perfect patchwork melodic structure for the songs.

GOD BLESS THE KEG - A simple renaissance melody which starts on a harpsichord then repeats itself each time gathering new momentum with louder and more dynamic instruments and choirs singing. A bit like Abba did with "Arrival" in the way the instruments are layered to reach a grand finale.

LOCKED WITHIN THE CRYSTAL BALL - After the monks have stopped chanting and the drums hit their hypnotic beat Candice enters the fray telling a tale of mystery and imagination, "I feel the waves begin to rise, far across the ocean deep within your eyes, silently watching as they fall, I can see the future locked within the crystal ball". Although there is a lot of traditional renaissance instrumentation, we are also treated to a memorable outing of the Fender Strat'. The song goes from being a good song to being a great song when they slow it down and Ritchie takes over. He lays a template with an acoustic riff then layers over that a Fender Strat' solo that is just so brilliant

and fits the song perfectly. Before the end, Candice's Shawn plays the Renaissance melody on its own. It would have been very easy to ruin this song with too much going on or not enough, as it turned out they have a song that will never leave the live set in my opinion, just like "Fire's At Midnight".

GILDED CAGE - A song of lost love or heartbreak that musically sounds along the same lines as "Castles And Dreams" to me. What sets it apart is the exquisite violin solo in the middle of the song that deepens the mood and dynamics of the song.

TOAST TO TOMORROW - The guy out of Classic Rock would love this one, he would be running for the hills and Linford Christie in his prime wouldn't catch him! The Lyric is simple "We'll drink a toast to tomorrow and one to days long ago ". Musically, it's a Russian Dance (to me) with some Russian Cossack's chanting mid song (probably doing that dance they do! - where's the video?). It has to be said the melody leaps out and grabs you and refuses to let go and, lets face it, Blackmore's Night are big in countries that his previous bands never really bothered with, so I suppose it's not really aimed at a British or American audience.

PRINCE WALDEKS GALLIARD - This is another of Ritchie's exercises in discipline and yet delicate "Feel" as he plays another renaissance melody on his acoustic. There is a hint of "Minstrel Hall" in there, to my ears but still a tidy tune.

RAINBOW EYES - Mike and I have campaigned for years for Blackmore's night to cover this song or "Catch The Rainbow". They take it at a quicker pace than the original and Ritchie's Fender Strat' is prominent throughout, lending support to Candice's vocal and soloing in grand style. Time will tell how it is judged against the original. I think it's a brave version because they have not just copied the original they have reinvented the song and, in so doing, have made it sound fresh (please play it on the British Tour!!)

THE CIRCLE - The best track on the album in my opinion. A riff played on renaissance instruments that is unforgettable and almost mantra like as the song progresses. Candice produces her best lyric of the album, very mystical and very Stevie Nicks, "The moon was rising from above, I caught her eye and thought it was love, but she turned her back, the sky went black and the circle starts again". There is a lot of production on this song, backing vocals that are

more like chants and a sublime middle section where Ritchie and Pat Regan insert an instrumental section which harks back to those "Eastern Scales" Mike's always on about! For some reason "Stargazer" comes to mind. The backing vocals become more involved as Ritchie solos on his Fender Strat' until the abrupt end of the song (just when your expecting it to fade out).

SISTER GYPSY- An enchanting melody that again, is so memorable and easy to like. Unlike the previous song, the production is kept simple, i.e. a violin, Ritchie's acoustic and Candice keeping the beat with her tambourine. Music and lyrics are a perfect marriage, Candice tells the story of Sister Gypsy and maybe hints at her and Ritchie (i.e. "I can see her in you, kindred spirits are few, when you find one you hold on for good". This would be a great one to do live instead of say "Wind in the Willows".

CAN'T HELP FALLING IN LOVE - Blackmore's Night tend to do at least one cover per album and this time they choose the old Andy Williams tune (covered by Elvis Presley). I Love Ritchie's solo on this and it does give the album a change of pace but it is not in the same class as "Diamonds and Rust" or "Ocean Gypsy". I wouldn't be surprised if it was released as a single.

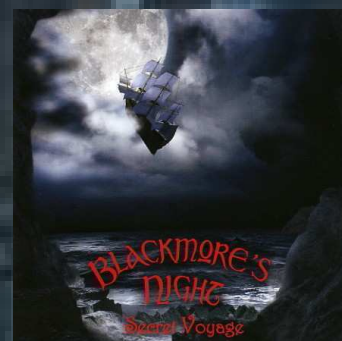
THE PEASANTS PROMISE - Ritchie shows his class with a beguiling acoustic intro; then Candice comes in with a tale of hardship and lost love, in a bygone era. Just when you think it's going to be a quiet acoustic number, the drums pound a jungle beat and then a solid riff comes in played on renaissance instruments. Ritchie has mentioned before the similarity between Renaissance music and Rock, in terms of scales and structure; and when you listen to the riff on this, you can easily imagine it played on a loud electric guitar and turned into a heavy "Rock" song. Another favourite of mine and should be played live!

FAR FAR AWAY - A simple melody that is kept simple in terms of arrangement and production. Candice sings about the hard knocks in life and the way we can easily lose our way without a little help. The tune is a bit twee at times but if you like songs such as "Magical World", you'll probably like this.

EMPTY WORDS -The album is book ended by "God Save The Keg" as this song is basically that tune with a vocal from Candice. Lyrically, I think Candice is pointing a finger in a certain direction, (i.e. "There are people talking everywhere I go and no one saying what they mean, but you give it away in the things you don't say". It's a strange way to end the album, a bit downbeat but that does not detract from the fact that this is another fine album from Blackmore's Night.

I was a bit disappointed to see only two songs from it, in the current live set. I would have thought "The Circle", "Sister Gypsy", and "Peasant's Promise" cry out to be performed live (but what do I know anyway?!)

Gez Shelbourn



"Secret Voyage" artwork © Minstrel Hall / SPV 2008

Blackmore's Night

The first two Germany 2008 concerts

It is presently intended, to present more reviews and photos of the 2008 Germany Tour, in Issue 3 of "Cartouche". The editors (Mike and Kev) would like to hear from any fans that would like to contribute such information. Please notify of us, of any corrections to what we have compiled on this page and we will present it corrected, in the next Issue. We presently think that our Hannover set list has a few songs in the wrong playing order?

Essen Germany – Sept. 2

Essen concert photos:

<http://www.jaixa-imaging.net/frame-blackmores-night.htm>

Intro tape: God Save The Keg (intro), Locked Within The Crystal Ball, Queen For A Day I, Queen For A Day II, Under A Violet Moon, Gilded Cage, Durch Den Wald Zum Bach Haus (incl. Gypsy Rose solo), World Of Stone, Minstrel Hall, Home Again (incl.

Drinking song by Bard David and falderi faldera), Streets Of London, The Times They Are A Changin', Soldier of Fortune, Bard David solo, Ariel, Loreley, Toast To Tomorrow, Diamonds And Rust, Renaissance Faire, The Clock Ticks On (Encores: First Of May, The Village Lanterne)

Source: Frans Van Arkel, Dutch Rainbow Fanclan Legacy
<http://www.rainbowfanclan.com>

Hannover - Sept. 3

Intro tape: God Save The Keg (intro), Locked Within The Crystal Ball, Queen For A Day I, Queen For A Day II, Under A Violet Moon, Gilded Cage, Durch Den Wald Zum Bach Haus (incl. Gypsy Rose solo), World Of Stone, Home Again (incl. Drinking song by Bard David and falderi faldera), Streets Of London, The Times They Are A Changin', Soldier of Fortune, Bard David solo, Ariel, Loreley, Toast To Tomorrow, The Circle, I Still Remember, Ghost of a Rose, Renaissance Faire, The Clock Ticks On (Encores: Difficult to Cure / All for One, Mid Winter's Night / Dandelion Wine).

Source: Snakebite's Deepest Purple Forum

<http://www.deepest-purple.de/sbforum/board.php?boardid=2>

Candice Night



Official Candice Night Website

<http://www.candicenight.com>

THE
RITCHIE BLACKMORE &
BLACKMORE'S NIGHT
OFFICIAL WEBSITE



Official Blackmore's Night Website

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

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>



Secret Voyage in Poland

Plock, 30th May 2008



A review by Tim Rzasa

This past May I decided to make to Poland to catch the opening of the Secret Voyage Tour. It ended up just being a long weekend because of work constraints. All of my Grandparents came from Poland so it was a special trip. Getting around was a little difficult yet I managed to get by without speaking Polish. I heard many interesting stories about Poland before and after Communism.

When I arrived in Plock I found a gem of an old town. The square was a perfect setting for a Blackmore's Night concert. My Hotel in the town also had a spectacular view of the Vistula river. This hotel also had a large private bus parked in front but I never saw anyone go in or out...perhaps it was BN?

This show was a special free one staged right at the beginning of the town square sponsored by the town. I went down early and met up with some of the band. They said we might get some new songs so I was very helpful. I snuck in a quick "Hello" to Carole as she was making final preparations.

Being an outside venue, we were treated to the sound check. Candice and the band did a few run-throughs of "Locked within the Crystal Ball. Sounded great! Candice (had her tea with her) told us all that we were the first to see and hear Crystal Ball live.

Ritchie may have played some also but was hidden behind the backdrops. I started to hear some bits and pieces that were all Ritchie, but I never actually saw him, so I cannot confirm.

After some time, we were let in. I was lucky to get up front and be on the guest list- thanks Carole! All the front rows were filled with fans garb. It was nice to meet Alma and the rest of the Polish Fan Club.

First up, was a Polish City ceremony honoring those who had done a lot to help Plock and its people. I do not know the specifics, as I cannot understand Polish. It was a nice ceremony with people dressed up in traditional outfits and carrying banners. They even had a small group of musicians. It was a real shock when they fired the rifles as a salute to the people – very loud!



Blackmore's Night was next. We heard over the PA many Geyers tunes and then the tape of "God Save the Keg". All the media were lined up in front of the stage and the show began. The show started with an awesome version of "Locked within the Crystal Ball". This set the crowd on fire and people kept moving forward. Seats were not used for the rest of the night. It got a little tight up front.

The Polish crowds were very energetic from the start. Clapping, jumping, and screaming were the norms. "Crystal Ball" sounded great and the crowd gave it a great response. Next saw the return of "Queen for Day" to the set, which was a nice surprise – Candice really takes you back in time signing like a princess. The show continues on with "Under a Violet Moon" etc...and we even got treated to another new song, "Toast to Tomorrow". The crowd definitely was rocking!

The show was filled with more up-tempo songs. In the "Fires at Midnight" acoustic solo, it was getting quite loud and then the sound of a car horn went off – which Ritchie kindly responded by playing those sounds on his guitar! This had the crowd laughing.

Songs like "St Teresa", "All for One", and "Black Night" were all played with vigor. The last one had to be done as the crowd was chanting incessantly after the main set ended.

The show was very energetic and everyone played well. Candice interacted well with the crowd all night and even spoke of some of her family coming from Poland. Ritchie gave out beer and even dragged a member of the Polish Fan Club on stage for a bit, to request a song. At one point, Ritchie drank a little out of one and gave it to the crowd - they all went crazy trying to get a sip of it! Ritchie was constantly playing with the crowd.

It was great way to start the tour. It was wonderful having a violinist back. It really adds to the sound of Blackmore's Night. Lady Elizabeth / Gypsy Rose played well and contributed some nice backup singing. Until next time...

Tim Rzasa

Photos:

Official Blackmore's Night Polish Fan Club website and Joanna (A Polish fan from Myspace)



Set List:

God Save the Keg - Intro Tape, Locked within the Crystal Ball, Queen for a Day, Under a Violet Moon, Soldier of Fortune, Durch den Wald zum Bach Haus, World of Stone, Diamonds and Rust, Keyboard – Ariel, Loreley, Toast to Tomorrow, Fires at Midnight, Home Again (inc: Drink song / Falderie), Ghost of a Rose, The Clock Ticks On (Encores: Difficult to Cure/St Teresa, All for One, Black Night).

Blackmore's Night



“The Story so far”

An article by Gez Shelbourn

In writing this article, I think it's only right and fair that I give an honest account of my feelings that reflect the roller coaster ride that that represents being a Ritchie Blackmore Fan. The man is a musical genius; that's a fact. Everything he has done, in any band, has always been worth listening to; full of melody and quality musicianship, and over the years, he has contributed in no small way to some "Classic" albums (In Rock, Machine Head, Made In Japan, Burn, Rising, On Stage, Stranger Within Us All, and Shadow Of The Moon but to name a few) and many fans would argue with me on my selection! "What about Fireball?" I hear you ask and you would have a fair point!

Having said that, after "Birmingham" in 1993, I became a little disenchanted with all things Deep Purple and Ritchie. I had friends with me that night and frankly, it was embarrassing. Then one day I was in HMV not looking for anything in particular when I stumbled on "Stranger Within Us All". I felt a bit guilty because I was unaware the great man had released anything, so I dutifully made my purchase and put in the car player as soon as the engine was running. Straight between the eyes (if you pardon the album title), that's where it hit me and has ever since. I think Doogie White can consider himself a tad

unlucky not getting another album, after such a brilliant album (second only to "Rising" in my opinion) If there was a new Rainbow compilation album released (a best of) I can't honestly see how they could leave off Wolf To The Moon, Ariel, Black Masquerade, or Hall Of The Mountain King.

In writing this article, I think it's only right and fair that I give an honest account of my feelings that reflect the roller coaster ride that that represents being a Ritchie Blackmore Fan. The man is a musical genius; that's a fact. Everything he has done, in any band, has always been worth listening to; full of melody and quality musicianship, and over the years, he has contributed in no small way to some "Classic" albums ("In Rock", "Machine Head", "Made In Japan", "Burn", "Rising", "On Stage", "Stranger Within Us All", and "Shadow Of The Moon" but to name a few) and many fans would argue with me on my selection! "What about "Fireball"?" I hear you ask and you would have a fair point!

Having said that, after "Birmingham" in 1993, I became a little disenchanted with all things Deep Purple and Ritchie. I had friends with me that night and frankly, it was embarrassing. Then one day I was in HMV not looking for anything in particular when I stumbled on "Stranger Within Us All". I felt a bit guilty because I was unaware the great man had released anything, so I dutifully made my purchase and put in the car player as soon as the engine was running. Straight between the eyes (if you pardon the album title), that's where it hit me and has ever since. I think Doogie White can consider himself a tad unlucky not getting another album, after such a brilliant album (second only to "Rising" in my opinion) If there was a new Rainbow compilation album released (a best of) I can't honestly see how they could leave off "Wolf To The Moon", Ariel, Black Masquerade, or Hall Of The Mountain King

Anyway, time rolled on until one day, when I stumbled on "Shadow Of The Moon" in a Britannia Music Magazine. I read the review and thought that the business has finally sent him off the deep end - "Medieval instruments", "Renaissance Folk Themes" "singing by Candice Night his girlfriend"- just out of pure curiosity I had to hear this. Then I remembered what my Father always said about music, that basically there are two types - good and bad. He believed all styles of music are worth listening to and learning from, in doing so, you do not restrict yourself; in fact you enhance your musical vocabulary (he played piano, taught singing and conducted choirs when he wasn't driving his train!) So, I said: "here goes" and put it in the machine.

"Shadow Of The Moon" blew me away from day one; the title track is still one of my favourites and with

"Play Minstrel Play", "Renaissance Faire", the exquisite "Ocean Gypsy", "No Second Chance" (very underestimated by Ritchie and Candice I think), "Mond Tanz"(my favourite instrumental along with "Beyond The Sunset"), "Spirit Of The Sea" and "Wish You Were Here" - this album is packed with great songs and great music.

At this point Ritchie showed his musical integrity and didn't try and attach this new musical direction onto old musical affiliations. When Paul McCartney had to start again after the Beatles in 1970, he realized that the Beatles was going to be hard to top so he formed Wings and went down the motorway in England doing University gigs and started again, from "scratch", doing no Beatle songs - just new material with a very inexperienced and frightened wife on keyboards. The thing is, by 1976, Wings were a stadium-filling band based mainly on post-Beatle material.

You may wonder where I'm going with this, dear reader, well to my way of thinking; Ritchie and Candice have trodden a similar path. They started with very small venues and gradually built their reputation, based on new songs and a new musical direction and in doing so have created a new audience; a Family audience. Very rarely do they delve into the past and when they do, they do it not to keep people happy; but if it feels right within the framework of Blackmore's Night. It's taking the stairs as opposed to the escalator but the stairs are better for you in the long run are they not?

It was around this time, I met and have had the pleasure of the friendship of a certain gentleman named Mike Garrett. When I look at the success of "Cartouche" now, I feel so proud and pleased for Mike and all his loyal, unselfish, hard work - now that he is recognised and appreciated for the staggering amount of work he does in the name of Blackmore's Night. In the early days, it was Mike and me putting the black and white fanzine together (Mike more than me; I contributed articles, as I do now), so to see "Cartouche" now, with so many people making contributions is like an ample reward for all the work we put in, early on.

Changing the subject slightly, I feel we have seen sides to Ritchie that would never have been seen without Candice. That first video, that came out around the time of "Shadow Of The Moon" shows Ritchie in his "Guitar Room" and talking fondly about his love for his cats. I thought these were nice human touches, which showed he wasn't the son of Satan after all!!

I felt "Under a Violet Moon" was a massive let down after that first album; maybe it was hard to follow such a great album? I did read, that the producer



Ritchie & Candice, SOTM booklet © Minstrel Hall, 1997

walked out, half way through and left them in the mire so that can't have helped. I like the title track (a big song live), "Castles And Dreams", "Morning Star", "Avalon", the exquisite "Beyond The Sunset" and "Wind In The Willows" but that's about it. Has he shot his musical crossbow bolt, I asked myself? I should have known better, shouldn't I?

Great artists produce when they have to and "Fires At Midnight" is every bit as good (almost) as "Shadow Of The Moon". The title track, "I Still Remember", "Storm"(why don't you play this live, Ritchie?), "Village On The Sand" are songs which would go in my personal top 20 of Ritchie's, with any of his bands. The Renaissance-flavoured songs are as good on this album, as they were on "Shadow Of The Moon". Also, another thing I love about Blackmore's Night is they are quite happy to cover another artist's song if a) they like it and b) if it fits in with their style. Consequently, songs like "Ocean Gypsy", "Diamonds And Rust", "The Times They Are A Changing", "Streets Of London" and "St Teresa" are integral parts of their live shows (I wonder has Ritchie And Candice ever considered a "Covers" album? A sort of salute to all their favourite songs and artists?)

The Live album (Past Times With Good Company - not one of Henry VIII's better songs - didn't he write D.I.V.O.R.C.E.?), is worth it for the extended versions of "Shadow Of The Moon" and "Fires At Midnight" alone. Then, Ritchie and Candice spoil us with "Soldier Of Fortune" and "16th Century Greensleeves" - and, yeah, I'm just like everybody else when he picks up the Fender Strat'. Having said that, "Minstrel Hall" live, on an acoustic guitar, takes a lot of beating. Also, the acoustic solo on "Fires At Midnight" fits the song much more comfortably than the electric one off the studio album.

I didn't think they could maintain this high standard to be honest; but along came "Ghost Of A Rose" just to prove me wrong; another great title track (as important to Blackmore's Night, as "Smoke On The Water" is to Deep Purple; in a live context), a cover, which is so brilliant - it's never out of the live set (Diamonds And Rust), a song called "Cartouche", which we named the new fanzine after (what more can I say?), a personal favourite anyway, a sea shanty named " Loreley" which is a lot of fun, a solid rocker in "All For One" (with a bit of 'Purple thrown in), and a lovely song to finish an album called "Dandelion Wine" which is also a popular song in the live set.

A greatest hits was released next called "Beyond The Sunset - The Romantic Collection " which has it's moments although I could take issue with some of the choices and some of the omissions (no "Ocean Gypsy"? What about No Second Chance" or "Shadow Of The Moon"?), although you do get two new rerecorded versions of "Ghost Of A Rose" and "Now And Then" which are superb.

It is well-worth having the special edition version, as you get a five-track live DVD, as well as the Christmas single "Christmas Eve". I play "Christmas Eve every year in our office at work and lots of people are always asking who it is and if it got played on the radio? I believe it would be a massive Christmas hit. There lies the problem (i.e. airplay). I've decided I'm going to badger the hell out of Christian O'Donnell on Virgin Radio (via email) and see if I can change this unfair situation (nearer the time).

Ah yes, Ritchie doing Christmas Songs ("Winter Carols"), well if Glenn Hughes can do one, why not Ritchie? I bought it to keep Mike happy and to be fair, my daughter (Jenny) absolutely loves it, so it's on every Christmas in our house whether I like it or not. Personally, I'd have preferred it to be a solo project of Candice's but that's just part of me hankering after Ritchie's guitar god status I suppose.

Blackmore's Night has produced two quality DVDs in recent years; "Castles And Dreams" and "Paris Moon". Both are worth adding to the collection, particularly "Paris Moon".

Now, finally, to the opinion dividing "Village Lanterne" and to be honest, I have mixed feelings about it. I like the title track (very Abba) and I like "I Guess It Doesn't Matter Anymore" (my favourite on the album). I like the "Faerie Dance" instrumental; "St Teresa" is good, "Streets Of London " does an OK job without challenging the original.

There is only one version of "Child In Time" and it resides on an album called "In Rock". It defines Deep

Purple as a band, more than any other Deep Purple song in my opinion and represents a strange choice as a delve into the past, baring in mind that the first Rainbow album is sitting up and begging to be used as Blackmore's Night material. "Just Call My Name (I'll Be There)" is a fine song and a shrewd choice as a single. When reviewing songs like "Olde Mill Inn", I take a charitable view, of recording such dire lapses of quality. Paul McCartney wrote a truly great song called "Maybe I'm Amazed". The same man also recorded "Mary Had A Little Lamb", so if Macca can have dodgy moments, I suppose it's only fair to give Ritchie the benefit of the doubt as well. The album finishes with an inspired version of "Street Of Dreams" with Candice in fine form.

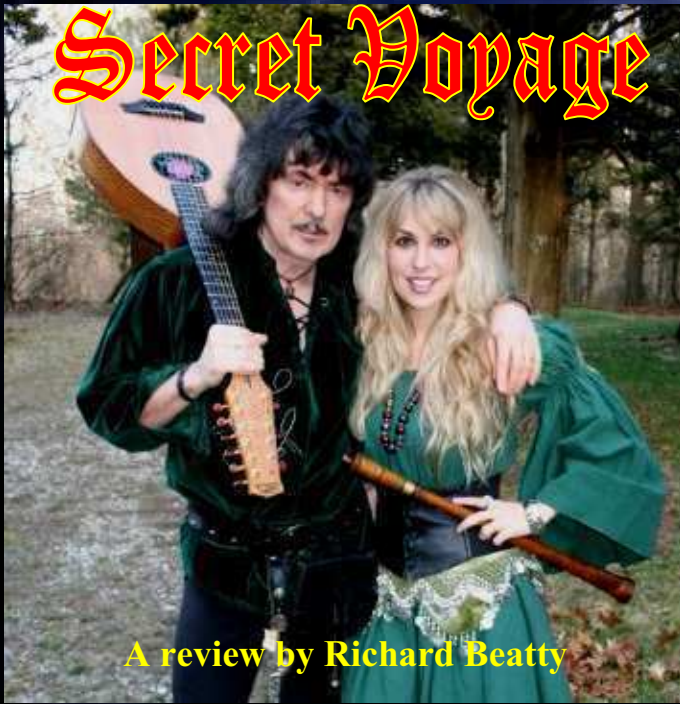
In the "Tap And Spile" pub, at one of our meetings (anoraks optional) there were cries of "too much Filler" and a general feeling that Ritchie was trying to take Blackmore's Night away from the Renaissance Folk direction, into a more commercial pop rock direction. Personally, I think it's just a natural progression but it just isn't as good as "Shadow Of The Moon", "Fires At Midnight ", or "Ghost Of A Rose". So, now we are just starting to listen to the new album "Secret Voyage" and hoping for a forthcoming British Tour - bring it on!

Gez Shelbourn



Photos : <http://www.blackmoresnight.com>

Secret Voyage



A review by Richard Beatty

The newest album from Blackmore's Night, *Secret Voyage*, is a perfect mix of the old and the new. A moody and melodic collection of ten new and two 'old' tunes from Ritchie and Candice.

The seventh studio album from Blackmore's Night begins with an orchestral arrangement called 'God Save the Keg'. From the thundering bass drum, to the wonderfully subtle cry of Ritchie's stratocaster, a fantastic arrangement. It was used as the introduction tape for the shows in 2007/08 with Bard David joining in at the end.

The song moves, by way of Gregorian chant, into 'Locked Within the Crystal Ball' a classic Blackmore's Night style 'rock' song in the vein of 'Writing On The Wall' and 'Fires At Midnight'. The track weighs in at just over 8 minutes! I was lucky enough to hear the track performed live in Stockholm and it works as well on stage, as off.

The fantastic 'Gilded Cage' is reminiscent of some of the earlier works like 'Catherine Howard's Fate'. Great composition and understated vocals and guitar make this one of the stand out tracks on the album.

'Toast To Tomorrow' is a Russian/Balkan/Eastern sounding sing-a-long, the violin really adds to the piece and I couldn't help tapping my feet along to this one.

'Prince Waldeck's Galliard' is an outstanding instrumental piece. From the first to last note Ritchie Blackmore at his best.

'Rainbow Eyes' was one of the songs I was most

curious about. I really love the original version with Ronnie James Dio - and this does not disappoint! This is one that passed through the infamous 'Blackmore-izing' machine and came out a completely different song (Smile).

'The Circle' is an slightly up-tempo song that incorporates the Geyers pet duck and I think Ritchie's mandolin. The bridge between verses is enchanting and eerie. The strat makes a late appearance to drive this one to a blistering, albeit abrupt, ending.

'Sister Gypsy' takes us back to the forests of Europe in medieval times. A bonfire with dancing gypsy's holding tambourines under a full moon, Blackmore's Night style.

'Can't Help Falling In Love' is, from the sleeve notes, 'An old Elvis song we had fun playing around with'. It's nothing like any of the numerous other covers versions out there; it's up-tempo pop

Then 'Peasant's Promise'. Fantastic intro leading to a fantastic melody. Wind instruments and mandolin create; a sort of eastern feel.

The whole song really works. Candice's vocals are phenomenal (especially the end of the chorus '... my peasant promised... to me' - goosebumps!). A Blackmore's Night classic.

'Far Far Away' is a romantic song with one of the best vocal performances by Candice. Turns sort of Enya-ish at the end; that adds a nice touch. A nice tune.

The album closes with 'Empty Words'. The melody from 'God Save the Keg' resurfaces for this tune. Some great guitar work adds to the feel of the song and Candice delivers the words like she really means them. The only downside to this one is that it signals the end of them album.

I was pleasantly surprised by this latest album. There is more of a medieval vibe than the previous two outings. It's definitely is not an 'easy listening' album and it took me a few listens to truly appreciate all that is happening on the album.

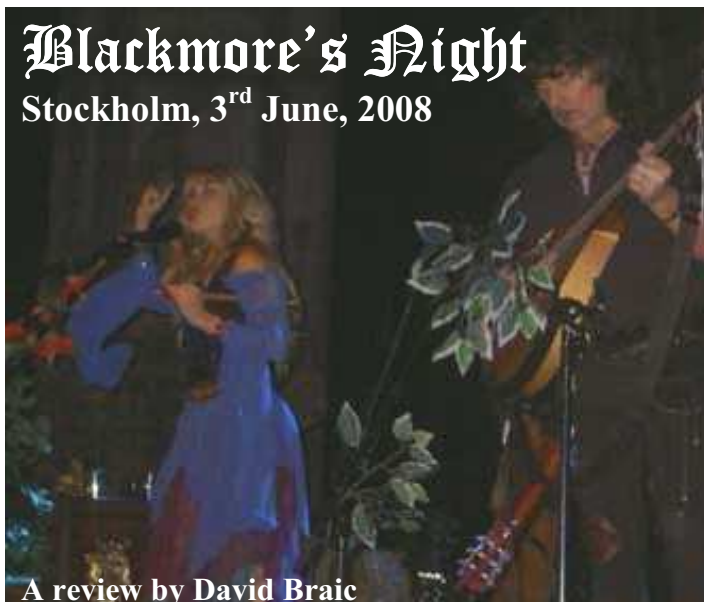
In the end Ritchie and Candice have delivered yet again. Another great album worthy of living on my shelf next to 'Shadow Of The Moon', 'Fires At Midnight' and 'Piano Man'!

Richard Beatty

Blackmore's Night UK Fancub
<http://www.blackmoresnightukfancub.com>

Blackmore's Night

Stockholm, 3rd June, 2008



A review by David Braic

It's been a long time since Blackmore's Night visited Sweden, four years to be exact, I should remember because I was part of the support act! I haven't seen them since 2005 and I did not know what to expect.

I saw the show in Gothenburg on the 1st June as well and that show was even a little better and it lasted 2 hours and 40 minutes! Some changes in songs - "Nur Eine Minute", with a snippet from "Woman from Tokyo", "Since You Been Gone", "Wish You Were Here", "Ocean Gypsy" and "Now and Then" were also performed.

They opened with "Locked Within The Crystal Ball" from the "Secret Voyage" album; a good song with a "Cartouche" feel to it. Next up, one of my favourites "Queen for a Day", followed by the sing-along tune "Under a Violet Moon". "Soldier of Fortune", is a must for fans with their worn out Deep purple T-shirts! There were some discussions before entering the song. Candice always mentions David Coverdale but Ritchie mentioned something about Tony Iommi!! However, a good version.

Then it was time for the instrumentalists to show their skills - and David on keyboard and the new violinist surely delivered in "Durch den Wald zum Bach Haus".

"Diamonds and Rust" with a long introduction speech about Joan Baez, was well sung by Candice (as always). The new up-tempo gypsy rhythm song "Toast to Tomorrow" from the new album (very much Hava Nagilah), is really good. Then, it was time for one of my new favourites "World of Stone" based on "All Voll" by the Geyers. The song works perfectly live and gives a dramatic and yet a heavy Gothic feel to it.

"Home Again" as always a crowd teaser, and this evening it was my task to act as "cheer leader" and believe me it worked, the somewhat sleepy Stockholm crowd got up on their feet and started to sing and dance. The song included David's "Drink, Drink" and Candice's "Valdaree, Valdarah".

"Minstrel Hall" - my ever favourite, was performed excellently, including the walking bunny, you could hear a pin drop!

Then, a heavy keyboard intro and in came the strat delivering "Ariel" at high volume..., then Ritchie asks for requests, the crowd are asking for "Temple"..., "Rainbow Eyes", "Stargazer", "Ghost of Rose" but we get "Wind in the Willows" which is alright by me!. I still remember it is majestic as always and it always reminds me of my dear late friend, Rainer Duda.

"Renaissance Fair", the ode to the people in costumes, is performed in the standard way and the crowd is dancing and singing. "Fires at Midnight" is one of the highlights of the evening; Ritchie was playing with enormous precision and feel, especially the flamenco parts that I personally fancy, as well as the mellow middle part that I always refer to, as chamber music for guitars. Then, "First of May" followed by "Times are changin'". "The Clock Ticks On" with Ritchie's Hurdy Gurdy intro is always welcome. The song was assisted by Gothien at the end.

The encores included "Village Lantern" (the middle instrumental break is amazing!) Then "Mid Winter's Night" and "Dandelion Wine" followed. Last song out a surprising "Lili Marlene"!!!!

Other personal moments. I got three beers and handshakes from Ritchie. Ritchie mentioning "there's nothing wrong with Elvis". Candice's charisma and the new violinist and backing singer! Nice to talk to great friends Jim Mangaard and Barry Bostrom again as well as talking to old friends Micke Wiklund and Kettil about past memories through Ritchie's career; and Micke Wiklund tops this as he was present at the DP MKIII show in march 1975 in Gothenburg. One can only admit that the time is flowing and the times are certainly changing!!!

What I missed: "Ghost of a Rose" (personally, the best BN song ever).

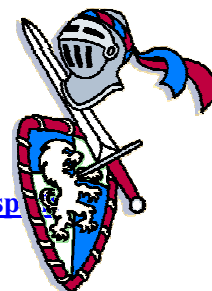
Set list: Locked Within The Crystal Ball, Queen For a Day, Under a Violet Moon, Soldier of Fortune, Bach Haus, Toast to Tomorrow, Diamonds and Rust, World of Stone, Home Again, Minstrel Hall, Ariel, Wind in the Willows, I Still Remember, Renaissance Fair, Fires at Midnight, First of May, The Times They are a Changin', The Clocks Ticks On (Encores: Village Lantern, Mid Winter's Night, Dandelion Wine, Lili Marlene).

Time: approx 2 h 20 min

David Braic (Minstrel Spirit band)

<http://www.mondocruiser.net/>

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



Under a Violet Moon

Kevin Dixon takes another look at the second Blackmore's Night album



Following the band's successful first-ever tour, Ritchie was very keen to return to the studio and record the follow up to "Shadow of the Moon". Pre-production of the tracks began in the spring of 1998, no doubt helped by having 10 songs already written. The song that was to become the title track of the album had already been performed live right from the very first show in Tokyo. Due to delays involving the original master tapes for the album, the release was delayed until after the 1998 European tour. During this tour yet more songs from the album were incorporated into the live set. Sadly the brief cover version of a Spice Girls song done at Olsberg was not destined for inclusion.

The initial recording sessions were produced by the keyboard player from the first tour; Joe James. Ritchie and Joe laid most of the music down by (with Mick Cervino being summoned to play bass).

However these initial sessions became fractious and one morning, James left, taking the master tapes with him. After a legal agreement, these tapes were recovered and Roy McDonald took over the production. Eventually a third and final producer, Jeff Glixman, finished the album.

I do feel that the problematic recording sessions, and the change in producers, has affected the overall sound and cohesion on the album. This is an album that should have reflected the spark the band had in a live arena, yet somehow that has been glossed over. It says something of the strength of the material that the songs are still able to shine.

"Under a Violet Moon", eventually was released in Europe on the 27th of May 1999. I recall at the time, being somewhat disappointed by the thin and weak production. The title track when performed live was exciting and yet here it seems a little flat. The tune is particularly catchy and remains a live favourite to this day. The first five songs on the album had all been performed live during the previous year's European tour, and a lot of the live feel of these songs seems to have removed.

They are great songs, especially the Henry VIII written "Past Times with Good Company". This song I had heard done back in the mid 70's by an English band called "The City Waites".

Here the band approach the song in a more modern style, but retain some of the original fun and bawdy humour within the song.

"Avalon" is based on another 17th century tune, and is a wonderful mixture of a lovely melody and some stunning vocals from Candice. Following the path of the first album, the following track was a wonderful instrumental called "Possum Goes to Prague". The tune was re-titled from "Possum's Return" following the bands visit to the Czech Republic in 1998. "Wind in the Willows" features a guest appearance from John Ford of The Strawbs. One of the high lights of the album, the track has a wonderful feel of a pleasant stroll in Ye Olde England.

"Gone with the Wind" owes a lot of it's melody to, "Polyushko Polye" by Lev Konstantinovich Knipper. Live version would carry on the Russian theme and use the melody from "Swan Lake" by Pyotr Tchaikovsky. Featuring the only electric guitar on the album, and a musical refrain that is dangerously close to "Final Countdown" by Europe, the pace of the song is taken at the gallop. When performed live, the electric solos were extended and the song was commonly placed amongst the encores.

"Beyond the Sunset" is for me the finest instrumental ever done on any Blackmore's Night album. Even surpassing the sublime "Memmingen". The way that Ritchie can paint such a beautiful picture with just six strings, the wonderful imagery. I believe the original melody is from a Tudor piece originally written for the harpsichord. The song also conveys a much more traditional feel than some of the other tracks on the album.

"March the Heroes Home" is the first appearance of Thomas Roth and Albert Dannenmann from Des Geyers Schwarze Haufen, on a Blackmore's Night album. The band of musicians that originally inspired Ritchie to create renaissance music, they add an authentic flavour to the tune. The next song had also previously been performed live and had also gone a title change. "Spanish Nights" is yet another song based on a traditional melody, this time from renaissance Spain. The song was already a live favourite, and here is one of the few tunes to capture that live spirit in the recording.

For me, the next two songs are as close as the band comes to the original spirit of renaissance music. Two delightfully crafted melodies one telling the tragic story of Catherine Howard and her ill fated relationship with Henry VIII of England, the other asking who is the wiser between a jester and a king. I particularly love “Catherine Howards Fate”, a simplistic guitar and a melody that would not be out of place in the 16th century, Candice tells the sad tale with one of her finest vocals. Sadly no longer done live despite or perhaps because of my calls for “Catherine Tate’s Flowers”, this song deserves to be heard. “Durch den Wald Zum Bach Haus”, is fortunately still played quite often in concert. Inspired by a walk through the forest from Schloss Wartburg to the town of Eissenach, the track has a humorous almost jaunty feel to it. “Now and Then” became the traditional last number for Blackmore’s Night encores, and here in its original studio form it does sound a little strange. It is a lovely piece of music written by Candice alone, a moving lament to lost love.

The final song is an old Rainbow number from their first album. Candice tries her best with the lyrics, but in my opinion it does not work. This is a fine attempt, but the original is simply much better.

A few other interesting points about the album. The cover art is a painting of the band playing as minstrels in the town of Rothenburg ob der Tauber. The location that is the inspiration for the painting can be found at the junction of Koboldzellersteig and Spitalgasse at the southern edge of the old town. Indeed during the 2001 tour our little convoy stopped off at the town, almost like a spiritual quest.

The album is a good effort as a follow up to “Shadow of the Moon”. The music is more traditional and more renaissance in its feel. The original concept of the band really comes as close as it ever would do, during this album and its subsequent tour. The production of the album really does let it down. I suspect that if the whole project was given a more sympathetic remix, then the true shining gems on this album would really have a chance to shine. Live, the band still continues to perform a number of these tracks, showing how much Ritchie and Candice like the album.



“Under a Violet Moon” CD artwork © Minstrel Hall 1999



Photo of Rothenburg © Kevin Dixon



“Under a Violet Moon” CD artwork © Minstrel Hall 1999

Secret Voyage

A review by Luis Hoyo

Secret Voyage is the new album from Blackmore's Night and new change in their musical direction? It is more near to the magic and mystic of albums like "Under a Violet Moon", rather than the last album "Village Lanterne". For me this album is much, much better than the previous album.

In this new album, there are less electric guitar parts and more parts with acoustic guitar and mandolin.

The album begins with a musical orchestral introduction "God save the King" which has been used for the introduction of the 2007 tour concerts. It is the same melody as the last song of the album (Empty Words), so the album begins and ends with the same melody. After that, begins the first song of the album "Locked within the Crystal Ball". The group has recorded a video of this song, the first video of the album. It's a unusually long song, with several changes of the rhythm and different parts of electric guitar, acoustic guitar, mandolin, schawm, etc.

The album continues with the amazing "Gilded Cage". It's a sweet, magical song, with one of the best lyrics that Candice has written ever. It's my favourite of the album and one of my favourites in all BN's discography.

"Toast to Tomorrow" is a song based in a traditional Russian melody. It's a song that reminds of "Home Again" and for me, it is better than that song. It's a funny song perfect for being played at the concerts.

The instrumental of the album is called "Prince Waldeck's Galliard". It's an amazing instrumental dedicated to a German castle and the phantom that lives in it.

With regards to the BN cover to the Rainbow classic "Rainbow Eyes" I disagree a little bit with that. For me, the Rainbow version is more melodic and mystical than the BN version. That version could be more suitable for BN music. I hope then, when they play this song at concerts, that rendition will be more similar to the Rainbow version?

After that, it comes one of the treasures of the album "The Circle", has lyrics that talk about Nature and the climatic change. The rhythm of the song is a little similar to "Village on the Sand" but the backing vocals on this one make it more mystical and magical.

"Sister Gypsy" is going to be another important song in the BN discography, with a renaissance spirit and a mystical lyric, it reminds to albums like "Shadow of the Moon".

The other cover song on this album, is a cover of the Elvis song "Can't Help Falling in Love". Personally, I think that it's the worse song of the album. Even during the better parts of this track, I think the musical direction of this song is totally different from the rest of song but maybe it could be OK in concerts?

After this part of the album, it goes back to a wonderful level, with the amazing "The Peasant's Promises". Based in a traditional English melody, it is similar to the style of songs like "Fires at Midnight".

At the end of the album, are two musical gems; "Far, Far Away" and "Empty Words". These are two slow songs, full of feeling where, especially "Empty Words" Candice's voice shines better than ever.

In short, this album is a masterpiece. This album is one of the better albums than BN have ever recorded.

Luis Hoyo

Official Blackmore's Night Spanish Fan Club
<http://www.blackmoresnightinspain.com>



"Secret Voyage" artwork © Minstrel Hall / SPV 2008

Blackmore's Night

Gothenburg & Tampere 2008 concerts

The editors (Mike and Kev) would like to hear from any fans that would like to contribute more information. Please notify of us, of any corrections to what we have compiled on this page and we will present it corrected, in the next Issue.

Gothenburg – June 1st

God Save The Keg (intro), Locked within the Crystal Ball, Queen for a Day (Part 1 and 2), Under a Violet Moon, Soldier of Fortune, Durch den Wald zum Bach Haus, Diamonds and Rust, World of Stone, Minstrel Hall, Ariel, Toast to tomorrow, Greensleeves, Where are we going from here, Home Again, I Still Remember You, First of May, Renaissance Fair, Fires

at Midnight, The Clock Ticks On (Encores: Wish You Were Here, Ocean Gypsy, Since You Been Gone, I think its Going to Rain Today, Mid Winter's Night / Dandelion wine, Now and Then).

Source: Frans Van Arkel, Dutch Rainbow Fanclan Legacy
<http://www.rainbowfanclan.com>

Tampere – June 6th

God Save The Keg (intro), Locked Within The Crystal Ball, Queen For A Day (Part 1 and 2), Under A Violet Moon, Soldier Of Fortune, Durch den Wald zum Bach Haus, Diamonds and Rust, World Of Stone, Toast to Tomorrow, Home Again, Minstrel Hall - with the rabbit, Bard David solo, Ariel, Loreley, Since You Been Gone, Smoke on the Water, (Encores: Black Night, Difficult to Cure/ St. Teresa

Time: approx 1 hr 30 min

Source: Frans Van Arkel, Dutch Rainbow Fanclan Legacy
<http://www.rainbowfanclan.com>

NEDERLANDSE / DUTCH FANCLUB

Candice Night



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

Oficjalny Fanklub Blackmore's Night

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

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



Blackmore's Night

Serbian Fan Club

Forum: <http://bn-serbia.forumotion.com/>



5th Annual Poll to find the world's greatest guitarist.
Vote for a specific well-known solo.

(The Poll includes "Highway Star")
<http://www.godofguitar.com/>

Candice Night

Pets, Animals and Charities



An Interview by Elen Perez

EP - Hi Dear Candice! When I was a child my first dream was to be a veterinary, 'cause I always loved to be with the animals. Since I was a child, my brother was my 1st dog, and my little brothers were little chickens. Here in Brazil, when my mother went to a fair (for vegetables and fruits) she won some 3 day-old chickens. Little and yellow, they grew up in another house (of our friend) and became their domestic chickens (!).

I always travel to farms too (hotel and farm), at vacations; there, are pigs, horses and cows. So these scenes were always very familiar to me, 'cause during my childhood, I always played with the animals. I think children today don't have this contact like I had. I really love big animals! Even in the downtown of São Paulo city where I live, I grab the horses of police horsemen. (LOL). I LOVE it!

EP - What do you think about children today, that only play on the computer and have lost their contact with nature and animals?

CN - I think it is really sad. I think that they are missing out on such an incredible contact and connection. But not only with animals, with humans too. They seem to have lost all their socialization skills, the respect for humanity and other creatures and are too busy staring into a box for entertainment that eats up all their time and energy. It's so unhealthy not to crave the outdoors, the wind through your hair, the sun on your face, catching snowflakes on your tongue or kicking up autumn leaves.

If children don't get outdoors and do this, they will lose touch with nature completely. If they lose that connection they won't care about respecting and protecting the earth we live on for ourselves and for the future. I also think that it kills a little bit of their spirit not to experience these things. All great artists are inspired by nature. If the next generation doesn't even go outside, will we lose out on artists, poets - dreamers of the next generation? It is a very scary and saddening prospect for me to think of that.

EP - What was your first pet?

CN - I always played with any animals I could get my hands on; frogs would be set up at tea parties in my garden and I would save every bird that fell from the nest at hatching season. I had a seahorse and a starfish too! But the 1st domesticated animal was a white dog named: Gypsy.

EP - We, the fans of Blackmore's Night, love your cats Romper and Hopscotch, too. They are amazing and very beautiful. They even teach you a lesson, because our pets always teach us some lesson like patience or persistence? What are the special cares that your cats need with food, etc?

CN - My cats are an incredible grounding force for me. Their purring washes away all stress from my life at the moment. Their souls are as old as time. Their eyes reflect that. I always feel as if I am in the presence of someone otherworldly yet so powerful when I am by my cats. Especially Hopscotch - my Persian grey. He and I are so very connected. Romper still has a young soul. But Hopper is the Zen pussycat! But he has a sensitive tummy so he has to be on a special diet that is low ash or he will get crystals in his urinary tract. Since he has been on his special diet he has been just fine. He can't have too much "junk food" or treats, or his problem will start up.

EP - You appeared in a Japanese magazine called "Cats Diary Magazine"? How did that come about and how long did it take to sort out the photos and the article?

CN - That came from the Japanese record company at the time. I always try to get my cats involved in my photo sessions since they are always sitting around watching me and trying to be part of the action (as you probably noticed in Romper's appearance in our Amazon.com video). Ritchie took some photos of me and Hopper and our professional photographer, Mike Keel, who I have worked with since I was a teenager, shot the photos of Romper and me and also took the one of Hopscotch and me by the fireplace. I was really happy to be in that magazine because I was the 1st human to ever be on the cover! How often does someone get to say that?

EP - Do you and Ritchie have other pets in your home, besides cats?

CN - Not in my home, but outside it we have families of deer that eat from our raspberry tree every night; raccoons who we feed and a couple of water rats as we live on the water. And the most amazing birds! From hummingbirds to owls; we have lots of feeding stations for the birds to eat from; possums, foxes, squirrels - we have lots of gadgets for the squirrels in the garden - squirrel nut boxes and wheels that you



Above: Candice and Hopscotch



Above: Candice and Romper



attach corn to for them to eat. We have lots of rabbits and a few groundhogs, chipmunks and a beautiful deer that often visit

EP – On one website, you are seen being shown a bat. Did you even feed that bat? What were your feelings at that moment?

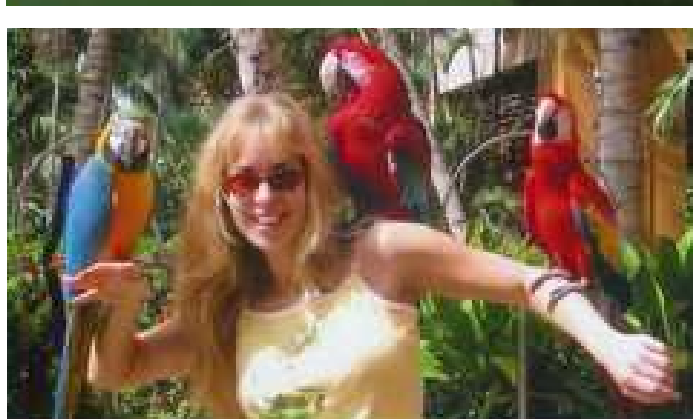
CN - I did feed it some fruit, though they wouldn't let me hold it because it kept biting the woman who was holding it and they didn't want it to do that to me. But I also got to pet it. We get bats here in my garden at night too - but I never get to see them that close! That was a photo from the show in Berlin and later, after the show, they took me down to the caves beneath the Spandau Citadell and there were hundreds of bats there in the caves, behind glass from all over Europe! Some were huge! It was amazing....

EP - We love to see your photos with dolphins, manatee, tigers and toucans. My personal dream is touch a baby polar bear, such as the Germans polar bears cubs (Knut, Flocke and Wilbär). What animal do you dream to know and touch?

CN- I recently went to visit both Knut (you wouldn't believe how big he's gotten!!) and Flocke who is still a little snowball! I'd love to hold a baby lion or tiger or leopard... But you know; I am really not picky when it comes to animals. I am always amazed by all of them and would jump at the chance to be around them - hold them, feed them, pet them...I am a bit obsessed! My sister recently went to Australia and sent me photos of her holding a koala bear - petting a kangaroo...I am so jealous! You know, last time I was in Brazil, I got to pet a Tapier... Seriously amazing! He rolled over on his back when he was pet!

EP - Birds are your other passion. What birds do you always have, surrounding your home?

CN - There is so many! Red bellied woodpeckers, downy and hairy woodpeckers- once I got a red headed woodpecker here! But he hasn't returned. Same for the Monk Parakeet I had on my feeder once. I had a few great seasons of hummingbirds. The owls come at winter time- eastern screech and great horned. I had a baltimore oriole on my orange feeder for the 1st time this year. That was exciting. I get lots of gold finches- this time of year they are stunning! Black capped chickadees, tufted titmice, carolina wrens, lots of sparrows, grackles, crows, starlings, red winged black birds...sorry you got me started now? :) Then beyond my garden is the water and that's where the water birds are: swans (7 babies now!), mallards, buffleheads,



...mergansers, herons, egrets, cranes, belted king fishers... the amazing list of wildlife is endless...It's wonderful.

EP: The "Locked Within The Crystal Ball" video has so far been seen, in a short German TV commercial, promoting the "Secret Voyage" album. For the benefit of the horse lovers, reading this interview, I must ask you Candice, about the "Unicorn" in the video. In reality, what is the name of the horse used in the video and what special training and rehearsing did you have to do?

CN - The name of the unicorn was "Notorius" and we really just spent a lot of time trying to make her comfortable as she had been there all day for the shoot and was a bit cranky when we got to her part at 3am. I don't blame her. But it started to rain and the smoke machine and lights were a bit frightening to her so I just kept trying to make her feel at ease.



EP: How long have you been a horse rider?

CN - I have been riding horses since I was a child, though I had a bad experience with a horse named Fiasco - should've known by the name to stay away... Anyway, as you know, I love all animals, but haven't ridden in quite a while, not since Ritchie and I went to Arizona for vacation a few years back and I rode through the desert by Superstition Mountain. I completely respect people who become 1 with that amazing animal. They are such beautiful creatures.



EP: Ritchie and yourself are filmed inside a Castle for part of the "Locked Within The Crystal Ball" video. Which castle is this? Have you filmed in this castle location before?

CN - It is Schloss Eggersburg. We recorded part of "Fires At Midnight" there and often use it as a getaway as we are friends with the people who run it. We did a fan show there a few years back that went for 4 hours and 26 minutes. And had 2 of Ritchie's birthdays there. But this is our 1st video there.

EP: Did you use the same film company and crew, as you did for the "Village Lanterne" video shoot?

CN - Yes, we did. Though in that shoot I was asked to dive down 15 ft underwater in a corset and long layered skirts, this one I had to approach a horse that was skittish, and the whole shoot was from 9am till 6am the next morning so apparently they are trying to kill me.





EP – Blackmore's Night and Animals (plus other themes of Nature) are always linked together in your lyrics and attitude. Please tell us about your help and charities, for pets and other animals, around the world?

CN - I think it is so important to get involved with a cause that you think is important if you can help - whatever that cause may be...so many need help these days. The cause we are drawn to is for animals - all kinds. Abused, neglected animals, endangered species, we try to do something for as many as we can. Even when not on tour we sponsor animals at our local animal charity.

When touring the USA, we invite the local animal charities to the shows to take donations and pass out paperwork on their cause to help raise awareness. In some of the other countries we tour in, the promoters get involved with the cause and are able to get co-operations going with larger animal charities.

We've donated shows proceeds to the ASPCA in Hamburg, the Save The Badgers in UK, the Save the Bats in Berlin, and we're able to raise enough money to be able to donate thousands of fruit trees to Borneo for the Orangutan habitat through WWF. We've worked together with WWF for the Siberian Tigers as well. And our charity shows at Christmas time in the USA are usually for Save A Pet, North Shore Animal League, Little Shelter and Best Friends Animal Sanctuary.

EP - If you were an animal, what animal would you like to be? (Me: I would like to be a Polar Bear; a big mamma bear, with my cubs! LOL)

CN - I've often thought about this question for years... the sad thing is I think I would have no choice but to come back as a human since I feel the need to protect animals against other humans. The saddest thing for me is that humans are the #1 enemy of all animals - therefore I have to fight against my own kind to help all animals. I couldn't choose 1 kind of animal to be, if I had to live in fear of humans.

EP – Thank you very much for this interview, Candice!

CN - You are welcome! Thanks for all you do.



The Candice Night Fanlisting
love, joy, beauty, magic...



The Candice Night Fanlisting

Website <http://candicenight.wordpress.com/>
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BLACKMORE'S NIGHT
Brazil Street Team

Website <http://www.blackmoresnight.com.br/>
Contato elen.perez@gmail.com

Fires at Midnight

A retrospective article by Luis Hoyo

The third Blackmore's Night's album. I think that each Blackmore's Night's album has its own soul, each album is unrepeatable and totally different from the other, different musical direction, and, in any way, you could say that each album has different style of another, and, however, all of them are masterpieces.

"Fires at Midnight" is probably one of the albums with more success of public and sales; and it includes some of the best songs Ritchie and Candice have composed together. Especially I'd like to point out two songs I'll talk about later: "I Still Remember" and "Hanging Tree".

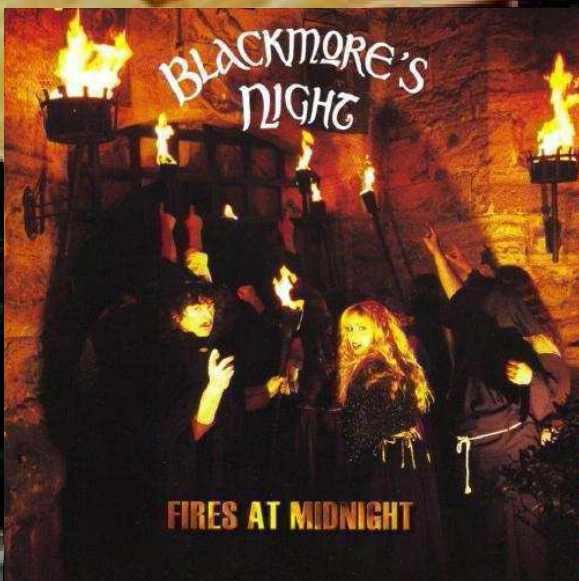
As well as some of the best Ritchie melodies ever composed, this album includes some of the best lyrics written by Candice, pure poetry.

The album begins with "Written in the Stars", a perfect introduction song that they used to begin some concerts of the Fires at Midnight tour. It's a melody perfectly orchestrated which lyrics talk about the possibility of predict the future, subject repeated in BN lyrics (until the nearly "Locked within the Crystal Ball"). After this, the album includes a cover of the Bob Dylan's song "The Times they are a Changin'" with Candice's voice better than ever before. Each album, Candice's voice is taking more force. Each album she's learning more how to use her splendid voice (that's right, she has the best teacher ☺).

"I Still Remember" is probably my favorite BN song ever, based on a renaissance melody original called "Mon Ami" by Tielman Susato. It is all poetry and romanticism. It includes the best lyric ever written by Candice. It is a love song, even when the love is gone (but not forgotten).

"Home Again", the next song of the album, is one of the songs they play in all the shows. It is noticeable that they love to play it. It's become in an indispensable song in each concert. It is a real party, with the audience singing and dancing with Candice; a very special moment of all shows.

"Fires at Midnight" (UUHHH!!!), it's the title track of the album, based on an original melody of the King Alfonso X, called the wise king (of Spain) in the 13th century. Ritchie has turned the original melody in another totally different song. It's a magical song that talks about Nature, its mysteries and our place in it. When someone who doesn't know Blackmore's Night, asks me about the group, I tell him/her to listen to this song because I think it has the essential feeling of the group.



"Fires at Midnight" CD cover © Minstrel Hall 2001



“Hanging Tree” is another song that, since the first time you listen to it, you fall in love with it. Delicious violin melody with another amazing Candice’s lyric, the story of an old tree, called “The old hanging tree”. A long time ago, centuries ago, those branches were used for hanging people and this old tree was witness to all the sadness and sorrow but when the time past in the place where there was a hanging the rope to hang people, there is now a swing where children play and laugh; and the birds warble. I can’t believe how many emotions you can feel with this song.

Finally, I’d like to mention another delicious song “Midwinter’s Night”, another of my favorites. It’s based on a traditional French song. It’s a pure delight to listen to; Candice singing the first verse of the song in Provençal language over a sweet melody masterly performed by Ritchie.

I always say that my passion for Ritchie is not only because he’s the best guitar player now, in the world but also because he’s one of the best composers and song arrangers in the world. It is incredible, how he turns an old melody of several centuries ago, into a magical masterpiece.

In short, “Fires at Midnight” is one of the Blackmore’s Night’s albums musically more perfect, with so many different styles between the different songs. It keeps, at least, the wonderful level of the previous “Under a Violet Moon”.

The release of this album was followed by an amazing tour; for me, one of the best Blackmore’s Night tours ever.

2001 Concert Photos © Rainer Duda
“Fires at Midnight” CD Photos © Minstrel Hall 2001



Official UK Fan Club Site (Created by Richard Beatty)

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



BLACKMORE’S NIGHT Netherlands Fan Club
and Street Team

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

To join the Netherlands Fan Club or Street Team,
please contact Ton at: info@blackmoresnightfanclub.nl

Forum:

<http://www.blackmoresnightfanclub.nl/nfbn-forum.htm>



Fuegos a Medianoche

Un artículo retrospectivo por Luis Hoyo

Tercer CD del grupo. Yo siempre he pensado que cada álbum de BN tiene alma propia, que cada uno es irrepetible y totalmente diferente del resto, diferente dirección musical, hasta se puede decir de alguna manera que tiene diferente estilo y, sin embargo, todos ellos son obras maestras.

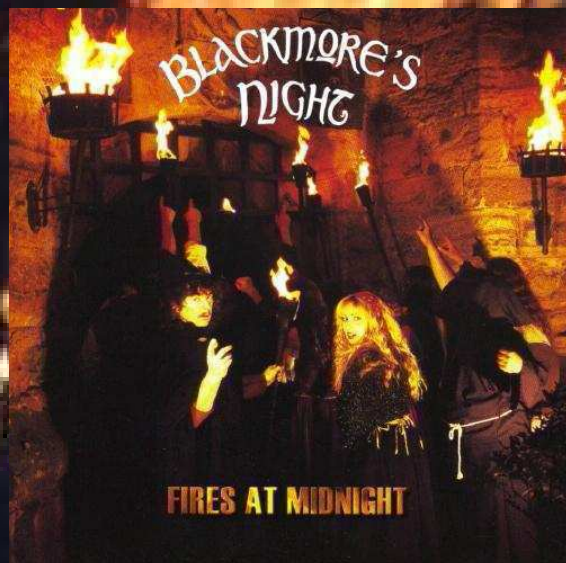
“Fires at Midnight” es posiblemente uno de los álbumes con más éxito a nivel de público y ventas y contiene algunas de las mejores canciones que hayan compuesto Ritchie y Candice juntos, especialmente 2 que luego comentaré: I Still Remember y Hanging Tree. Además de unas melodías de lo mejor que ha compuesto Ritchie, el álbum contiene, creo, las mejores letras que ha escrito nunca Candice, son pura poesía.

El disco comienza con “Written in the Stars”, una perfecta canción de introducción con la que también empezaron algunos conciertos de la gira del álbum. Es una melodía perfectamente orquestada que trata sobre la posibilidad de adivinar el futuro, tema muy recurrente en las letras de BN (hasta la muy reciente “Locked within the cristal ball”). Continúa con una versión del clásico “The Times they are a Changin’” donde la voz de Candice brilla con luz propia. Cada álbum que editan la voz de Candice va afinándose más, va tomando más protagonismo, va tomando fuerza. En cada álbum Candice sabe utilizar mejor su increíble voz (de acuerdo, ella tiene al mejor maestro:☺).

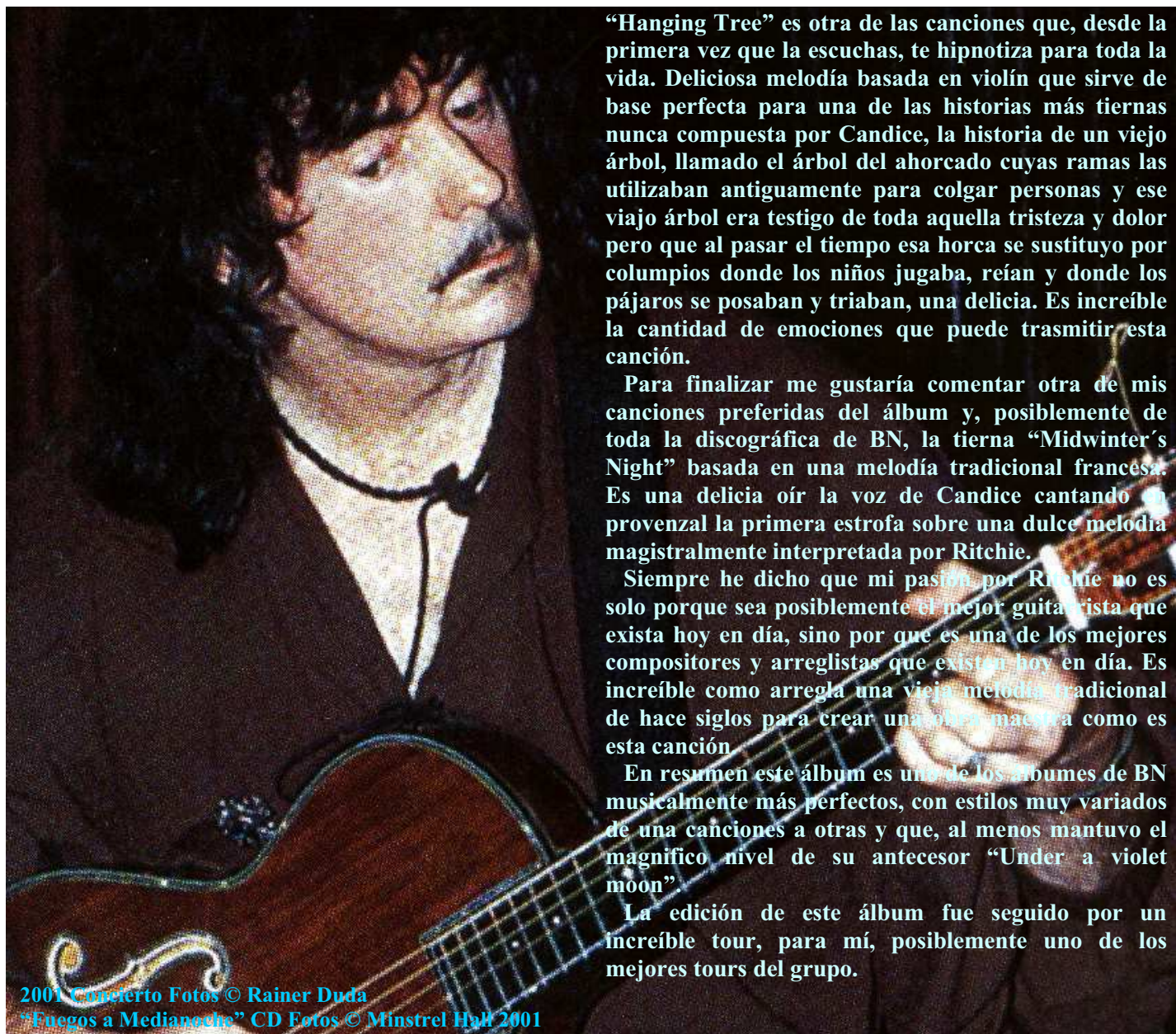
“I Still Remember” es posiblemente mi canción favorita de BN, basada en una melodía original llamada “Mon Ami” de Tielman Susato, es todo poesía y romanticismo. Posiblemente contenga la letra más bonita que haya compuesto nunca Candice. Se trata de una canción de amor, incluso después de que el amor se ha ido (pero no se ha olvidado).

“Home Again”, la siguiente canción del álbum, es una de las canciones favoritas del grupo para los conciertos, siendo imprescindible en ellos. En directo es una verdadera fiesta, con el público cantando y bailando magistralmente dirigido por Candice.

“Fires at Midnight”, la canción que da título al álbum, es otra obra maestra. Basada en una melodía original del rey Alfonso X el sabio de España, BN la ha convertido en una mágica canción inspirada en la naturaleza, sus misterios y nuestro papel en ella. Preciosa melodía con un misterio y una magia muy especiales. Cuando alguien que no conoce el grupo me dice que puede escuchar de ellos, una de las canciones que le recomiendo es esta porque resume perfectamente el espíritu del grupo.



“Fuegos a Medianoche” CD cobertura © Minstrel Hall 2001



“Hanging Tree” es otra de las canciones que, desde la primera vez que la escuchas, te hipnotiza para toda la vida. Deliciosa melodía basada en violín que sirve de base perfecta para una de las historias más tiernas nunca compuesta por Candice, la historia de un viejo árbol, llamado el árbol del ahorcado cuyas ramas las utilizaban antiguamente para colgar personas y ese viaje árbol era testigo de toda aquella tristeza y dolor pero que al pasar el tiempo esa horca se sustituyó por columpios donde los niños jugaba, reían y donde los pájaros se posaban y triaban, una delicia. Es increíble la cantidad de emociones que puede transmitir esta canción.

Para finalizar me gustaría comentar otra de mis canciones preferidas del álbum y, posiblemente de toda la discográfica de BN, la tierna “Midwinter’s Night” basada en una melodía tradicional francesa. Es una delicia oír la voz de Candice cantando en provenzal la primera estrofa sobre una dulce melodía magistralmente interpretada por Ritchie.

Siempre he dicho que mi pasión por Ritchie no es solo porque sea posiblemente el mejor guitarrista que exista hoy en día, sino por que es una de los mejores compositores y arreglistas que existan hoy en día. Es increíble como arregla una vieja melodía tradicional de hace siglos para crear una obra maestra como es esta canción.

En resumen este álbum es uno de los álbumes de BN musicalmente más perfectos, con estilos muy variados de una canciones a otras y que, al menos mantuvo el magnífico nivel de su antecesor “Under a violet moon”.

La edición de este álbum fue seguido por un increíble tour, para mí, posiblemente uno de los mejores tours del grupo.

2001 Canelerto Fotos © Rainer Duda
“Fuegos a Medianoche” CD Fotos © Minstrel Hall 2001

Club De Fans Oficial De Blackmore's Night En España

Web page: <http://www.blackmoresnightinspain.com>

Foro: <http://blackmoresnight.foros.ws>

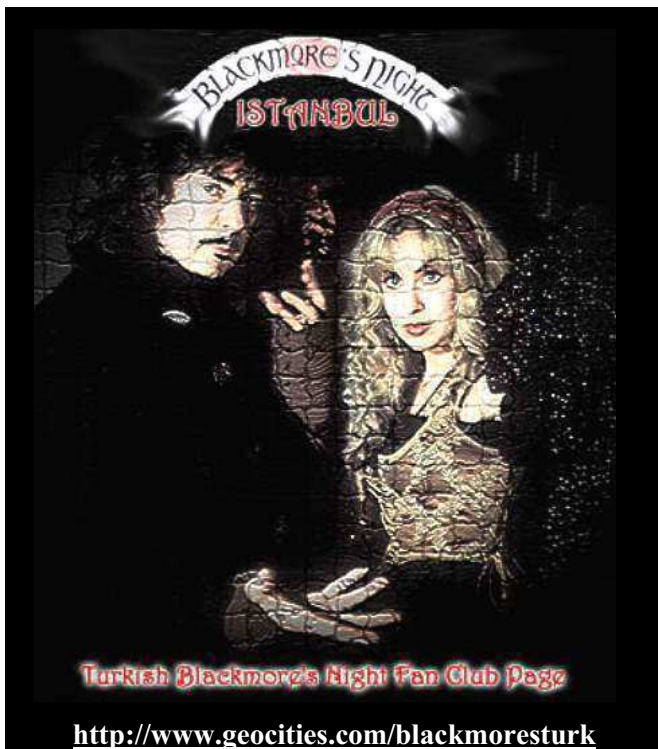
Email (Luis Hoyo): blackmoresnightinspain@gmail.com

Blackmore's Night
French Street Team

Isabelle and Pascal

Email: stevegane@club-internet.fr

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



Secret Voyage

A review by Richard Gillitt

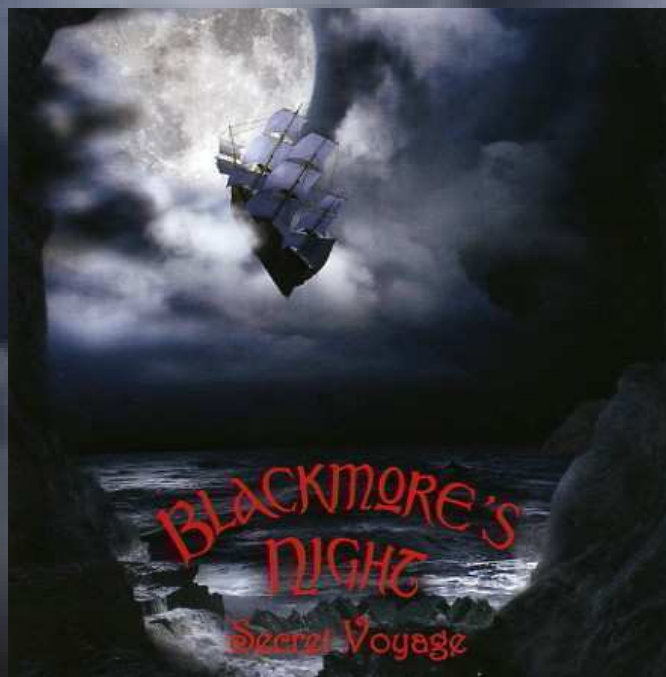
Blackmore's Night's sixth studio offering opens with a bombastic grandiose instrumental which goes by the surely guitarist inspired title of 'God Save The Keg'; according to the sleeve notes a traditional piece but surely one that has "Live" intro written all over it?

'Locked within the Crystal Ball' is for me the album's standout track, again not original and another expertly 'Blackmoreised' version of the Geyers 'Stella Splendens' weighing in at nearly 8 minutes! Some delightful Strat touches. Candice puts in a fine vocal performance on the flowing "Gilded Cage", another Geyers - well Thomas and Albert inspired composition 'Le Gallen', a number which Ritchie has beaten them to, in the race to get recorded, before the oh-so-catchy eastern jig, (and another traditional tune) the band "Toast To Tomorrow" in infectious style, following an 'Anya' esque intro.

'Prince Waldecks Galliard', is another instrumental firmly rooted in the past, familiar cord sequences very much in the 'Minstrel Hall' style but beautifully strummed with precision and feel. The album's two cover songs, a stomping version of the Elvis tune 'Can't Help Falling in Love With You' and 'Rainbow Eyes' are fairly unspectacular but benefit from tight arrangements and provide a good excuse for further lyrical Stratocaster doodling.

'The Circle' is another standout track if the riff is a little predictable, almost a carbon copy of 'Under a Violet Moon' with snatches of 'Village in the Sand', whilst 'Sister Gypsy' ebbs and flows in a pleasing 'Hanging Tree' style without making great impact.

'Peasant's Promise' does just that, much in fact the strains of a familiar typically English melody (which I believe is the less recognisable part of Vaughan



"Secret Voyage" artwork © Minstrel Hall / SPV 2008

Williams' 'Fantasia on Greensleeves') providing the foundations for an intricate elaborate guitar opening, a theme which predominates just like 'Swan Lake' in 'WOTW' and Elgar's Cello Concerto in GOAR. There is also a nod back to Blackmore's MKIII Purple days, strains of 'Gypsy' clearly audible. 'Far far Away', credited to Kenn Machin sees BN meets Mike Oldfield and Enya in a very 'Wind in the Willows' way. The highlight of this wistful number is some perfectly timed vocal harmony, although the ending is probably a little too similar to the second influence.

I cannot recall too many albums that open and close with the same song, yet manage to convey vastly contrasting moods but the album closer 'Empty Words' hijacks the melody line of 'God Save the Keg', contrasting the opener's bombastic theme with a sad and lonesome lament. A deserved mention for the singer here, whose performance on this track is superb complimented by some exquisite guitar strumming.

Overall 'Secret Voyage' is a solid album but I can't help feeling that the band are in need of a change of direction and greater inspiration to produce an album of the highest quality, that their army of fans demand and expect. However, what this album lacks in original material, the arrangements, lyrics and production compensate for. Some standout moments for sure but for me it fails to compete with the dizzy height of 'Fires at Midnight'.

Richard Gillitt





The Helsinki show was the first Blackmore's Night concert ever, for me. I arrived to Finlandia-talo a couple of hours before the doors opened. I chilled out on the grass and watched fans arriving to the venue. Many were wearing medieval garbs.

The doors opened at seven. The front of the merchandise shop was filled with people wanting to buy shirts and CDs. I bought a shirt with the “Secret Voyage” logo. The doors to the parlour opened just before eight o'clock. I realized that the concert was sold out. My original place was in the front row, at the end of the left side. Luckily one of the promoters gave me a ticket, and the seat was in the middle of the front row!

Blackmore's Nights support act was a band called Góthien from the Czech Republic. I personally loved their performance, and the rest of the crowd also gave them big applauds.

Blackmore's Night started at nine o'clock. The crowd started to cheer loudly. The members of the band arrived to the stage, and they started with the song “Locked Within the Crystal Ball”. It sounded really great!

The next song was “Queen for a Day”, which I didn't expect to hear at all. I was positively surprised! After that I don't remember the order of the played songs, but here they are in random order: “Under a Violet Moon”, “Ghost of a Rose”, “Home Again”, “Diamonds and Rust”, “Renaissance Faire”, “Durch Den Wald Zum Bach Haus”, “Minstrel Hall”, “World of Stone”, “Soldier of Fortune”, “The Clock Ticks On” and “Toast to Tomorrow”. The encore songs were “Midwinter's Night” and “Dandelion Wine”.

The show was amazing. The people in the front rows danced and sang along through the whole gig; and Candice watched us with a smiling face. I heard all of my favourite songs (except “Fires at Midnight”), and Blackmore's Nights music sounds even better live!

Ritchie was a little bit sick, so I guess that's why the concert was little shorter than normally. After the show Candice came to the edge of the stage to talk to the fans. She gave autographs and fans took pictures with her. Many fans had brought her and Ritchie gifts. I gave them Finnish chocolate, and Candice seemed to like it; so yes, it was a night to remember!

Riikka Kiviaho



Finlandia – talo, Helsinki, 5th June 2008

Set List:

Intro: God Save The Keg
Locked Within The Crystal Ball
Queen for a Day
Under A Violet Moon
Soldier of Fortune
Durch Den Wald Zum Bachaus
World of Stone
Home Again
Toast To Tomorrow
Minstrel Hall
Renaissance Faire
Ghost of a Rose
The Clock Ticks On

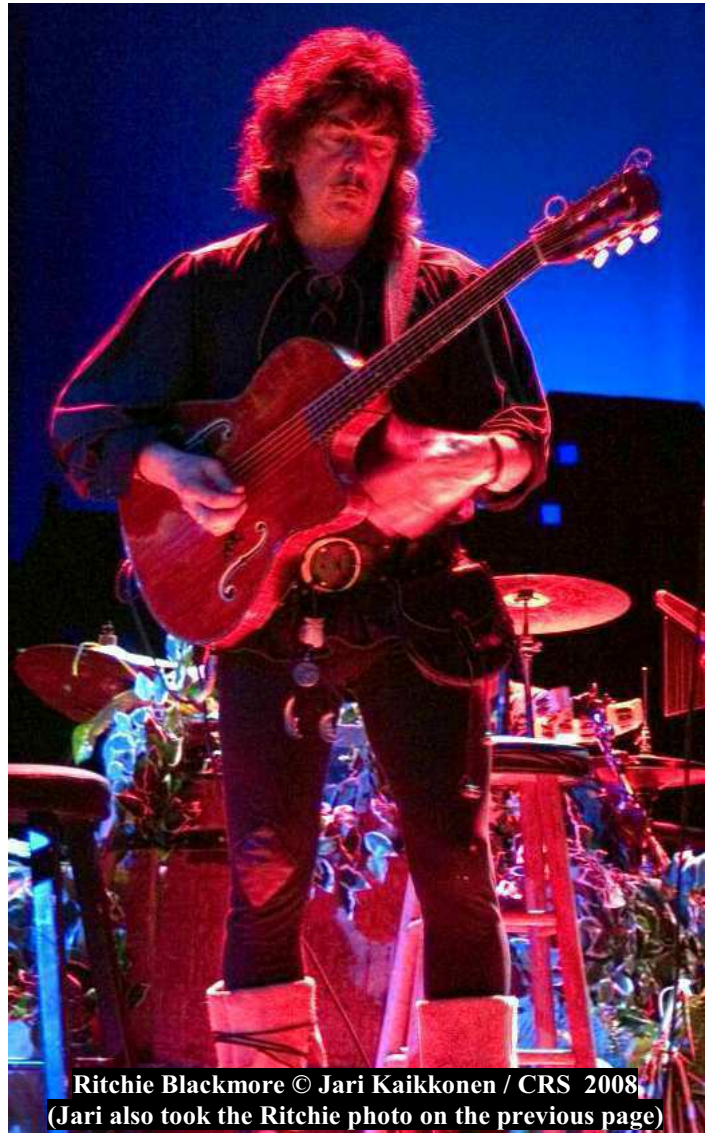
Midwinter's Night / Dandelion Wine

Running time: about 1:40

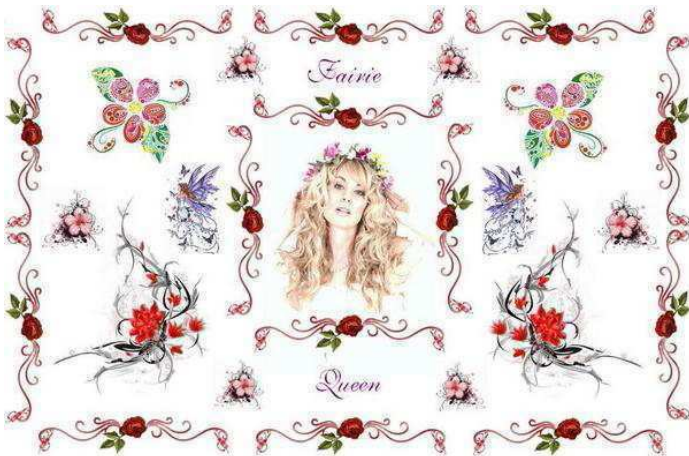
Set List and photos by Jari Kaikkonen / CRS
Other photos and artwork by Riikka Kiviaho



Candice Night © Jari Kaikkonen / CRS 2008



Ritchie Blackmore © Jari Kaikkonen / CRS 2008.
(Jari also took the Ritchie photo on the previous page)



Blackmore's Night memorabilia © Riikka Kiviaho 2008



Gothien © Riikka Kiviaho 2008



Official Blackmore's Night Ukrainian Fan Club. The History

Natalie Savchenko / snatalie



My own history of acquaintance with the music of Blackmore's Night and the prehistory of the foundation of a Fan Club started on **November 5, 2005**. That autumn day, my brother Michael and I listened to the several songs of the band in mp3 format, which were recommended by our common friend. There were just a few songs (*Play Minstrel Play*, *Greensleeves*, *Minstrel Hall*, *Renaissance Faire*, *Shadow Of The Moon*, *Wish You Were Here* and *No Second Chance*), but they have changed completely, my sense of music and given me an opportunity to broaden my outlook on music styles and to get to know about such bands as Deep Purple and Rainbow. For me personally, as well as for my brother, the music of Blackmore's Night was just THAT music, for which we waited for such a long time and which we are listening to with great pleasure now!!!! I have fallen in love with this emotional, beautiful, melodic, unusual, deep, sensible, multi-layered music!

I listened to those songs every day (and felt the desire to listen to the other songs of the band, which I did not know very well at that moment), again and again. Time passed by and my desire became stronger; and after a little while, I realised that I wanted to know much more about the band and about the musicians; who wrote such genius music! I wanted to see photos of the band and to get to know the biography of the band's creation and namely, the main reason for the foundation of such magnificence; and namely what had pushed the musicians to create such an incredible renaissance music style!

I turned to the Internet in order to find answers to my questions. Much to my regret, the result of my search was very poor. I did not know where I would be able to find some information on the band. It was difficult to understand, why there was so few information on BN on the Internet? All that I succeeded to find was general information about the Band and Ritchie Blackmore. I also got to know that the Band existed for an eight-year period (it was surprising for me!) and that there had already been many songs in the band's repertoire. I was interested in all that, more and more! Then, I hadn't found any Ukrainian web site or forum dedicated to Blackmore's Night on the Internet, where one could get to know some facts about the band and have a conversation with people, who were listening to the BN music. Time went by and I realised that there was no site in Ukraine, where one was able to get acquainted with what Blackmore's Night did!

I continued searching for information on the Internet and tried to find something abroad as well, for example, in Russia and I found several made-in-Russia websites and forums, where I got acquainted with the band's fans. I was very glad to know that there were a lot of the band's fans in Russia and all of them helped each other to find some interesting photos, facts and news about the band. I succeeded in finding the answers to my own questions, like how the band was created and what was the role of the beautiful Candice Night and many others; but the most important was that there were a lot of BN sites in the World, where people might be united into fanclubs! That gave me a hope that there were Ritchie Blackmore and Blackmore's Night fans somewhere in Ukraine, my native country, and we would be able to communicate, meet, share impressions about the sole concert of Blackmore's Night in Kiev in 2004, share photos, have an opportunity to know more about our favourite band!

It is difficult to describe my feelings... that I felt... because I was not able to find such sites and forums in Ukraine! And then I realised that there was no special site dedicated to BN in Ukraine. I even did not know if somebody knew about the band in my country and I felt so **LONELY!!!** I wanted to tell somebody about the beautiful music, which touched the strings of my soul and revived me; music that makes you feel better; and fills you with joy and happiness! The band, had chosen such an extraordinary style of music, which allows BN to differ considerably from the others in the world of commonness and primitivism! It decided in my mind, to find in Ukraine, those few people, who are fond of the music of BN as much as I am!

In **November 2006**, I decided to conduct a poll at the international handicraft forum (there were 1500 people!). As a result, only 4 people knew about Blackmore's Night and only 5 people (2 of them from Ukraine) wished to get acquainted with the band's music and I helped them! But I was very upset that many people in Ukraine know NOTHING about BN and have not ever heard their music.

After having conducted the poll, my desire to create a site became very strong! And I took the final decision to try to help people and to tell them about BN! In **December, 2006**, I began to create and develop a website.

In **February, 2007**, I founded the website: <http://www.fanblackmoresnight.hotbox.ru> dedicated to

the fans of the Ritchie Blackmore & Blackmore's Night music in Ukraine. I worried a lot, if my site would be interesting to people and if I would be able to find at least one person, who was interested in BN as much as I did.



My aim is to tell the Ukrainian people about Blackmore's Night and its charming and beautiful renaissance music, where kindness and love reign. When my web site was launched, I did not know if it would be interesting for people or that some time later I would create a special forum for communication; and most importantly, that after only one year had passed, our web site would be included in the list of fanclubs, which is placed on the official Blackmore's Night web site and our Fan Club has a status of the Official Blackmore's Night Ukrainian Fan Club! When I started working on the web site, I dreamt that it would contribute to the increase of the number of BN fans and new friends. So when the band's concert was held in Ukraine, the concert hall would be full of spectators and fans of Blackmore's Night. I also dreamt that I would be able to find new friends and get to know more about the band and its members, as well as to have an opportunity to listen to my favourite music. I thought I would be able to pursue my long dream to sit in the first rows, at the concert of my favourite Band!

It was the very beginning. After launching the web site I turned to launching a forum <http://www.uafebmn.uaforums.net>. Little by little, people came to our forum and I could see the result of my efforts. The forum became alive and started to develop when Anna Selezen (now Anna Ternovaya) had registered. Anna wrote me a letter and I realised that she was a person, who was waiting for something also, for a long time, as I actually did in 2005!

26-05-2007, 19:28, Anna, 23 years old, Kiev, Ukraine (nickname: Klementine): "I'm so happy to get acquainted with you!!! I'm so glad I was accepted in the Ukrainian Blackmore's Night family so quickly!!! Thanks a lot for

this!!! I think how wonderful it is, that there are people who understand and appreciate the band's music; not somewhere else in the world but **in Ukraine** where I live too!!!"



Anna was the first person to be genuinely glad of my efforts, to support my ideas and my intentions! She started a lot of interesting topics at our forum, which attracted many new users and the forum became alive. Anna has a big collection of the band's photos and she shares them at our forum. She continues supporting me in everything I and our fan club do! She tries to make the BN Forum interesting, filled with information. She wants more people to be FC participants. As I say, Anna is the soul of our forum! I'm so grateful to Anna for her support in everything I do and for everything she does for me personally, as well as for our forum and web site! Together with her husband Dmitriy Anna informs BN fans about the existence of the Ukrainian BN Fan Club web site on the Internet.

It was Anna's idea to create "100 reasons to admire Candice Night". This idea was supported with the great enthusiasm by the many participants of the Ukrainian BN Fan Club, so our 100 reasons became amazing, sincere and beautiful! We all hope that Candice will read them; be thinking of our Ukrainian Fan Club and feel our love for her! Anna has also written the love message for Blackmore's Night, which can be seen on the home page of our website:



A little bit later, I received the same warm support from Oksana Shkilnyak, who has also registered at the Forum. Lovely Oksana had seen the potential in the web site, believed me and believed that we would be able to try for more. Oksana has a big collection of live concert records of Blackmore's Night, which she finds in the Internet and shares them at the Forum.

Oksana has good organizational skills and helps me to communicate with founders of BN Fan Clubs from abroad. Oksana has created her own profile at MySpace (http://www.myspace.com/oksana_ariel), which allows the foreign fans to know about the **Official Blackmore's Night Ukrainian Fan Club**, as well as about the page dedicated to the **Ukrainian Fan Club at MySpace** http://www.myspace.com/bmn_fans_ukrainian_pages. Among the latest great events, is that Oksana has interviewed Gypsy Rose, BN violinist.



These two amazing girls (Anna and Oksana); beautiful, very kind and careful, who express true love for the music of Blackmore's Night, are the pride of the Ukrainian BN Fan Club! Anna and Oksana support me and help our Fan Club to reach new goals and gain new achievements! They have believed in the necessity of the deal, stated by myself; and have given hearty approval to my intention to help Ukrainian people. From the very first moment of being at the Forum, Anna and Oksana, as well as all the participants of our fanclub, believe that thanks to the Official Blackmore's Night Ukrainian Fan Club, our dream to be present at the BN's concerts, held in Ukraine, sat in the first rows, take autographs and make photos with Ritchie, Candy and other members of the band will certainly **come true!**

In 2007, the band celebrated its 10th anniversary. I'm so glad that 2007 was the year of creation, for the only Blackmore's Night Fan Club in Ukraine as well; and despite all the problems and difficulties, the Ukrainian BN Fan Club continues to develop and execute its major task: to unite all Ukrainian BN fans in the one Fan Club in the Ukraine.

I devote all my energies to develop and support our BN FC and our Forum. And sometimes it is so difficult! But I get inspired with the music of BN and all FC participants, who always help me. They write letters to Candice, as well as articles and reviews. They help me to do translations and they believe in my dreams.

I am inspired! I am always filled with happiness when the BN FC participants thank me and when the music of Blackmore's Night remains in the hearts of those, who got acquainted with it with my help. **On February 5, 2008**, we celebrated the first anniversary of the Ukrainian BN Fan Club website. It was a difficult year of creation

and development, but a very interesting year of acquaintances and special experience for all BN fans in Ukraine!!!

Each participant of the **Official Blackmore's Night Ukrainian Fan Club** is a man or woman, boy or girl, who is worthy to be named a BN fan. All the FC participants live in different cities of Ukraine. They are of a various age, from 15 to 35. At the present day, our web site and forum are like the reflection of companionship and common efforts during the last year. FC participants provide a great potential for the development in different directions, such as the music of BN, renaissance style, nature and many others. This is because all the FC participants share their abilities and hobbies at the Forum.

During the first year of existence of our Fan Club, we got acquainted enough to be aware about everybody's hobbies and interests. So we decided to organize the meeting of FC participants in Kiev in 2008.

The only thing I felt sad about, is that my brother and I got to know about the band only in 2005, compared with the BN's ten-year (!) existence. Thus, I'm so grateful for the occasion, which allowed me to open the new door, thanks to which, I continue getting to know many new facts; listening to my favourite music and getting in touch with interesting people. I have a chance to realize my potential and I offer such opportunity to the FC participants, as well as the possibility to learn something new, to know more about the band, renaissance period and style, castles and nature, to reach to the beauty!

I'm glad that my idea to create the Fan Club with the view to unite all fans of the band brings happiness to people; that all our efforts, like birthday greetings to Candice and Ritchie, reviews and articles, questions in "Between Us" section on the Candice's web site, personal letters to Carole and Candy, mutual relations and our appeals to the founders of BN fanclubs all over the world, have been crowned with success! One of the most desirable moments of this year, which we waited for, during the last six month and obtained an excellent result, was the recognition of our FC web site as an official one by the band's manager and obtaining the official status, the **Official Blackmore's Night Ukrainian Fan Club**. **LOTS OF THANKS to Mrs. Carole Stevens and Mr. Mike Garrett, and to all the participants of the Ukrainian BN Fan Club and to all founders of the fan clubs all over the world! For me personally, it is one of the happiest moments in my life, as that brought many joys, not only to me but to many people!!!**

That event helped to realize our long hoped-for and pre-arranged meeting of all the participants of the Fan Club in Kiev, the capital of Ukraine, just after we all had heard the amazing news, which was the new official status of our FC!

The meeting took place on June 15, 2008, and was dedicated to the obtaining of our new status, which is the Official Ukrainian Blackmore's Night Fan Club. The link to our web site has been placed on the official web site of Blackmore's Night. We celebrated the first anniversary of

our FC and the beginning of the second year of its existence. It was the first meeting of the Ukrainian BN FC participants in the real life. That meeting has left the nicest memories from our acquaintance and companionship. We have had many beautiful photos taken!

The ambiance was so nice and all the participants were so cute and kind! My expectations from our meeting were satisfied, so now I try to plan the next meeting. I would like to invite all the FC participants and everybody, who is willing, to visit the Kamyanets-Podilsky city in Ukraine with its original medieval castle. I hope that despite all difficulties, our second meeting in the beautiful ancient city (with guitars, medieval clothing, music of Blackmore's Night, bonfires) will be certainly held! And then, we will be able to share our memories in the next Cartouche on-line magazine, as well as at our Forum.

Natalie Savchenko

"Thanks to all the BN Fan Club participants for that amazing meeting and stroll in the Kiev Botanical Garden!!!"

Oksana Shkilnyak:

"It was a really fantastic meeting! Very warm and friendly atmosphere from the first to the last moment! In a real life everybody corresponded to the image created in my mind. It seemed we were old friends who just hadn't seen each other for a long time! Thanks for all who came, I long to see you again soon!!! And I'm looking forward to meeting in person the other people from our fan club!"

I believe in the common dream of all the participants of the BN Fan Club. That is to take the seats in the first rows at the Blackmore's Night concerts in Ukraine, and namely in Kiev and in the ancient castle of Kamyanets-Podilsky! I believe that our dream will come true and the time will come when the FC participants are able to get promo-materials and to have a chance to interview Candice! I have a dream and I believe! And I know that dreams always come true!

After the Web Site and Forum appeared in my life, there is even more space for BN music in my soul!

With love,
Mrs Natalie Savchenko,

Founder and Organizer of the
Official Blackmore's Night Ukrainain Fan Club

email addresses:

fanblackmoresnight@hotmail.ru
UkrainianFanClub@gmail.com

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

FC forum: <http://www.uafebmn.uaforums.net>

FC MySpace page:

http://www.myspace.com/bmn_fans_ukrainian_pages



Some of the Ukrainian fans meet at Kiev Botanical Garden, 15th June 2008, to celebrate their "Official" club status.



Official Blackmore's Night Ukrainian Fan Club. Історія.

Наталія Савченко / snatalie



Історія мого знайомства з музикою Blackmore's Night та передісторія відкриття ФК розпочалася **5 листопада 2005 року**. Цього осіннього дня я і мій брат Михайло почули деякі записи групи, які дав послухати наш спільний друг. Ці всього декілька пісень (*Play Minstrel Play, Greensleeves, Minstrel Hall, Renaissance Faire, Shadow Of The Moon, Wish You Were Here* та *No Second Chance*) змінили мої власні уявлення про музику і невдовзі дали змогу розширити свої знання музичних напрямів, в тому числі дізнатись про групи Deep Purple та Rainbow. Для мене і мого брата музика Blackmore's Night була саме ТІСЮ музикою, на яку ми так довго чекали і тепер слухаємо з величезним задоволенням!!! Я закохалася в цю емоційну, красиву, мелодійну, незвичайну, глибоку, осмислену, багатогранну музику!

Я слухала ті пісні щодня і мене не полишало бажання почути більше пісень цього поки ще маловідомого для мене гурту... Плинув час, і моє бажання посилювалося. А згодом я відчула, що хочу взнати набагато більше про цю групу і людей, які пишуть таку геніальну музику! Хотілося побачити фотографії і прочитати біографію, і взнати, що дало початок цій краси, що підштовхнуло музикантів створити такий незвичний рок-фолк-ренесансний стиль в музиці!

Щоб знайти відповіді на свої запитання, я розпочала пошук в просторах українського Інтернету. На мій превеликий жаль, отриманий результат виявився надзвичайно скупим. Я не знала, де можна взнати про цей гурт і де це шукати. Було дуже складно зрозуміти, чому так мало інформації про Blackmore's Night? Все, що вдалося взнати, це загальна інформація про групу і Річі Блекмора, а також те, що гурт існує вже понад 8 років (це стало великою несподіванкою для мене) і має широкий репертуар пісень. Усе це ще більше мене зацікавило! Однак я не знайшла українського сайту чи форуму, присвяченого Blackmore's Night, де можна було б взнати про колектив і спілкуватися з людьми, які також, як і я, слухають цю музику.

Врешті я зрозуміла, що в Україні немає сайту, де можна познайомитися з творчістю Blackmore's Night!

Я продовжувала пошук в Інтернеті, звернувшись до інших країн, а саме Росії. Знайшла кілька російських сайтів та форумів, де познайомилася з фанами групи.

Я зраділа, взнавши, що в Росії дуже багато шанувальників гурту, які на форумі допомагають один одному вишукувати цікаві факти, фото і новини про всіх учасників колективу. Там я знайшла відповіді на багато моїх запитань: про те, як створювалась група, яку важливу роль при цьому грала поява чарівної Кендіс Найт!... і купу інших питань... але найголовніше, я взнала, що в світі існує багато сайтів про Blackmore's Night, де люди мають змогу об'єднуватися у фан клуби! Все це давало надію, що й десь в Україні, моїй рідній країні, є шанувальники творчості Річі Блекмора та Blackmore's Night, з якими можна буде спілкуватися, влаштовувати зустрічі, взнати враження про той єдиний концерт групи в Києві 2004 року, ділитися фотографіями, дістати можливість більше взнати про улюблених Blackmore's Night!

Складно уявити мої почуття тоді... Я не змогла знайти аналогічних сайтів і форумів в Україні! Все це змусило мене замислитись, що в нас, можливо, не існує такого сайту і що мало фанів та шанувальників гурту, що, можливо, в Україні взагалі не знають про існування цієї групи? І я почувалася дуже **САМОТНЬОЮ!!!** Мені хотілося розповісти людям про чудову музику, яка торкнулася струн моєї душі і додала життя! Музику, що дарує позитив та надзвичайне відчуття радості і щастя! Гурт, який вибрав такий незвичний музичний стиль, що дозволяє відчутно вирізнитися серед буденності й примітивізму! Я захотіла знайти в Україні тих небагатьох, кому, як і мені, дуже подобається музика Blackmore's Night!

... і в **листопаді 2006 року** я вирішила провести опитування на міжнародному Інтернет-форумі з рукоділля (а це понад 1500 чоловік!). В результаті виявилось, що лише 4 людям відомо про Blackmore's Night і ще 5 (з них 2 українців) хочуть познайомитися з музикою групи. Я їм допомогла в цьому! Але мене засмутило, що багато людей в Україні НЕ знають Blackmore's Night і не чули їх.

Опитування підкріпило мою мету зробити сайт! Я остаточно вирішила спробувати допомогти людям – розповісти про Blackmore's Night! І в **грудні 2006** я розпочала створення і розробку сайту.

5 лютого 2007 року мною був відкритий вебсайт <http://www.fanblackmoresnight.hotbox.ru> для всіх українських поціновувачів і шанувальників творчості

Річі Блекмора і Blackmore's Night. Я дуже хвилювалася, чи зацікавить це людей? Чи знайдеться хоч одна людина, кому це буде дійсно настільки ж цікаво, як і мені?



Моя мета – розповісти і донести жителям України відомості про гурт Blackmore's Night, про їх красиву й прекрасну ренесансну музику, в якій панують добро і любов. На момент відкриття сайту я навіть не уявляла, що він виявиться настільки цікавим людям, що з часом я створю форум для спілкування. А найголовніше, що через рік мій сайт ввійде до переліку ФК на офіційному сайті групи і отримає назву "Official Blackmore's Night Ukrainian Fan Club" ("Офіційний Український Фан Клуб Blackmore's Night")! Створюючи сайт, я мріяла, що він допоможе збільшити кількість поціновувачів Blackmore's Night і здружити їх, щоб коли гурт знову приїде до України, концертний зал буде заповнений фанами. Мріяла, що я зможу знайти нових друзів, взнати якнайбільше про групу та її учасників і мати можливість слухати улюблену музику і, можливо, це допоможе здійснити мою найпотаємнішу мрію – побувати на концерті улюбленого колективу і сидіти в першому ряді!

Це був початок. Після сайту був наступний крок – відкриття форуму <http://www.uaforbm.net>. Поступово туди стали приходити користувачі, і я могла бачити результати моїх зусиль. Форум отримав повноцінне життя і розвиток, як тільки на ньому з'явилася Анна Селезень (тепер Анна Тернова).

Анна відразу написала листа, з якого мені стало зрозуміло, що вона, як і я в 2005, шукала щось подібне!

26-05-2007, 19:28, Анна, 23 роки, Київ, Україна (нікнейм Klementine):



"... Я дуже щаслива з вами познайомитись!!! Дуже рада, що мене ось так одразу прийняли в українську родину групи "Blackmore's Night"!!! Велике спасибі за це!!! Я подумала, як же ж чудово, що є люди, які цінують творчість гурту не десь-там в світі, а саме в **Україні**, там, де і я живу!!!..."

Анна стала першою, хто щиро пораділа за мене і оцінила мої докладені зусилля, підтримала мою ідею та мої прагнення! Вона відкрила на форумі багато цікавих тем, що вдихнуло в нього життя і залучило нових учасників. Анна має велику колекцію фотографій Blackmore's Night і намагається демонструвати її всім. Вона і зараз продовжує мене підтримувати в усіх справах ФК! Вона прагне зробити форум цікавим і наповненим інформацією та людьми. Як я кажу, Анна – душа форуму! Я дуже їй вдячна за моральну підтримку як в особистих речах, так і в роботі сайту з форумом! Анна зі своїм чоловіком Дмитром розповідають іншим про існування українського сайту для шанувальників Blackmore's Night.

Саме її ідеєю було написати "100 причин захопитися Кендіс Найт". Ця ідея була з величезним захопленням підтримана багатьма і втілилася у надзвичайно ширий і красивий результат! Ми всі сподіваємося, що Кендіс прочитає матеріал і буде згадувати наш ФК та відчувє силу нашої любові! Анна також написала "любовне послання" до Blackmore's Night, яке можна побачити на головній сторінці сайту:



Згодом я отримала настільки ж теплу підтримку від Оксани Шкільняк, яка теж зареєструвалася на форумі.

Ця прекрасна дівчина побачила потенціал сайту, повірила мені і повірила в те, що ми можемо прагнути більшого. В Оксани є велике зібрання концертних записів Blackmore's Night, які вона дістає через Інтернет і ділиться ними з іншими учасниками.



У неї хороші організаторські здібності, вона допомагає мені спілкуватися із засновниками іноземних ФК. Оксана відкрила на MySpace власну сторінку (http://www.myspace.com/oksana_ariel), що дозволяє більшій кількості людей з України і не тільки взнати про існування "Official Blackmore's Night Ukrainian Fan Club", а також про нашу сторінку на MySpace

http://www.myspace.com/bmn_fans_ukrainian_pages.

Остання радісна подія від Оксани на даний час – успішна спроба взяти інтерв'ю в новенької учасниці групи, скрипальки Gypsy Rose.

Ці дві чудові, гарні, дуже добрі і старанні дівчини, які по-справжньому люблять музику Blackmore's Night – гордість Українського ФК! Анна і Оксана надають мені велику підтримку і допомагають ФК йти до нових вершин і прагнути нових досягнень!

Вони повірили в потрібність розпочатої мною справи, щиро привітали мої прагнення допомогти всім українським шанувальникам Blackmore's Night. Дівчата з самого початку перебування на форумі вірять, що їхня мрія, як і моя та всіх учасників ФК, – завдяки Official Blackmore's Night Ukrainian Fan Club дивитися концерт групи в Україні з першого ряду, отримати автографи і сфотографуватися з Річі, Кендіс й іншими музикантами БН – **здійсниться!**

В 2007 році гурт Blackmore's Night відсвяткував 10-річчя творчої діяльності. Мені надзвичайно приємно, що саме цього року відбулося створення єдиного в Україні ФК Blackmore's Night, який, проходячи через усі складнощі становлення, продовжує розвиватися і виконувати свою головну задачу – об'єднати в одному українському ФК всіх шанувальників групи з України.

Розвитку й підтримці існування сайту та форуму ФК я віддаю всі свої сили і час, хоча інколи мені доводиться дуже складно! Але мене надихає музика Blackmore's Night і всі учасники ФК, які усяляко допомагають, надсилають листи до Кендіс, пишуть

статті й рецензії, надають допомогу з перекладами і вірять у мрії.

Це окриляє! Мене сповнює щастя, коли отримую подяку від учасників Клубу, коли в серцях тих, кому я допомогла уперше взнати про гурт, залишається музика й пісні Blackmore's Night.

5 лютого 2008 виповнився 1 рік з моменту відкриття вебсайту ФК. Перший, складний рік створення, становлення, розвитку і одночасно дуже цікавий рік знайомства та пізнання для всіх фанів Blackmore's Night в Україні!!!

Кожен з учасників Official Blackmore's Night Ukrainian Fan Club цілком заслуговує називатися фаном Blackmore's Night. Всі вони живуть в різних куточках нашої країни і мають різний вік, як 15, так і понад 35 років. Сьогодні сайт і форум відображають дружнє спілкування і спільні зусилля, докладені протягом року. Учасники ФК дають величезний потенціал для різнобічного розвитку, пов'язаного з музикою Blackmore's Night, добою Відродження, природою, пізнанням всього нового і розвитком різних здібностей – тому що наші люди діляться своїми талантами і захопленнями на сторінках форуму. За рік існування ФК ми достатньо взнали одне про одного, про захоплення та схильності кожного. Це дало ідею організувати зустріч в Києві учасників ФК і всіх бажаючих.

Єдине, про що я жалкую, це те, що за всі 10 років (!) існування групи ми з братом взнали про Blackmore's Night лише в 2005. І все ж, я дуже вдячна тому випадку, який дозволив мені відкрити для себе двері в новий світ, завдяки чому я тепер визнаю багато нового, продовжую слухати улюблену музику, спілкуватися з надзвичайно цікавими людьми. Я можу реалізовувати свої здібності і надаю можливість робити це іншим учасникам ФК, вчитися новому і дізнаватися нові речі про гурт, добу Ренесансу, замки, природу, торкнутися до прекрасного!

Я задоволена, що моє прагнення створити ФК, щоб об'єднати українських шанувальників творчості Blackmore's Night, приносить радість людям, що привітання з днем народження Кендіс та Річі, рецензії і статті, питання в розділ "Between Us" на сайті Кендіс, особисті листи їй та пані Керол, спілкування і звернення до організаторів інших ФК групи в світі – все дістало відгук і всі наші зусилля увінчалися успіхом! А одним з найбажаніших моментів, гідним результатом, до якого прагнули останні 6 місяців учасники, стало визнання нашого сайту менеджером гурту як ФК і присвоєння офіційного статусу: **"Official Blackmore's Night Ukrainian Fan Club"**.

Ми ДУЖЕ ВДЯЧНІ за це пані Керол Стівенс (Carole Stevens) і Майку Герретту (Mike Garrett, Ritchie Blackmore Fans In Lincolnshire, UK), а також всім учасникам Українського Фан Клубу і організаторам ФК Blackmore's Night у світі!

Особисто для мене це стало одним з найщасливіших моментів в житті, оскільки принесло радість не лише мені, а й багатьом іншим людям!!!

Ця приємна подія – надання нового офіційного статусу – прискорила довгоочікувану і давно плановану зустріч учасників ФК в столиці України Києві!

Зустріч на честь отримання статусу "Офіційний Український Фан Клуб Blackmore's Night", розміщення посилання на нас на офіційному сайті групи, а також на честь відзначення першої річниці існування ФК і початку відліку другого року, відбулася **15 червня 2008 року**.

Це була перша реальна зустріч учасників ФК, вона залишила найприємніші та найкращі спогади від живого знайомства і дружнього спілкування, разом з чудовими фотографіями! Бажання зустрітися в Києві було сильним, взаємним і неймовірно теплим! Підготовка до зустрічі тривала всього кілька днів, так хотілося пошвидше всіх побачити і познайомитися особисто.

Зустріч мала прекрасну атмосферу, всі люди виявилися прекрасними і добрими! Мої очікування від спілкування з ними настільки виправдалися, що я вже займаюся плануванням наступної зустрічі. І хочу запросити учасників ФК і всіх бажаючих в чудове українське місто Кам'янець-Подільський, **відоме своїм справжнім середньовічним замком**.

Сподіваюся, всім нам, зі мною включно, вдасться владнати свої часто непрості справи і провести другу нашу зустріч саме в Кам'янці, з прогулянкою по середньовічному замку у старовинних одягах, з багаттям і музикою Blackmore's Night під гітару! І тоді знову поділитися враженнями на нашому форумі і сторінках CARTOUCHE.

Я вірю в здійснення мрії всіх учасників ФК – побувати в першому ряді на українському концерті Blackmore's Night, в Києві і замку Кам'янця-Подільського! Я вірю, що прийде час, і бажання

наших учасників – отримувати і розповсюджувати промо-матеріали та взяти інтерв'ю у Кендіс – теж збудеться! Я мрію і вірю! Я знаю, що мрії здійснюються!



Після того, як в моє життя увійшли сайт і спілкування на форумі з українськими фанами, в моїй душі з'явилося ще більше місця для музики Blackmore's Night!

З любов'ю,
Наталія Савченко,

організатор
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<http://www.uafebmn.uaforums.net>

MySpace FC:
http://www.myspace.com/bmn_fans_ukrainian_pages



Українські фани на зустрічі в ботанічному саду в Києві 15 червня з нагоди здобуття офіційного статусу ФК

My Secret Voyage Discoveries!

A review by Oksana Shkilnyak

Ritchie and Candice are inviting us on a Secret Voyage. Such a tempting offer cannot be ignored. Although we were generously given a "map" of the voyage (the song clips) it turned out, that it was only the merest hint, of the splendour of the real album!

I think Secret Voyage is the most mature Blackmore's Night work up to date. Listening to *God Save The Keg* and *Empty Words* (the opening and closing tracks) amazes me: how an arrangement can change a song; and each variation has got its moments. What I like the most about the album is the blend of the old and modern times; of traditional and modern instruments and arrangements. All the pieces played in the traditional arrangement sound really authentically. Candice does a brilliant job with her singing, including backing vocals – they add extra layers to the songs.

Secret Voyage was very likely supposed to be a concept album? Perhaps, that's why the title was chosen without any reference to a specific song on the CD. Here starts "a play of my imagination". I hope some of my thoughts make sense. The record begins and ends with the same tune. I happened to notice "a regularity" in the rest 10 songs. There was an idea of a circle in my head, which came after hearing the BN song, *The Circle*. Consider *God Save The Keg* and *Empty Words* as *Intro* and *Outro*. Other songs can be arranged in pairs according to their order.



Photo: <http://www.candicenight.com>

01. God Save The Keg



- 02. Crystal Ball
- 03. Gilded Cage
- 04. Toast To Tomorrow
- 05. Prince Waldeck's Galliard
- 06. Rainbow Eyes

- 07. The Circle
- 08. Sister Gypsy
- 09. Falling In Love With You
- 10. Peasant's Promise
- 11. Far Far Away

12. Empty Words

The first pair consists of the "big", the most complicated songs. The kaleidoscopic epic, *Locked Within The Crystal Ball* is based on the gorgeous *Stella Splendens* tune. It is the "hugest" track, recorded by BN for today. I wish they would put it in the middle of their live set, adding long improvisations by Ritchie and the minstrels. Being a concert opener, the song can't allow much space for soloing, which is a pity. In *The Circle*, another album peak, traditional instruments and modern technologies are merged again, now with Arabic scales in the bridge, creating maybe an even more powerful and dramatic effect.

Both *Locked Within The Crystal Ball* and *The Circle* are followed by beautiful touching ballads, featuring the violin. While *Gilded Cage* is more delicate and relaxing, *Sister Gypsy* has a haunting melody line, played by Gypsy Rose.

You may ask, what *Toast To Tomorrow* and *Can't Help Falling In Love With You* can have in common? The first one is a Russian traditional drinking song, spiced with Jewish motives and enriched with an intro, which is more typical for music from the Carpathian region. The Elvis cover is greatly speeded

up, compared to the original and sounds very straightforward but still nice. Similarities in both songs lay in the attitude to playing them: loud, highly enthusiastically and for everyone's fun.

The next pair of tracks makes one travel back in time, either through the Ritchie's instrumental music (*Prince Waldeck's Galliard*) or the traditional English tune, in the authentically sounding arrangement (*Peasant's Promise*).

Now two songs remain; *Rainbow Eyes* and *Far Far Away*. Each of them is either Ritchie's or Candice's showcase. The new version of the Rainbow classic track becomes a completely self-sufficient piece. Although everything I adored about this song had been removed, Ritchie's captivating playing made me love this remake, too! Still, I feel Candice's timing (especially on the words "she had rainbow eyes") doesn't work as good as Dio's. I wonder; can *Far Far Away* be a hint of what we will find on the upcoming Candy's solo album? It is such a charming song with an Enya-style ending.

My imagination kept on whirling, and I ended up drawing this "scheme" of Secret Voyage. Two cycles form an infinity sign ∞ .

"...And the circle starts again."

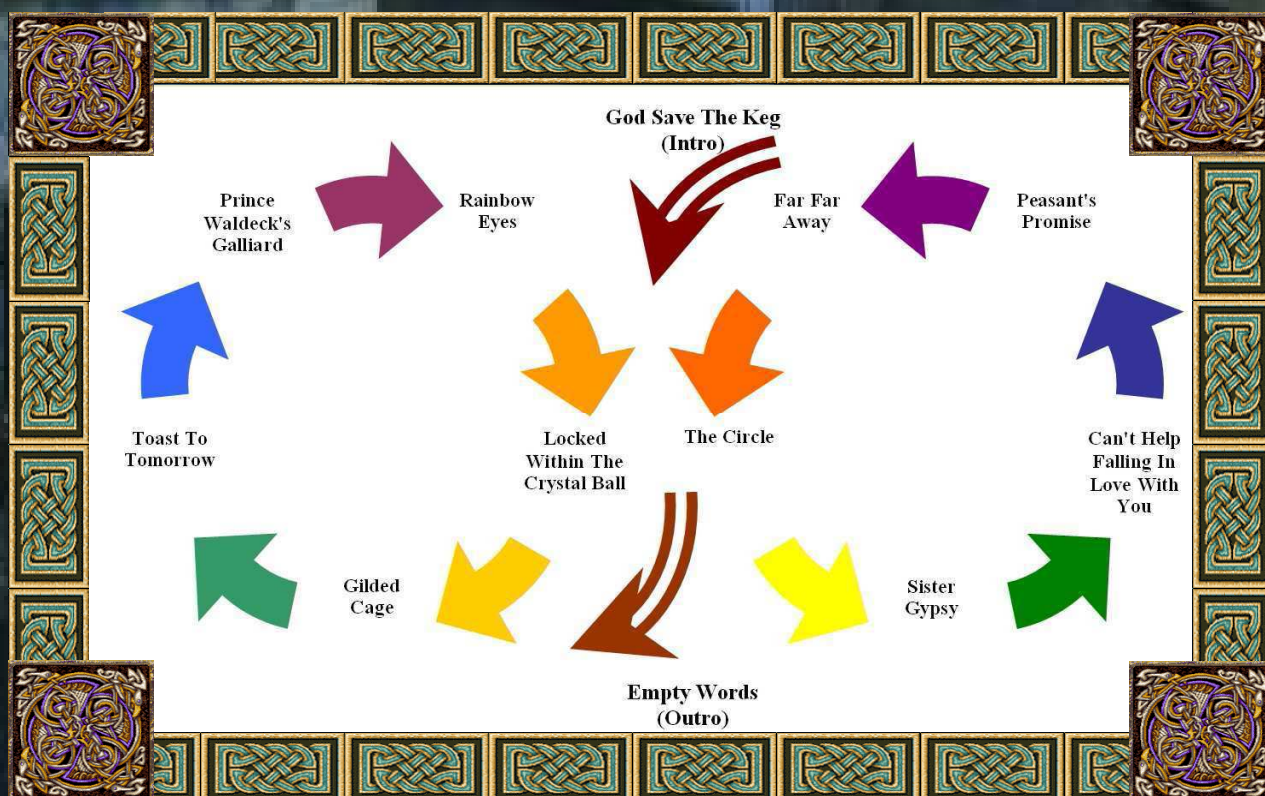
Oksana Shkilnyak,

Official Blackmore's Night Ukrainian Fan Club
<http://www.fanblackmoresnight.hotbox.ru>



"Secret Voyage" artwork © Minstrel Hall / SPV 2008

Celtic Border Artwork taken from:
<http://www.webomator.com/bws/data/reclip.html>



Official Blackmore's Night Ukrainian Fan Club

"100 reasons to admire Candice Night!!!"

(Author of this idea – FC participant Anna Ternovaya from town Kyiv, Ukraine!)

1st – 27th reasons: from Natalie Savchenko, (town Donetsk, Ukraine).



Natalie

1. I admire the kindness of the Candy's heart.
2. I admire her positive energy, which brightens up everybody.
3. The beauty of Candice Night shimmers like a rainbow.
4. I admire the Candice's talent, given to her by heaven, and thanks to which the Ritchie's music is lightened with Candy's magic lyrics.
5. I admire Candice for her beautiful, clear and tender voice, which beautifies the music of Mr.Ritchie Blackmore and Blackmore's Night!
6. I admire that she is big traveller. Because you know, she is not just simply going for the concerts in other countries; but on arrival in a country she will surely find something to visit, a park with dolphins or places of interests. We are admirers later, on her website, looking at the photos! Others may spend their time in the hotel, drinking wine and not going to see anything.
7. Candice's smile is charming!!!
8. Candice Night is a lady, and she is a true women!
9. Her humour is lambent.
10. I admire her bravery! She wasn't afraid to face her own destiny and the destiny of Blackmore's Night, while accepting the Ritchie's offer to meet once more, after that soccer match!
11. Candice is a very wise woman!!!
12. Candice dresses tastefully – her clothes are so elegant.
13. I admire the fact that Candice likes knitted accessories, as I actually do, and wears them, showing her love to this kind of handiwork!!!
14. She wears accessories and jewellery, that not only suit very well her clothes but also emphasise the Candy's beautiful traits of character!!! She is a good example for young girls, to be womanly and attractive.
15. Candice is graceful like a cat!
16. I admire how much LOVE Candy has within herself, her soul, for all of us, her fans and all people.
17. She likes the Nature and knows how to appreciate her!!!
18. I admire Candy for her peaceful mission to help people and animals of the whole World!
19. Candice Night leads a healthy life!
20. Candice Night doesn't smoke (like me)!
21. I admire Candy because she is a born musician. She is blessed with the talent to play many musical instruments, including piano and wind instruments!
22. I admire the Candice's hair! It is fleecy, long and beautiful!!! Candice knows how to take care of her hair and it always looks perfect!!! And when she uses the fillets at the concerts, it looks so nice!
23. Candice is very sociable!!! She knows how to interact with everybody backstage and at concerts.
24. The thing, that is one of the most admirable about Candice, is that she was born one beautiful spring day, and it was like a gift of herself as a singer, as well as of her talent, to the WORLD!!!
25. I admire Candice Night for her imagination of devising funny appearances for Halloween, so that every year, I look forward to it, to see in what costume she will be a witch and; to look like her.
26. Candice together with Ritchie can to evoke past in order of to speak with ghosts and spirits.
27. I admire her plans about solo creative work and being successful in that way! Because her song and written (expressed in verse) talent is very great and would be enough for Blackmore's Night and for solo creative work!

28th – 38th reasons: from Anna Ternovaya, (town Kyiv, Ukraine).

28. I like very much the Candice's tender and fine gestures, especially at the concerts – the way she does that is so lovely!!!
29. The dimples on the Candy's cheeks are also charming (as her smile is, too)!!!
30. I admire Candice for her always looking happy and merry!!! She is always in good spirits, whatever might happen!!! We all should follow her patience!!!
31. I admire Candy for her devoted and big love for Ritchie!!! The way this couple behave, shows that Candy and Ritchie love each other so much!!! (Nobody thinks it could be PR)!!!
32. Candice's make up, hairstyle and manicure are always perfect!!! She is always so tidy, that it is a great pleasure to watch her!!!
33. I admire Candy for her natural artistry: she is always at ease both in real life and on the stage!!! She needn't play the great woman (as a lot of female singers do at our times), because she is the greatest herself!!!
34. I admire Candy for the rare combination of beauty, intellect and talent!!! There are so few people like Candice Night on the Earth!!!
35. I admire Candy for her modesty in dress!!! You would never see Candice Night wearing low dress or mini-skirt!!! It is really praiseworthy nowadays!!!
36. I admire Candy because she is always happy to communicate with her fans and would give them the autographs all the day long, even if she had to go somewhere!!!
37. Candice always finds some time to answer the fans' letters in "Between Us", and she has found time for me personally (September, 2006)!!! Thank you so much, Candy!!!
38. Candice researches the ghosts. I admire this brave undertaking!

39th – 60th reasons: from Oksana Shkilnyak, (town Kyiv, Ukraine).

39. Candice is like a ray of love, light and kindness. She shares with us a lot of positive things!
40. She had made Ritchie be happy. Women's wisdom helped Candice, being so young, to understand and accept Ritchie, to become not only his woman but a good friend and muse.
41. I admire her constant work at self-improvement and self-cultivation, like Ritchie does.
42. Candice's interpretation of the nature and love for animals are delicate and sometimes childishly naive. It is something we all are lacking nowadays.
43. I like that she puts so much energy into her creative work.
44. I admire the enthusiasm, which she shows towards her fans, and tries to do something for them in return, with all she might.
45. She always looks very womanly and has her own style, which suits her a lot.
46. Candice is able to perform the courageous deeds. Where would we all be, if she refused to appear on the scene??? Candy has met with approval and become the pearl of Blackmore's Night!!!
47. A musician should demonstrate great tenacity in order to sing, during all the scheduled concerts, regardless of whether he or she is in good spirits or not, regardless the problems in private life or illnesses. Such persons could be characterised as real professionals. Candice has become a true professional very soon!
48. I like so much the Candice's behaviour on the stage. She feels at home there.
49. Candice writes beautiful and romantic lyrics for the songs.
50. I admire the fact that she tries to be sincere in everything she says or does.
51. I like in Candy the ocean of charm.
52. I like her readiness for experiments, new ideas and projects.
53. It's pleasure to know that Candice remembers her Ukrainian background!
54. Candice is close to her family!!! She is a loving daughter and sister!
55. I admire Candy's sympathetic attitude, tenderness, attention and tact towards everyone.
56. I admire her naturalness in everything.



Anna



Oksana





57. It is surprising how much the name Candice corresponds to our Candy, her appearance and soul.
58. Candice is always optimistic.
59. The quantity of people who love Candy is really admirable. Practically everyone, who meets Candice, considers her to be a very nice person.
60. And the last reason – she knows how to cook. Not every modern American girl can do that!

61st – 64th reasons: from Dmitriy Ternovoy, (town Kyiv, Ukraine).

61. Candice knows and loves “Reinassance” and “Pierre Attaignant”!!!
62. Candice has a lot of friends!!!
63. Candice films well!!!
64. Candice researches ghosts. I admire this brave undertaking!

65th – 79th reasons: from Olya Bogdanova, (town Kyiv, Ukraine).

65. Candice remembers about such an important page in the history of humanity, the Renaissance and stirs in our souls, the love for its history and art!
66. Candice is an original woman with lots of incomparable ideas!
67. Candice showed us, that all anecdotes about blue-eyed blondes are not true and that blonde’s can also be wise and talented!
68. Wearing such incredible dresses Candice gives us ideas for party and evening dresses and for final-year student events!
69. Candice is a good example for the fans. Just imagine, how many girls changed their appearance in the right way to look like Candice!
70. We must admire Candice of her existence!
71. People's mood changes after listening to her beautiful voice. They become more patient and inspired.
72. People unite to the Fan Clubs because of the love for Candice!
73. Candice associates with her fans and has opened her personal official web site for them!
74. Candice gave up the career of a model because of her love for music!
75. Candice learned to play some medieval instruments and also collects them!
76. I admire Candice for her being an important part of my favourite group!
77. I admire Candice for her incomparable style of life!
78. I admire Candice, because she looks like an angel to me!
79. I admire Candice Night... how can you not admire this person, who was said so many good words?

80th – 86th reasons: Anton Kornushkin, (town Zaporozhye, Ukraine).

80. For her wonderful lyrics which sometimes have a very unexpected and interesting storylines with a great depth of meaning
81. For her infinite artistic pen craft (just check on her description of Nature on her website in the “News” section).
82. For her great talent for writing beautiful music
83. For her sweet, beauteous and dreamy voice that is able to get you to a Magical World of Middle Ages and Renaissance Fairs.
84. For her showmanship
85. For keeping the doorway open to their (her and Ritchie’s) path of escapism for anyone who wants to take a stroll down that path.
86. For keeping to what she is doing — melodic medieval and renaissance music.

87th reason: Vasiliy Bulichov, Nikolaevskiy region, (town Yuzhnoukrainsk, Ukraine).

87. I admire watching Candice and Ritchie, in that it is like watching football. They play together as a musical team.



88th – 100th reasons: from Natalia Kopylova, (town Kyiv, Ukraine).

88. Candice Night is an example for many people! She has realised her dreams. If you like the Renaissance so much, why not to return back to this beautiful period?!
89. She travels with her man round the world, wearing medieval clothes, and sings her beautiful songs.
90. Candice has a big heart, enormous bravery, and of course, primarily, LOVE!
91. I admire Candice for her kindness and sweet temper.
92. I admire Candy for her external and internal beauty.
93. I admire Candy for her brilliant mind, love for everybody, charm, and simply, because she exists.
94. Candice is an Angel; this fact is proved by her songs, voice and beautiful appearance!
95. She is one of the most wonderful people on the Earth, who tries to save the world, to take the best from it, and at the same time, to bring the best to it. We should support and take care of such people.
96. The Candy's lyrics are unique, they are remarkable for their simplicity and unreal beauty. It is necessary to add that Candy's songs are true, because they come from her soul. When you are listening to them, you feel the same as the author does, you may share your despair with her, they can support and inspire you.
97. Candice is special; she is a real woman and strong personality.
98. Candice is a very romantic girl.
99. When your thoughts are a little bit different from those of other people, and sometimes you feel lonely, you needn't be sad. Go ahead. Because you are not alone – there is Candice Night and Mr. Ritchie Blackmore, who will always share your thoughts. We should love each of them because they are with us; they exist!!!
100. Candice Night is very attentive to the Ukrainian fans. Candice (in August 2007) told the whole world about the Ukrainian Fan Club, on the Ritchie Blackmore & Blackmore's Night official website! We are delighted at the attention it has brought to us! Thank you!



Natalia

BLACKMORE'S NIGHT

The Russian Fan Club



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

Email: fantasy@hotbox.ru



Website

<http://www.blackmoresnight.elfworld.ru/>

Blackmore's Night

St Petersburg, 11th June 2008

Set List:

God Save The Keg (intro), Locked Within The Crystal Ball, Queen For A Day (Part 1 and 2), Under A Violet Moon, Soldier Of Fortune, Durch dem Wald zum Bach Haus, World Of Stone, Ariel, Home Again, I Still Remember You, Toast To Tomorrow, Minstrel Hall (with the rabbit), Renaissance Faire, Black Night Smoke On The Water, (Fires at Midnight was going to be played after Renaissance Faire but was dropped).

Blackmore's Night played on stage, at the Big Concert hall (St Petersburg), on the evening on June 11th 2008, to an almost full hall. The beginning of the concert was delayed, almost at one and a half! The announcement made the public laugh. The promoters of the concert began their announcement with words of apology. They had been told that one of musicians was ill but would go on to perform, straight from HOSPITAL. During the long wait, the public repeatedly left foyer and a few people simply left and did not wait for the concert. However, at approximately 20:40hrs, the hall lights dimmed, the scenery at the back of the stage was illuminated and the great Ritchie and his partner Candice appeared on stage - the show began! To describe the concert is not difficult - it was simply magnificent! We noted a fine sound, lighting and scenery design. To talk about the skill of musicians objectively - it was absolute! Everyone knows, that Ritchie Blackmore is not simply a guitar virtuoso but also a remarkable composer. He has included all his accumulated experience, in the heart of his own musical child - Blackmore's Night. Executing touching music of the past epoch, he has made old admirers come nearer, understand and grow fond of his new creation.

Review taken from:

<http://www.blackmoresnight.elfworld.ru/>

(Plus extra information from Ekaterina Churikova)

Carole Stevens commented:

"One of our band members was extremely ill and in the hospital clinic for hours prior to the show and went to the show, right from emergency treatment. We did not expect to even be able to have a show that night. That is why they had to stop a little early, still playing close to two hours. The sold-out audience was fantastic even waiting outside for hours to applaud the group when they left the venue."



Inset photo: Gypsy Rose (Lady Elizabeth) and Ekaterina Churikova (Candice Night Russian Pages).

Concert Photo: http://candicenight.ru/gallery/live_gal.html



Blackmore's Night выступили на сцене Большого Концертного зала Октябрьский вечером 11 июня при полном зале. Начало концерта задержалось почти на полтора часа! Сделанное объявление рассмешило публику – устроители концерта начали с слов ПРИНОСИМ ПРОЩЕНИЯ!: было сказано о том, что один из музыкантов заболел, но едет на выступление из ГОСПИТАЛЯ. Во время длительного ожидания публика неоднократно выходила фойе, а некоторые просто уехали так и не дождавшись самого концерта, однако, все-же примерно в 20:40 в зале погас свет и ожили декорации в глубине сцены и на публике появились собственными персонами великий Ричи и его супруга Кэндис и шоу началось! Описывать концерт сложно – он был просто великолепен! Отметим прекрасный звук, свет и сценический дизайн декораций. Говорить мастерстве музыкантов бессмысленно – оно абсолютно! Всем известно, что Ричи Блэкмор не просто гитарный виртуоз, но еще и замечательный композитор.

Весь накопленный опыт он вложил в сердце собственного ребенка - Blackmore's Night. Исполняя трогательную музыку минувших эпох, он заставил старых поклонников приблизиться, понять и полюбить его новое творение.

Комментарий Кэрол Стивенс:

Один из участников группы был сильно болен и находился в больнице в течении нескольких часов перед началом концерта, уехав на выступление прямо из отделения скорой помощи. Мы думали, что вообще не сможем провести концерт в этот вечер. Именно поэтому им пришлось закончить шоу немного раньше, отыграв, однако, почти два часа. Все билеты были распроданы, аудитория была фантастической - некоторые зрители провели не один час, чтобы поаплодировать группе, покидающей место проведения концерта.

Фотография Концерта:

http://candicenight.ru/gallery/live_gal.html

Cartouche

Play the music of 'Blackmore's Night' and plunder a few others as well!



Mike Garrett interviews Martin Leonard (alias guitar player Lord Waffty Fugg!)

BARCOMBE MILLS COUNTRY FAIR (9/8/08)

Set List:

Mandalay, Cartouche, Shadow of the Moon/Greensleeves, No Second Chances, Village on the Sand, Loreley, Play Minstrel Play, Diamonds and Rust, Ghost of a Rose, Erin Shore (inc: Barry's infamous drum solo), Under a Violet Moon, Mond Tanz/Child in Time.

(Black Night was on the original set list but not actually performed).

MG - First of all, congratulations on playing your first gig, at the Barcombe Mills Country Fair (Sussex, 9/8/08). Despite the heavy rain, were you overall, pleased with the results?

ML - Yes it was a very good day as we were in a tent. Outside may have been a problem! Jane our Flute player does lots of country shows and this first gig just occurred to her, in the pub after a rehearsal and they were glad to have us. We were on to play the Glynde flower show on the same day (how twee!) but due to

upsets in the committee, it got cancelled. As it turned out, we could not have found a better place for a first gig if we had paid for it. Even the hay bales were provided and an old paddock gate at the back of the stage... Heaven!

MG - I believe your interest in the music of Blackmore's Night, stems from your earlier interests in Folk Rock music?

ML - Yeah, add the Rock to the Folk and there yer got me. Renaissance, Camel, Jethro Tull, Clannad, The Coors, Focus, Pink Floyd, Budgie, Marillion, Curved Air, Greenslade; all bands that have a melody to their songs.

MG - It has taken you six months to get the CARTOUCHE band together, from the "Idea" stage, to the "First Gig" stage. How did you first try to advertise your idea for this band, to others?

ML - I put an advert on 'Gumtree' (Google it). I had zero response for a month and I just let the ad fade. Then one night I looked on 'Gumtree' and came



Above: Squire Daryl (guitar), Sir Adam (bass) and Lady Melony (lead vocals) at Bascombe Mills © Mike Garrett

(continued): across Daryl who had placed an ad much the same as mine. Well I had to reply - Dec 2007. Jan 2008 we got together and the band began from that point.

MG - Your drummer, Barry (a.k.a. "Harlequin") had not heard of Blackmore's Night till you encouraged him to look at the Youtube video website. What was his reaction, when he first saw/heard them?

ML - I have known Barry for years (since he ran a chip shop). We last played together in a band around ten years ago but that was not the best band ever (won't go into that one). I have sort of tended to send Barry a text every year or so when I get a musical idea along the lines of 'are you on for a bit of drumming?' His normal reply is 'Sorry too busy with the kids' or 'too much work'. But this time it was 'Now the kids are a bit older....What yer got in mind?' I said 'Blackmore's Night' Tribute band... He said 'Who?' I said Google them... 30 mins later came the reply... 'The Gig's mine and I'll even go out and buy a Drum Kit' (Well it does help to have one, if you are a drummer).

MG - You have had various female singers 'fronting' the band during the initial six-month rehearsal period of the band?

ML - Yes, first came Brigitte from France originally. She was a fine singer to start us off and very enthusiastic but then we found 'Laura' via Myspace. She was Italian and living in London at the time. She came down to Brighton with her boyfriend for a rehearsal and well.... It was like having the real Candice Night singing in my front room, she knew every word of every song far better than the rest of us,

weird and fantastic all at the same time. Hard one to tell Brigitte but it just had to be, we asked her to stay with us but she declined and understood and wished us well.

Then Laura dropped out due to work and the distance/cost etc of traveling from London to Brighton.

For the last five years I've played in a duo with Melony, all the usual covers with backing tracks etc playing various pubs etc in the Brighton area. She was always my first choice to front the band but was always too busy to commit to it. She recently did the hike to Everest base camp and then came back from that and said 'I'm getting married'... Not good on the music front, that one? I said Laura had dropped out, and she said... 'Let me get the wedding behind me and sort out work and I'll do it'. I knew she would eventually, (she gets awful grumpy if she don't sing for a few months).

MG - Whilst you were putting the band together, I believe you were invited to play the Deep Purple song "Soldier of Fortune" at Melony's wedding?

ML - Melony asked me to play at her wedding while she came down the aisle. Gulp! Very quiet in a church... Bum notes etc. But somehow yer just can't say no to Mel. I got Jane involved and we did some really magic Acoustic Guitar and Flute in the twenty minutes or so before the ceremony and I did a four minute Instrumental version of 'Soldier of Fortune' as Melony walked down the aisle (you ain't never seen a vicar look more bored!) but everyone else loved it.

MG - For the benefit of the readers, can you please list the present members of the band and say what instruments they play?

Melony: Lead Vocals

Martin: Guitars, Electric/Acoustic

Daryl: Guitars, Electric/Acoustic, Mandolin

Jane: Flute, Recorder, Vocals

Adam: Bass

Barry: Drums



Above: Barry (drums), Lady Jane (flute, vocals) and Martin (guitar) at Bascombe Mills © Mike Garrett

MG - You presently lack a keyboard player for the band. Will that make a big difference, once you find the right person?

ML - Yes, Imagine 'Blackmore's Night' without keyboards? Songs like 'Ocean Gypsy', 'Wish You Were Here'. They really need that waffting string section that comes from a good Synth, not to mention 'Child in Time'.

MG - Would it be fair to say, that you wish to aim your act at the “Folk” audiences/venues in your local (Sussex, Southern England) area; hence your intention to mix Blackmore’s Night and other Folk bands’ material, in future shows?

ML – Yes, perfectly right.

MG - One of your members, Lady Jane, is associated with displaying ferrets, which also helps to put her (and you) in contact with local Folk event organisers?

ML - Yes, next year we hope to do more of the local country shows as the atmosphere is perfect for this type of music, and the Beer is generally pretty good too!

MG - I noticed that you had “Secret Voyage” and “Paris Moon” promo postcards on your information table (as well as promo postcards for your own band). The people (in the audience) who took those cards, have never heard of Blackmore’s Night before?

ML - Correct. Not one person in the audience, at the start, had heard of 'Blackmore's Night'. Melony asked them at the start of the gig and not one hand went up but one hour later - hopefully they were all logging onto i-Tunes.

MG - Of course (our private joke is) if the audience has never heard of Blackmore’s Night before, they don’t know if your own band has made a mistake in the middle of the song or not? Ha ha ha

ML - Yes, and we did make a few. But, having just put together the Video and audio that my wife shot on the day (Well done Tricia!) If I were in the audience never having heard the songs, I'd never have noticed the mistakes... Something to be said for doing a tribute to a slightly more obscure band (Glad I didn't do Pink Floyd) one wrong note there and wince!

MG - I think you have come to the same conclusion as I. That is, if you mention the band name Deep Purple (or the song “Smoke on the Water”) to someone; then say that Ritchie Blackmore was the lead guitarist, then that person can understand how Blackmore’s Night has come about?



Above: “Lady Jane” with Mickey the ferret

ML – Let’s just say Ritchie Blackmore has great taste when it comes to music and Candice writes great lyrics. Put the two together and you have 'Blackmore's Night'. Roll on the next U.K. tour.

MG - So, having played your first gig, have you any more gigs coming up soon? Also, what additions to the act (songs, members, equipment, stage scenery etc.) are you hoping to make, before then?

ML - Our next gig is at a Rugby club on Saturday 4th October (Barry is on the committee and must have been drunk at the time) but we will give it a go - might need to wear armour! As for gear it all comes down to money, but a large digitally printed Backdrop is most likely next on the list followed by lights, a better P.A. and purchasing shares in Duracell batteries! As for songs. One or two from the 'Secret voyage' album are worked out and ready to rehearse and also a few ideas for other songs in the same vein are floating around, like they do.

MG - Thank you so much for the Interview. I wish you all the best of luck with your band and thank you also, for making your audiences aware (for the first time) of the music of Blacklmore’s Night, whilst you are doing it!

Cartouche

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

E-mail (Martin): wafftyfugg@yahoo.com



Set List:

Tape intro: God Save the Keg, Locked Within The Crystal Ball, Queen for a Day (Part 1 and 2), Under a Violet Moon, Soldier of Fortune, Durch Den Wald Zum Bachaus, World of Stone, Diamonds and Rust, Toast to Tomorrow, Bard David solo, Ariel, Loreley, Home Again Fires at Midnight, Renaissance Faire, Streets of London/The Times They are a Changin', I Still Remember, Wind in the Willows, The Clock Ticks On, (Encores: Old Village Lanterne, Mid Winter's Night/Dandelion Wine).

Before I begin to review the concert itself, I'd like to explain the village and the venue of the concert. Cesky Krumlov is, probably, the most magical place that I've ever been to see BN. It's a medieval village with a nice castle, medieval well-conserved houses and a river around them. Next to the river, and in the land of the castle, there is a beautiful garden where the concert was.

The day of the concert the environment was marvellous, the village was really beautiful for the "Five Petals of Roses" party because of the beginning of the summer. One incredible day and of course - an incredible concert!

After an amazing show from the opening band "Gothien", (a medieval/renaissance Czech group), and after a little break, the melody of "God save the Keg" began while all members of the band, except Candice and Ritchie, were out to the stage. At last part of "God Save the Keg" Ritchie went onto the stage and after him, Candice. Then the first song of the night "Locked Within the Crystal Ball" began.

The band sounded really good. Since the very first moment, it was noticeable, the recent incorporation of Gypsy Rose on violin; an amazing musician. Later I'll talk about her more. A member of Gothien was out on



Top of page photo © iNikopol (Flickr) 2008



Candice & Earl Grey at Český Krumlov © Luis Hoyo

stage during this song too, to play the shawm with Candice and Gypsy Rose.

After that amazing song, Candice gave the welcome to the people and explained that in 10 days they are going to release the new album “Secret Voyage” and that they have recorded the first video of the album (“Locked Within the Crystal Ball”) only 2 days ago.

The group was really nice, especially Ritchie who was joking with Candice all through the concert. “Queen for a Day” was the next song. It’s necessary to need more than words, to explain what you could feel when you listen to a song like that, in such amazing environment. The second part of this song was amazing with a band that sounded perfect.

Gypsy Rose is not only an excellent violin player but also has a nice voice that is a perfect complement to Candice’s voice in songs like “I Still Remember” and “Village Lanterne”.

The second recent new member is Earl Grey of Chimay; an excellent bass player that gets to be, at least, at the same level as our dear Sir Robert. On the stage, he seems a dark man, with his big hat that covers his face the most part of the show, while he make theatrical movements. He’s a very good musician and a funny man, perfect for the band.

After “Under a Violet Moon”, comes one of the more magical moments of the night, when Candice announced: “...There’re rumours than Ritchie was in 1 or 2 bands before this one...”, it was the introduction to the amazing “Soldier of Fortune”; an incredible Ritchie and Candice interpretation, for me; much, much better than the original Deep Purple version.

“Durch Den Wald Zum Bachaus” is, probably, the song when everyone notices more, the violin player in the band. Gypsy Rose makes an amazing work on it with a splendid violin solo.

After that, it comes, for me, the best song of the show, “World of Stone”. The melody that was before, sung by the Sisters of the Moon, is now played by Gypsy Rose with the violin. The sound of the violin gives to this song a more romantic and gothic touch, than it has before, with an amazing end of the song with Candice’s voice better than ever and Bard David and Gypsy Rose at backing vocals.

They continued with the no less amazing “Diamonds and Rust”, with an incredible Candice interpretation.

After the new song “Toast to Tomorrow”, and incredible Bard David solo, “Ariel” and an amazing “Loreley”, comes another indispensable song in a Blackmore’s Night concert, “Home Again”.

“Fires at Midnight was another magical moment of the night, specially Ritchie with his acoustic guitar, AMAZING! After the party then, in each concert, is “Renaissance Faire”.

They played some slow songs: “Streets of London”, “The Times They are a Changing’”, “I still Remember” and “Wind in the Willows”. They were all amazing especially “I Still Remember” (my favourite BN song).



Ritchie Blackmore at Český Krumlov © Luis Hoyo

In this song, it's noticed the recent incorporation of Gypsy Rose. The melody of "I Still Remember" is amazing; played with a violin it's so romantic. It's a dream when Candice sang "...I had a dream of you and I and thousand stars lid up the sky..." and the top of the stage was full of stars, while behind the stage you could see the incredible castle of the village. I'm still moved when I remember so magical moment.

Finally, comes the indispensable "The Clock Ticks On" with the Ritchie's introduction with the hurdy gurdy. At the end of this song, all the members of Gothien were out on stage for the final melody.

As encores they played the amazing "The Village Lanterne" and the classical final: "Mid Winter's Night/Dandelion Wine" with all the people with their hands in the air singing this song.

I think that, probably, this concerts its one of the best BN concerts I've ever seen. I'll never forget it.

Luis Hoyo

RB and CN photos on this page © Luis Hoyo 2008

Below: poster photo © Jim Manngard 2008



Luis Hoyo meets Ritchie and Candice!



What present has Luis given to Candice?



Candice and her present!



Mike Garrett interviews Massimo Paggi from the Italian band MIDNIGHT.

MG: Hello Massimo, thank you for this opportunity to interview you! The first thing I would like to ask you is, was it the music of Blackmore's Night that inspired you to form the MIDNIGHT band in 2003?

MP: Hello, and thanks to you for the wonderful chance to be interviewed for your great fanzine "Cartouche"! Even before the band was founded, Federico (Vannucchi) and me (Massimo Paggi) already were great Blackmore's Night fans, since their first album (Shadow of the Moon - 1997), and before that we were Rainbow and Deep Purple fans. Then we met Silvia Benda Santi, who became our vocalist, and we started to play many Blackmore's Night songs, because they perfectly fit the style of our new band. I can say that we were greatly inspired by Blackmore's Night. At first, we were a real tribute band but now we are looking for our own path in music! For example, we haven't written a Renaissance Rock song yet (with electric and rock instruments) and we are focusing on acoustic sounds.

MG: Is there a special reason why you chose the name MIDNIGHT for your band?

MP: The name "Midnight" was not a random choice: for us; "Midnight" recalls not only a long-gone time but also a "mysterious place". It's the most magical time of the night, when fairies and elves dance in the woods, wizards prepare their spells, witches gather under the big walnut-tree. And there is a fantastic Blackmore's Night album called "Fires at Midnight".

MG: Who is in your band at the moment and what instruments do they play?

MP: At the moment, the band is formed by Federico Vannucchi on the guitars, bouzouki, hurdy-gurdy; Silvia Benda Santi on vocals, rauchpfeife, recorders; Massimo Paggi on acoustic bass; Graziano Ridolfo on



**Main photo: Federico Vannucchi, Saschall (16/3/08)
Inset Photo: Massimo Paggi, Germany (3/4/08)**

drums and percussions; Simona Pierucci on backing vocals, and we have three new members: Carlotta Vettori on recorder and shawm; Lorenzo Borneo on violin and Alessio Betti on keyboards.

MG: When you first started to perform (in 2003), you played covers of Blackmore's Night songs plus some compositions of your own?

MP: We began playing Blackmore's Night covers back in 2002 before the completing the line-up of the band and only after some years did we quit with the "tribute band" label and started performing also, our own songs.

MG: I believe some time ago, you brought out a four track CD that contained your cover versions of Blackmore's Night songs?

MP: That's true! In 2003 we recorded four Blackmore's Night covers to promote our band, but it was just a simple demo-tape.

MG: In 2005, you brought out a CD that had your own compositions on it?

MP: Yes! In 2005 we made another demo-tape recorded in our home-studio, with some new songs of ours but also a couple of Blackmore's Night songs.

MG: How difficult has it been to promote your music in Italy? Is it just small venues that specialise in medieval music, or are there large festivals that will also give you opportunities to perform?

MP: In Italy it is still very difficult to promote music like ours, which we like to call "Fantasy Music" (a special mix of Medieval, Renaissance, Folk, and Celtic influences). Just think that, so far, here we haven't been able to find a label that wants to produce our project, in spite of many live shows and the appreciation we get. We were lucky enough to take part in many Renaissance and Medieval Fairs in Italy and in Germany too; where bands like us, are doing much better, because the culture there has a stronger link with this kind of music and show!

MG: Let us talk about some of the band events featured on your myspace page. As this year began (New Year's Eve), you performed at a special "Fantasy Dinner". Was this the first time you had tried this idea, or do you play every year, on New Year's Eve?

MP: We love a lot, this kind of thing! It's not the first time that we have played in a medieval supper! This typical Tuscan restaurant (Villamagna), managed by old friends of mine, has made possible this "Fantasy Night"! There were people in medieval garb and food cooked with medieval recipes, good wine and a lot of fun!

MIDNIGHT myspace:

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

MIDNIGHT website: <http://www.the-midnight.com/>

Main photo: Silvia Benda Santi on vocals

MG: In May (this year) you were playing at Oppenheim. I imagine that this was a very good event for you to play at. What was the atmosphere of the whole event like?

MP: It's been a very beautiful experience! In Germany, these good events are organized in the best possible way; like a jump into the middle ages!

MG: Have you played (and will you play) at any more German events this year; or anywhere else, outside of your Italy homeland?

MP: At the moment we are looking for some new shows for next year!

MG: In regards to your Saschall (16/3/08) show recordings, they have now appeared in both a CD and DVD format. May I congratulate you on that and the effort it has taken to produce them! Also, I would like to know the track listing for both the CD and DVD.

MP: The project CD/DVD coming out in this month, is only a single live CD. We hope that the second CD and the DVD will be available, as soon as possible! It's called "Night Tribute - Live In Florence" and contains 14 tracks. This is the CD track list: Cartouche, Loreley, Morning Star, Past Time With Good Company, Ghost Of A Rose, Durch den Wald zum Bach Haus, The King And The Dwarf (original Midnight song), Hand In Hand (original Midnight song), Under A Violet Moon, Witch Of The Mirrors (original Midnight song), Renaissance Faire, Home Again, The Clock Ticks On, Willow Trees (original Midnight song).

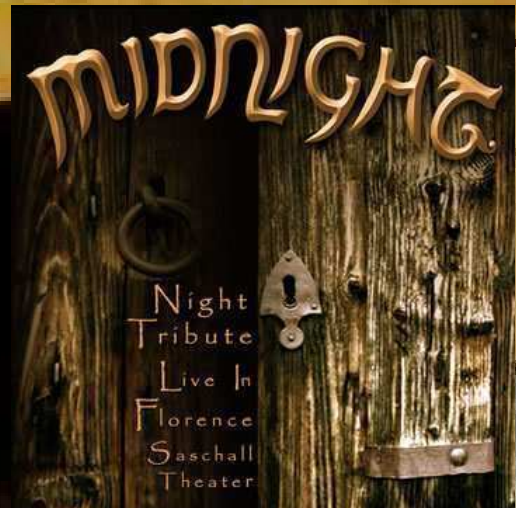
There's also a live version of the Midnight song "Witch Of The Mirrors" contained in our new Blackmore tribute CD compilation "More Black Night". It's been a true honour for us, because in this compilation (made possible by the Norwegian Fanclub), Sir Robert Of Normandy ex-guitarist/bassist of the Blackmore's Night, has also participated.

MG: So, now that you have new a CD that you are proud to sell at your concerts, I would like to end by asking you what event dates you might have booked (so far) between now and Christmas?

MP: Right now we start with a few shows in September! Take a look in the tour-dates page on our official website for details! Anyway, I believe we will surprise you with other new spectacles!

MG: Thank you so much for this Interview.

MP: Thanks to you and best regards to Cartouche's crew and fans!



Main photo: Graziano Ridolfo on drums



Foto: Massimo Paggi al basso acustico

MIDNIGHT

Mike Garrett intervista Massimo Paggi
della band Italiana MIDNIGHT.

MG: Ciao Massimo, grazie per questa opportunità di intervistarvi! La prima cosa che gradirei chiedervi è se è stata la musica dei Blackmore's Night che vi ha ispirato per formare il vostro gruppo nel 2003?

MP: Ciao e grazie a te per averci offerto la magnifica opportunità di comparire con questa intervista nella vostra grande fanzine "Cartouche"! Già prima della nascita della band, io (Massimo Paggi) e Federico (Vannucchi) eravamo grandi fans dei Blackmore's Night già dai tempi del loro esordio discografico (shadow of the moon-1997) ed ancor prima dei Rainbow e dei Deep Purple. Poi conoscemmo Silvia Benda Santi, che divenne la nostra vocalist e così iniziammo a suonare in giro molti brani dei Blackmore's Night, perché erano tutte ottime canzoni che si adattavano magicamente allo stile musicale del nostro nuovo gruppo. Direi proprio che ci siamo ispirati tantissimo ai Blackmore's Night, e in un primo periodo siamo stati una vera e propria tribute band, ma attualmente stiamo cercando una nostra personale via musicale! Ad esempio non abbiamo ancora composto un brano di Renaissance Rock e ci concentriamo sulle atmosfere acustiche.

MG: C'è una ragione speciale perché avete scelto il nome Midnight per il vostro gruppo?

MP: La scelta di chiamarsi "Midnight" non è casuale: la "Mezzanotte" è una metafora non solo di un tempo passato, ma anche di un "altrove misterioso". L'ora della notte magica per eccellenza, quando le fate e gli elfi danzano nei boschi, i maghi preparano i loro incantesimi, le streghe si radunano sotto il grande noce. E poi c'è un album fantastico dei Blackmore's Night che si intitola "Fires At Midnight".

MG: Chi fa parte del gruppo al momento e quali strumenti suonano?

MP: Al momento la band è formata da Federico Vannucchi alle chitarre, bouzouki, ghironda ; Silvia Benda Santi alla voce, rauchpfeife, flauti ; Massimo Paggi al basso acustico ; Graziano Ridolfo alla batteria e alle percussioni ; Simona Pierucci ai cori e ci sono tre nuovi membri: Carlotta Vettori ai flauti ed allo shawm ; Lorenzo Borneo al violino e Alessio Betti alle tastiere.

MG: Quando avete iniziato (nel 2003), suonavate covers dei Blackmore's Night più qualche vostra composizione?

MP: Abbiamo iniziato a suonare covers dei Blackmore's Night già nel 2002 prima della formazione completa della band, e solo dopo qualche anno ci siamo staccati dall'etichetta di "tribute band" eseguendo anche brani di nostra composizione.

MG: Mi sembra che tempo fa, abbiate fatto uscire un CD di quattro tracce che contiene le vostre versioni coverizzate delle canzoni dei Blackmore's Night?

MP: Nel 2003 registrammo quattro cover dei Blackmore's Night per promuovere la nostra band, ma si trattava solo di un semplice demo-tape.

MG: Da allora, avete fatto uscire CDs contenenti le vostre composizioni?

MP: Sì! nel 2005 abbiamo realizzato un altro demo-tape registrato nel nostro studio casalingo, contenete alcune nostre nuove canzoni ma anche un paio di cover dei Blackmore's Night. Attualmente stiamo mixando un intero concerto dal vivo registrato lo scorso aprile a Firenze nel Teatro Saschall, nel quale facciamo un tributo alla carriera dei Blackmore's Night e suoniamo molti nostri brani inediti. Crediamo che il cd sarà disponibile ai nostri concerti e sarà accompagnato anche da un DVD entro luglio di quest'anno. Si tratta comunque ancora di un'autoproduzione, speriamo molto che possa piacervi.

MG: Quanta difficoltà c'è stata per promuovere la vostra musica in Italia? Ci sono solo piccoli luoghi specializzati in musica medievale, o ci sono dei grandi festival che vi danno anche l'opportunità di esibirvi?

MP: In Italia c'è ancora molta difficoltà a promuovere una musica come la nostra, basti pensare che ancora non riusciamo a trovare un'etichetta discografica che voglia produrre il nostro progetto, nonostante i molti concerti live ed i numerosi consensi. Abbiamo avuto la fortuna di partecipare a molte Renaissance o Medieval Faire sia in Italia che in Germania dove le cose per i gruppi simili al nostro vanno nettamente meglio, dove c'è una cultura più legata a questo tipo di musica e spettacolo!

MIDNIGHT myspace:

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

MIDNIGHT website: <http://www.the-midnight.com/>

Foto: Silvia Benda Santi alla voce

MG: Parliamo di alcuni degli spettacoli della band recensiti nella vostra pagina di myspace. All'inizio di quest'anno (Festa di Capodanno), avete suonato ad una speciale "Cena Fantasy". Era la prima volta che avete provato questa idea, o suonate ogni anno alla Serata di Capodanno?

MP: Amiamo molto, questo genere di cose! Non è la prima volta che abbiamo suonato ad una cena medievale! Questo ristorante tipico Toscano (Villamagna), gestito dai nostri vecchi amici, ha reso possibile questa "Fantasy Night"! C'erano persone in abbigliamento medievale e cibo cucinato con ricette medievali, buon vino e molto divertimento!

MG: A maggio (di quest'anno) avete suonato ad Oppenheim. Immagino che sia stato bello per voi suonarci. Che atmosfera si respira ad un evento del genere?

MP: È stata un'esperienza bellissima! In Germania, questi buoni eventi vengono organizzati nel miglior modo possibile; è come tornare indietro nel medioevo!

MG: Avete suonato (o suonerete) in altre feste in Germania quest'anno; oppure in altri paesi, fuori dalla vostra Italia?

MP: Al momento stiamo organizzando nuovi show per il prossimo anno!

MG: Riguardo alle registrazioni del vostro concerto al Saschall (16/3/08), che appariranno in CD e DVD. Voglio congratularmi con voi per lo sforzo che avete compiuto per produrli! E vorrei sapere le track list per il CD e DVD.

MP: Il progetto CD/DVD in uscita questo mese, nel formato di un unico Live CD. Speriamo comunque che il secondo CD ed il DVD siano disponibili al più presto! Si intitola "Night Tribute - Live In Florence" e contiene 14 tracce. Questa è la track list del CD: Cartouche, Loreley, Morning Star, Past Time With Good Company, Ghost Of A Rose, Durch den Wald zum Bach Haus, The King And The Dwarf (original Midnight song), Hand In Hand (original Midnight song), Under A Violet Moon, Witch Of The Mirrors (original Midnight song), Renaissance Faire, Home Again, The Clock Ticks On, Willow Trees (original Midnight song).

C'è anche una versione dal vivo della nostra canzone "Witch Of The Mirrors" contenuta nella compilation tributo a Blackmore "More Black Night". E' stato un vero onore per noi, perché in questa compilation (realizzata dal Fanclub Norvegese), ha partecipato anche Sir Robert Of Normandy l'ex-chitarrista/bassista dei Blackmore's Night.

MG: Così adesso avete un nuovo CD che sarete orgogliosi di vendere ai vostri concerti, vorrei concludere questa intervista chiedendoti (brevemente) quali sono le date dei vostri concerti tra ora e Natale?

MP: Proprio adesso stiamo partendo con alcuni show a settembre! Date uno sguardo nella pagina Tour-Dates del nostro sito internet ufficiale per tutti i dettagli! Ad ogni modo, credo che sapremo sorprendervi anche con altri nuovi spettacoli!

MG: Grazie molte per questa intervista.

MP: Grazie a te ed un grande saluto a tutti i Fans e alla Crew di Cartouche.

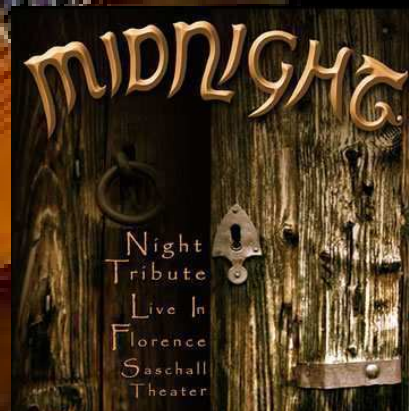


Foto: Federico Vannucchi alle chitarre



Blackmore's Night

Bykov, 22nd June 2008

Photos and Review by Luis Hoyo

Set List:

Tape intro: God Save the Keg, Locked within the Crystal Ball, Queen for a Day (Part 1 and 2), Under a Violet Moon, Soldier of Fortune, Durch Den Wald Zum Bachaus, World of Stone, Diamonds and Rust, Toast to Tomorrow, Home Again, Bard David solo, Ariel, Loreley, Ghost of a Rose, Minstrel Hall, I Still Remember, Renaissance Faire, The Clock Ticks On, (Encores: Difficult to Cure / Saint Teresa, Smoke on the Water, Black Night, All for One).

This was the last concert of the recent tour and we were waiting for a special show. They didn't disappoint to us.

The environment was so different than the Cesky show but also, an amazing place. Bykov is a farm 15 km far from Pilsen. It's situated in a wonderful environment, in the middle of a nice countryside with a lot of different

animals around it: horses, lambs, etc. You could hear the lambs between some songs of the show. At the back of the stage, you could see the main building of the farm. It was perfect because it seemed that they were playing in a street, in front of such amazing building.

Regarding the show itself, the first part of the show was actually very similar to Cesky show, with some differences in the order of the songs - but the same songs were played.

The first novelty of the show was the amazing "Ghost of a Rose". Gypsy Rose made an incredible interpretation of it with her violin. The finale of this song was unforgettable with Candice singing with an incredible force while Gypsy Rose repeated the wonderful melody of the song with her violin. It's amazing, the difference of the versions of this song, with and without violin.

"Minstrel Hall" was another novelty of the show. Ritchie played an incredible interpretation while the giant

rabbit was walking on the stage. The concerts ended with “I Still Remember”, “Renaissance Faire” and “The Clock Ticks On” with the habitual hurdy gurdy introduction by Ritchie. This time the introduction was a little longer than usual. At the end of this song all members of Gothien were on the stage, as at the Cesky show. A wonderful finale!

As encores, they played songs totally different than the Cesky show. They began with “Difficult to Cure” which was joined to the amazing interpretation of “Saint Teresa”.

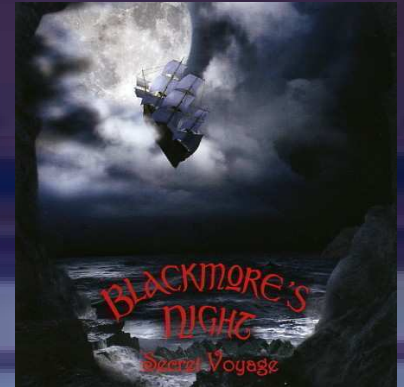
After that, the public went crazy when Candice sang the

first part of “Smoke on the Water”. Ritchie is great in this song (as of course, in all songs). He’s a genius. It’s incredible how many guitar players have tried to imitate Ritchie but Ritchie is one and inimitable!

After “Smoke on the Water” they continued with another Deep Purple success “Black Night” (and then “All for One” was the last song of the show). Candice sang the first part of “Black Night”. Earl Grey of Chimay sang the second part.

One amazing finale for an amazing tour that left us wishing to hear the incredible new album “Secret Voyage”.

Luis Hoyo



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; 9pm - 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/>



Blackmore's Night Official Greek Fan Club

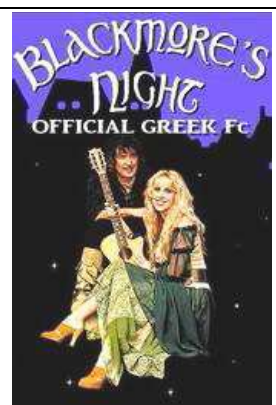
Website: <http://homepages.pathfinder.gr/BlackmoresNight>

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**



A Violet Moon

joins a

Morning Star

An interview with Lady Violet Moon (Laura Di Benedetto) and Marco Carpita from the Italian Blackmore's Night tribute band MORNING STAR.

MG - Congratulations Laura! So, what does it feel like, to suddenly find your self "fronting" a Blackmore's Night tribute band?

LVM - Thank you dear Mike,....well...for me it was completely unexpeted news, I feel a dense mix of emotions and my desire has come true. I AM IN A BLACKMORE'S NIGHT TRIBUTE BAND!

MG - Did the MORNING STAR band members know you, before you joined the band?

LVM - With MORNING STAR it was a magical encounter! The first time that we exchanged glances was at a Blackmore's Night gig in Rome (September 2006). This past winter, we succesfully decided to meet up. I remember that I was expectant and very happy; I looked forward to listeneing to their way of playing those tunes! It was wonderful for me, to discover the existence of a B.N. tribute band of that value. When they began to play, I didn't believe my ears; extraordinary musicians, they were perfect!

We spent whole day togheter, dipped into those tunes...a very special day...but one week later I left Rome (I have been in London for 6 Months).

I have now come back to Rome, happier than ever. For me it's an honour to be their singer because I deeply esteem them as musician; and the same, as people.

A hearty greeting goes to our lead guitarist Marco Carpita; without him it would be impossible to undertake this project, a sublime musician, the band's creator, a huge friend, he's a professional!

I always thought that it was vital to have a person like him to build up a great tribute band. It's important to have people near that have your same immense passion for this music. He covers the most important role and he has the right qualities needed; passion, techninc, enthusiasm, perfection and a huge love for Ritchie Blackmore.

(All article photos are the copyright of the MORNING STAR and LADY VIOLET MOON myspace pages)

MG - Has Candice Night always been a source of musical inspiration for you?

LVM - The first time that heard Candice was 7 years ago and ever since, I didn't stop listening to her. I adore her way of singing. She's really my heroin-par excellence, everytime that I see her gigs or listen to her music I get totally bewitched, She's simply enchanting.



MG - Can you sing all the Blackmore's Night songs in a similar way to Candice, or will you sing those songs more in a style of your own?

LVM - I Started to sing from the age of 6, performing other kinds of music till "the discovery" (Blackmore's Night) so that everything changed in as much, as I felt a powerful bond with this music.

I must say that that it turned out very effortless to perform and as time went by, I started to re-create Candice's style, therefore I'll perform her songs inspired by her way of singing.

MG - How often (per week / per month), will you have to perform or rehearse with the band?

LVM - It happens very often, almost once per week at a rehearsal room but sometimes we like to meet also in woods which becomes our natural Rehearsal room; places that give a strong charge and inspiration, appropriate to this kind of music.

MG - Are you limiting yourself to singing, during the stage performance, or will you play any Medieval woodwind instruments, that Candice does?

LVM - I have always been charmed by those instruments, played by Lady Night. Indeed, as well as singing, I will play two different kind of shawm, pennywhistle and recorder.

Personally, I adore woodwinds; for me it's like singing but through an instrument. It's a wonderful feeling.

I like very much to play the shawm. It's an ancient instrument; it has his own personality and its own strength with an enchanting and a mystical sound.

On stage, we'll try scrupulously to recreate a B.N. show. Therefore every member will learn their role because the main goal remains to honor their music with the love and passion that we raise for this fantastic music.

MG - So, how did the first gig go?

LVM - For the band it was the first gig with the new line-up. It was very exiting for us and for the audience. We had a warm audience, focusing and really taken during show, moreover we had engaged a night dedicated to "the master" Ritchie Blackmore; because in the first part of the show we performed, honouring the career of Sir Ritchie with Blackmore's Night and in the second part "Orchydea" performed as a tribute band of Deep Purple.

It was magnificent and funny to be there in that event and I would add that for the audience, to see two bands, that proclaims the virtuosity and the creations of the master; it was appreciated!



Above: The new line-up of MORNING STAR performs their first gig at the La Lucciola Pub, Pomezia (21/5/08)



Bibliothe, Roma (21/6/08)

MG - I would now like to bring the founder of MORNING STAR, Marco Carpita, into this Interview. Hello Marco; thanks for this interview. MORNING STAR is not exactly the first Blackmore-related tribute band You have been in. There have been several before this one?

MC - Hello, Mike. I can say that I have dedicated my entire artistic life to the Master. In fact, the Blackmore's Night tribute band is only the last of the projects in which I have been involved in my long experience as a guitarist. I started playing Ritchie Blackmore's songs since "Machine Head" album, and from that time on, except for a short period when I took part in a Genesis tribute band in the eighties, I have always played in Deep Purple and, above all, Rainbow tribute bands. The last band in order of time was called Avalon. We played, until year 2000, songs largely taken from the Rainbow's album "Strangers in us all" and "Come hell or high water" of Deep Purple. Another previous band was called "Rainbow Rising", but it would be hard to recall the names of all of them.

Anyway, I had five or six bands, but in those decades I spent much of my time in studying Ritchie's technique and expression. I think he's the greatest guitarist in the world. At the same time I worked as a composer, arranger and session man until a few years ago. I can't deny that even today, when I'm at home alone and far from the Morning Star, my stratocaster is the instrument that mostly

I love to play, and with it, I feel very comfortable. After so many years, Rock 'n' roll does not yet abandon me!

The acoustic instruments that I play in Morning Star, on the contrary, represent a new and hard challenge and I treat them with an almost "mystical" respect.

MG - So, the music of Blackmores Night inspired You to form a tribute band, to them. Was that easy to do, or did it take a very long time?

MC - I'm so much fascinated by Ritchie Blackmore, this is the real reason for this project. The biggest difference between "Purple-Rainbow" and Blackmore's Night is the completely new role of guitar within the band.

Without decibels and distortion boosters, the feeling is like an acrobat without safety net! I can't deny, Mike, that at the beginning I was very hesitant whether to take this path or not, because I consider the "acoustic Blackmore" impossible to imitate. I really think that in Blackmore's Night, Ritchie has reached the highest peaks of his career.

But then I decided to try this adventure just looking at what would happen, without specific target. So, I contacted some friends of mine, who are very good musicians, and immediately I received an enthusiastic response from them. Step by step, the music began to come out, although the aim appeared very difficult.

Really, I know every nuance of Ritchie's technique, but I consider a very big deal to take the responsibility in performing his role in an acceptable way. I believe I've been able enough in managing worthily his style, doing the best of what is in my possibilities. I can assure You, Mike, that it has not been easy at all. The most complicated thing is to create the right atmosphere, finding the right sounds and appropriate arrangements. This kind of music has to be felt the by heart and requires highly skilled musicians if You really want play it well.

Everyone must know how to stay "in their own place" and learn to play perfectly with the right volume. We spent more than a year of hard work before reaching a sound similar to the original.

Then, as You probably have noticed from our set lists, our goal is to propose the best of Blackmore's Night, the more intense songs and the hardest passages. Obviously this has "overloaded" us for a very long time. But it seemed fair to do so, since we have the technical skills that allow us to have fun playing the most "extreme" songs, in addition to the wonderful ballads full of romantic themes and sweet atmospheres. We care to highlight to the audience what Ritchie and Candice have been able to do in this decade, without ever forgetting that we are only a tribute band and each applause we get, belongs to them.



MG - Lorena Gasperoni has been the lead singer of MORNING STAR since 2003. Why was she happy to change her role, in favour of Lady Violet Moon?

MC - We are very grateful to Lorena for all this time spent with us as lead vocalist. She has worked with us since the beginning of the project with a deep passion, although her dream has always been to have the opportunity for playing some instruments within a band. When she heard the singing Lady Violet for the first time, she was so fascinated by her voice, so similar to Candice Night, that immediately offered her to take her place. In this way, Lorena could be able to dedicate herself to what she desires most of all. Indeed Lady Violet is an extraordinary Candice Night's interpreter and Morning Star is in her destiny. I think it has been her most natural evolution and it is a true honour for us to have her joining in. At the same time, Lorena took the long-awaited opportunity to keep on working with a new band as multi-instrumentalist.

MG - Can You tell the readers of this Interview, who precisely are the members of the band at the moment and what instruments do they play?

Marco Carpita, I play acoustic and electric guitar, bouzouki, laud, mandolin and I'm waiting for a customised hurdy gurdy that a renowned German luthier is making for me.

Lady Violet Moon (Laura Di Benedetto). She's our new lead vocalist. She plays shawm, flutes and pennywhistle too. I think there is no need to describe her further.

Marco Armari on drums and percussions. He is familiar to anyone who is close to the Blackmore's Night universe. He's a musician with great versatility and experience.

Marco Arnaud plays keyboards. He is a new member too. He replaces Bruno Gallozzi who, for the moment, can no longer follow the band. He comes from classical piano studies and he's a true keyboards virtuoso.

Mauro Truglio plays electric and acoustic bass. The scales he plays on the six strings bass are simply incredible. Breathtaking in performing "Spanish Nights".

Emanuela Acquaviva is our main backing Vocalist. She has an extraordinary and powerful voice. She plays flute and pennywhistle.

Roberta Diamanti rhythm guitar and voice. Passion in her vocal cords and in her arpeggios. A musician who reaches the heart.

MG - How successful are the MORNING STAR shows? Is it small venues You play in, or do You play at larger venues and Medieval Festivals?

MC - Rome, the city where we live, is completely lacking of medieval architectures, so when we started to perform in our city (at that time the band was called "Sacred Fire"), we did it for a long period, within many 17th and 18th century Roman historical buildings. I can tell You, Mike, that the response of the audience has always been very enthusiastic anywhere. We have always had a success beyond our expectations and this shows us how we worked well, whereas our aim was just to have fun, without having specific targets.

Until now, we've always preferred playing in theatres or not too large venues, in order not to lose the intimate atmosphere that this music requires. We have built a very accurate show, trying to recreate the mood and environment typical of the Blackmore's Night's shows and often some big events cannot offer the possibility for a good outcome.

We can say we chose the most difficult path but it is so satisfying to see people who came just to listen to us and nothing else. However, now we feel ready to enlarge our audience, so we have decided to take part in Medieval Festivals. We are also planning our participation in big events like the Tour Music Fest.

The important thing is to keep on having fun and offer a tribute to the great Blackmore's Night band. This is for us the most important thing. I thank You so much, dear Mike, for this interview. We are here and we look forward to play for all Blackmore's Night fans. Invite us and we will be happy to play for You, wherever You are.



MG – A special Thank You to Marco Carpita and Lady Violet Moon, for all the interview answers. Good Luck and Best Wishes to them; and all the other band members of MORNING STAR



Songs performed by the present line-up of MORNING STAR

- Cartouche
- Play Minstrel Play
- Under A Violet Moon
- Past Time With Good Company
- Minstrel Hall
- Shadow Of The Moon
- Home Again
- World Of Stone
- Soldier Of Fortune
- Diamonds And Rust
- Spanish Nights
- Fires At Midnight
- Memmingen
- Morning Star
- All for One
- Peasant's Promise
- The Clock Ticks On
- Now And Then

MORNING STAR website

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

MORNING STAR myspace

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



A Violet Moon

joins a

Morning Star

Un'intervista con Lady Violet Moon (Laura Di Benedetto) e Marco Carpita dei Morning Star, tribute band italiana dei Blackmore's Night.

MG - Congratulazioni! Allora, come ci si sente a trovarsi improvvisamente ad essere la cantante di una tribute band dei Blackmore's Night?

LVM - Grazie caro Mike., beh...per me è stata una notizia del tutto inaspettata, sento una miscela densa di emozioni e posso dirti che si esaudisce un mio grandissimo desiderio far parte finalmente di una tribute band Blackmore's Night.

MG - I Morning Star ti conoscevano già, prima che tu entrassi e far parte della band?

LVM - Con i morning star è stato un incontro magico...la prima volta che i nostri sguardi si sono incrociati eravamo al concerto dei BN a roma nel 2006, successivamente l'inverno scorso decidemmo d'incontrarci. Ricordo che ero ansiosa ed emozionata al pensiero che li avrei sentiti suonare...per me era magnifico aver scoperto l'esistenza di una tribute band BN di questo calibro. Quando cominciarono a suonare non credevo alle mie orecchie...musicisti eccezionali,erano perfetti!

Passammo un giorno intero assieme immersi nelle melodie dei BN...una giornata veramente speciale...ma giusto il tempo di una giornata che subito dopo partii per Londra dove trascorsi 6 mesi.

Ora sono tornata a Roma più felice che mai e per me è un onore essere la loro cantante perchè li stimo profondamente sia come musicisti che come persone. Un ringraziamento caloroso va al nostro lead guitarist Marco Carpita, senza di lui sarebbe impossibile intraprendere tale progetto, sublime musicista, creatore della band e grande amico, è un professionista a livelli eccezionali!

Ho sempre pensato che per fare una buona tribute band BN fosse fondamentale avere una persona come lui,è importante avere accanto in questo progetto una persona che abbia la tua stessa passione smisurata per questa musica,rivestendo lui il ruolo più importante,e bene Sir Carpita calza quest'ultimo a pennello, ha tutte le qualità necessarie, passione,tecnica, entusiasmo, perfezione, e un'amore inestimabile per Ritchie Blackmore!



MG - Candice è sempre stata una fonte di ispirazione per te?

LVM - La prima volta che ascoltai cantare Candice Night fu 7 anni fa e da allora non ho mai smesso di ascoltarla, adoro il suo modo di cantare...è veramente la mia eroina per eccellenza, ogni volta che vedo un suo concerto o ascolto la sua musica ne rimango stregata completamente, è semplicemente incantevole.

MG - Riesci a cantare tutte le canzoni dei Blackmore's Night in un modo simile a Candice, oppure canterai quelle canzoni in uno stile più tuo?

LVM - Cominciai a cantare dall'età di 6 interpretando altri generi fino a che non scoprii i BN e allora cambiò tutto in quanto sentii un fortissimo legame con questa musica e 7 anni fa mi cimentai immediatamente in queste canzoni.

Devo dire che cantarle mi risultava molto naturale e col tempo cominciai a sottolineare le sfumature di Candice, quindi interpreterò le sue canzoni ispirandomi di gran lunga al suo modo di cantare.

MG - Quanto Spesso (settimanalmente/mensilmente), suonerete o proverete con la band?

LVM - Capitano spesso, almeno una volta a settimana nelle sale prova ma qualche volta ci piace riunirci anche nei boschi che diventano le nostre sale prove naturali, sono dei luoghi che danno una fortissima carica ed ispirazione adatta a questo tipo di musica.

MG - Ti limiterai a cantare, durante i concerti, oppure suonerai qualche strumento a fiato medievale, che Candice suona?

LVM - Sono sempre stata attratta in modo particolare dagli strumenti suonati da LadyNight, infatti oltre che cantare suonerò due tipi diversi di shawm, penny whistle, flauto dolce.

Adoro i strumenti a fiato, per me è come cantare ma tramite uno strumento, è una sensazione bellissima.

Mi emoziona tantissimo suonare lo shawm, è uno strumento antico che ha una sua personalità ed una sua forza ed è affascinante e mistico il suo suono.

Sul palco cercheremo scrupolosamente di ricreare lo show Blackmore's Night, per cui ognuno di noi si cimerà nel suo ruolo perché lo scopo principale rimane quello di onorarli con l'amore e la passione che nutriamo noi tutti per questa musica straordinaria!



Giornate Medievali Introdacqua (10/8/08)

MG - Quale era la lista delle canzoni per lo show quella notte?

LVM - Nel concerto del 17/05/08 abbiamo suonato circa 40 minuti visto che c'è stata la collaborazione con la tribute band dei deep purple ed eravamo due gruppi e la scaletta di quella sera è stata: Cartouche, Play Minstrel Play, Under A Violet Moon, Shadow Of The Moon, Spanish Night e Diamonds & Rust, mentre al concerto del 21/06/08 abbiamo suonato: Intro Written in the Stars/Cartouche, Play Minstrel Play, World Of Stone, Under a Violet Moon, Shadow Of the Moon, Home Again, Minstrell Hall, Diamone & Rust, Past Time With Good Company, Soldier of Fortune, The Clock Ticks On, Spanish Night; il bis è stato Now and Then.

Per i concerti di luglio ed agosto stiamo finendo di montare con la nuova line-up una scaletta di ben le 20 canzoni per i concerti mentre alle occasioni più acustiche prepareremo un repertorio a parte non anticipiamo i titoli poiché così rimarrà una grande sorpresa per tutti coloro che verranno a sentirci nelle prossime date, posso solo dire che siamo molto determinati a non tralasciare neanche il minimo aspetto della carriera musicale dei B.N quindi suoneremo dal pezzo più romantico alle ballate, dai pezzi rinascimentali a quelli elettrici, insomma ci sono in vista delle grosse novità!

MG - Desidero ora fare qualche domanda al fondatore dei MORNING STAR, Marco Carpita. Ciao Marco e grazie per questa intervista.

MORNING STAR non è esattamente la prima tribute band dedicata a Blackmore della quale hai già fatto parte. Ce ne sono state diverse prima di questa?

MC - Ciao Mike. Posso dire di aver dedicato tutta la mia vita artistica al Maestro. Infatti la tribute band dei BN è soltanto l'ultimo dei progetti in cui mi sono impegnato nella mia lunga esperienza di chitarrista. Cominciai a suonare i brani di Ritchie Blackmore dai tempi di Machine Head e da allora, eccetto un breve periodo in cui presi parte ad una tribute band dei Genesis negli anni ottanta, ho sempre suonato in tribute band dei Deep Purple e, soprattutto, dei Rainbow. L'ultima band in ordine di tempo si chiamava Avalon. Abbiamo suonato fino al 2000 brani in larga parte presi dagli album "Strangers In Us All" dei Rainbow e "Come Hell or High Water" dei Deep Purple. Un'altra band precedente si chiamava "Rainbow Rising", ma farei fatica a ricordare i nomi di tutte.

Credo fossero cinque o sei, ma in questi decenni ho passato molto del mio tempo libero a studiare la tecnica e l'espressività di Ritchie che ritengo il più grande chitarrista mai esistito al mondo.

Contemporaneamente ho lavorato come compositore, arrangiatore e session man fino a



qualche anno fa interpretando tanti generi diversi. Non posso negare che ancora oggi, quando sono a casa da solo e lontano dai Morning Star, le mie stratocaster sono gli strumenti che più amo suonare e con cui mi sento più a mio agio ed il rock'n'roll non mi abbandona mai. Gli strumenti acustici che suonano nei Morning Star, invece, rappresentano per me una nuova e difficile sfida e li tratto con un rispetto quasi "mistico".

MG - Quindi la musica dei Blackmore's Night ti ha ispirato a tal punto da formare una tribute band dedicata a loro. E' stato facile, o questo ha comportato parecchio tempo?

MC - Sono troppo innamorato di Ritchie Blackmore, questa è la vera ragione di questo progetto. La più grande differenza fra "Purple-Rainbow" e Blackmore's Night consiste proprio nel ruolo completamente nuovo della chitarra all'interno della band. Senza i decibel e senza distorsori, ti senti un po' come un acrobata senza rete! Non ti nascondo, Mike, che all'inizio ero molto indeciso se intraprendere questa strada perché considero il "Blackmore acustico" impossibile da imitare.

Credo che con i Blackmore's Night, Ritchie abbia raggiunto le vette più alte della sua carriera. Ma poi decisi di tentare questa avventura cominciando a vedere cosa succedeva, senza obiettivi precisi. Così presi contatto con un po' di amici musicisti e trovai subito una risposta molto entusiasta da parte loro. Step by step, la musica cominciava a venir fuori, anche se l'impresa si presentava molto difficile. È vero che conosco ogni minima sfumatura della tecnica di Ritchie, ma prendersi la responsabilità di interpretare la sua parte non è cosa da poco. Credo comunque di essere riuscito a ricordare degnamente il suo stile facendo il massimo di quello che è nelle mie possibilità.

Ti posso assicurare, Mike, che non è stato affatto facile mettere su la tribute band. La cosa più complicata è creare le atmosfere giuste, trovare le timbriche giuste, gli arrangiamenti. È una musica che si suona con il cuore e richiede musicisti molto esperti se vuoi davvero suonarla bene. Ognuno deve saper stare "al suo posto" ed imparare molto bene a suonare in gruppo. Prima di arrivare ad un sound simile a quello originale è passato più di un anno di duro lavoro. Poi, come avrai notato dalle nostre setlist, il nostro obiettivo è quello di riproporre il meglio dei Blackmore's Night, i brani più intensi e virtuosistici. Ovviamente questo ci ha impegnati per un tempo molto lungo. Ma ci sembra giusto farlo dal momento che abbiamo le doti tecniche per divertirci a suonare i brani più "estremi", oltre alle meravigliose ballate piene di romanticismo. Ci teniamo a far sentire alla gente di cosa sono stati capaci Ritchie e Candice in questo decennio senza dimenticare mai che siamo solo



una tribute band ed ogni applauso che arriva alla fine di una canzone appartiene soprattutto a loro.

MG - Lorena Gasperoni è stata la voce solista dei MORNING STAR fin dal 2003. Perché è stata così felice di cambiare il suo ruolo nella band in favore di Lady Violet Moon?

MC - Noi siamo molto grati a Lorena per tutto il tempo in cui è stata la nostra lead vocalist. Ha collaborato con noi fin dall'inizio del progetto con molta passione ma il suo vero sogno è stato sempre quello di poter suonare degli strumenti all'interno della band. Quando sentì cantare per la prima volta Lady Violet rimase talmente affascinata dalla sua voce così simile a quella di Candice Night, che le offrì subito di prendere il suo posto. In questo modo Lorena avrebbe potuto dedicarsi a ciò che più desiderava. Effettivamente Lady Violet è una straordinaria interprete di Candice Night ed i Morning Star erano nel suo destino. Averla con noi è veramente un onore. Nel contempo, Lorena ha avuto la tanto attesa possibilità di continuare a collaborare con la band come multistrumentista e backing vocalist.





MG - Potresti dire ai lettori di questa Intervista, quali sono precisamente i componenti della band al momento e quali strumenti suonano?

Io, Marco Carpita, suono chitarra acustica, elettrica, bouzouki, laud, mandolino e sono in attesa di un hurdy gurdy customizzato che mi sono fatto costruire da un noto liutaio tedesco.

Alla voce Lady Violet Moon (Laura Di Benedetto), che suona anche il flauto dolce ed il pennywhistle. Credo non ci sia bisogno di descriverla.

Emanuela Acquaviva è la nostra corista. È dotata di una voce straordinaria e potente. Suona anche il flauto ed il pennywhistle.

Marco Armari alla batteria e percussioni. È un personaggio noto a chiunque sia vicino al mondo dei Blackmore's Night. Musicista di grande versatilità e dal groove eccezionale.

Mauro Truglio suona il basso elettrico ed acustico. Incredibili le sue scale sul basso a sei corde. Da mozzafiato l'esecuzione di Spanish Nights.

Marco Arnaud suona le tastiere. Anche lui è una new entry. Sostituisce Bruno Gallozzi che, almeno per il momento, non può più seguire la band. Proviene dal pianoforte classico ed è un vero virtuoso delle tastiere.

Roberta Diamanti alla chitarra ritmica e voce. La passione nelle corde vocali e nel suo arpeggio. Una musicista che ha fatto del cuore la sua arte.

MG - Quanto successo hanno gli show dei MORNING STAR? Le rappresentazioni nelle quali suonate di che dimensioni sono, ed inoltre, suonate nei Festival Medievali?

MC - Roma, la città in cui viviamo, manca completamente di architetture medievali, per cui, quando abbiamo cominciato ad esibirci nella nostra

città con il vecchio nome di "Sacred Fire", lo abbiamo fatto per un lungo periodo all'interno di palazzi storici del '600 e del '700. Posso dirti, Mike, che la risposta del pubblico è stata sempre molto entusiasta dovunque. Abbiamo avuto sempre un successo al di là delle nostre aspettative e questo ci indica che abbiamo lavorato bene, considerando che facciamo quasi sempre uno show come "Morning Star", senza la presenza di altre band e non ci eravamo fissati obiettivi particolari. Il nostro scopo era solo divertirci.

Fino ad ora, abbiamo sempre preferito suonare all'interno di locali non troppo grandi o nei teatri per non perdere l'atmosfera intima che questa musica richiede. Facciamo uno show molto ben curato, cercando di ricreare il mood tipico e l'ambiente dei concerti dei Blackmore's Night e le grandi manifestazioni spesso non possono offrire la situazione migliore per la una perfetta realizzazione.

Diciamo che abbiamo scelto la strada più difficile, ma è bello vedere gente che è venuta proprio per sentire i Morning Star. Tuttavia, da quest'anno ci sentiamo pronti per farci conoscere da un pubblico sempre più vasto e abbiamo deciso di partecipare anche a Feste Medievali. Abbiamo in programma anche la nostra partecipazione ad un grande evento come il Tour Music Fest e numerosi concerti.

L'importante è continuare a divertirci ed offrire un tributo ai grandi Blackmore's Night, perché questa è per noi la cosa più importante.

Ti ringrazio, caro Mike, per questa intervista. Noi siamo qui e non vediamo l'ora di suonare per tutti i fan dei Blackmore's Night. Invitateci e noi saremo felici di suonare per voi, ovunque siate.

MORNING STAR website

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“Perfect Strangers”



A retrospective review by Gez Shelbourn

Amazingly, the story goes, it was Ritchie who was the keenest to get Deep Purple back together; he certainly knocked on Gillan's door (literally) and turned up at a Gillan gig with Roger Glover in tow, to try and persuade him. When the time was right, (i.e. when all the solo projects were looking a bit weary and finances were running low), it finally happened in 1984. I clearly remember the "Tommy Vance Radio Show" and when asked about his lack of song writing credits on the new album, Jon Lord saying that Ritchie came in "bursting with ideas" so he put to one side what he had.

In truth, Ritchie was tired of doing all the work and everyone else getting song writing publishing for doing nothing (Joe Lyn Turner was commenting on the internet about this, recently). Apparently, Ritchie declared he wanted half of the song writing deal, which Gillan replied to, in the vernacular. So a compromise was reached; and all the songs but one were credited as Blackmore/Gillan /Glover which probably explains the uninspired performance of the other two.

KNOCKING AT YOUR BACK DOOR - The second best track on the album? Jon Lord starts the proceedings with a bit of keyboard synth' then in comes Roger Glover's trademark rolling bass line, then it's Ritchie's turn with a majestic guitar riff. Gillan turns in a great vocal and a well-written and (at times) hilarious lyric about "common cunning linguist". The reason I prefer Gillan's lyrics above Coverdale's, is that for all their bullishness, they are humorous as well. When this song was slipped into their live set, it grew (as they always do) and acquired a great big finish to the song. It might be my imagination but it occurred to me that the best Deep Purple albums are the ones where Ritchie is basically calling the (musical) shots?

Ritchie's guitar is all over this song (as it is the whole album), soloing in style and lending support to the vocal, basically filling the spaces with thought and precision. Other album's where he is basically directing the proceedings (?) - "In Rock", "Burn", "Machine Head" and this one (?) I seem to remember

talk of people being "on their best behaviour" when they first got back together, which would have suited Ritchie, in as much as he would pretty much be getting his own way. **UNDER THE GUN** - Ritchie's favourite guitar solo on the album and, to be fair, it does bare his trademark, (i.e. imaginative yet well structured). Gillan sings about all the "nutters" in the world and the reasons for the terrible things they do "stupid bastards and religious freaks, so safe in their castle keeps, they turn away as a mother weeps, under the gun". Sadly, the lyrics to this song never become any less relevant - another great song live.

NOBODY'S HOME - I wonder how close to home this lyric is within the band - ala "Smooth Dancer" (if you know what I mean?); for example "Nothing I can do, maybe I won't even try, your will is determined to kill any reason of mine" or "I see you coming, you with that look in your eye, you act like a king but you ain't got a thing in your mind" or "you know you've got it coming to ya, all things return, you need me, it's not gonna be my concern" - maybe I'm just imagining it! Musically, it's nothing special. It does feature a rare but welcome quality Hammond solo from Jon Lord (it is the only song on the album that is credited to all the band members in terms of composition).

MEAN STREAK- Ritchie and Gillan at their creative best. I love this song and am mystified as to why no one else seems to! While Gillan sings poetically about a "lady of the night" or "gold digger" ("she drives me crazy, gets inside my brain, she spend my money down the drain, so I roll over for my reward, how much can I afford, and she says - just a little more"), meanwhile Ritchie is in full flight with a great solo and some grinding passages towards the end of the song - a great chorus "she got a mean streak, black mamba don't compete, she got a mean streak, temptation bitter sweet" - apart from the first track and the next one, my favorite track - a great piece of rock and roll.

PERFECT STRANGERS - Classic Deep Purple, when everybody is happy with everyone else, then sparks can fly and a great song emerges. Jon Lord opens the song up with a dramatic Hammond organ burst then in comes Ritchie's equally dramatic guitar slashes. Steve Morse has described Ian Paice as a "heavy Ringo" and this is clearly displayed on this song with its rock solid back beat. Gillan and Roger Glover put together one of Deep Purples most fascinating lyrics ever which (although open to interpretation) suggests ghosts and reincarnation (or maybe I've had too much ale tonight!) The real killer part of the song, is the bit where it goes to the chorus "if you hear me talking on the wind" etc from where Ritchie brings in an instrumental section which sounds simple yet from a classical origin. Like all great Deep Purple songs, this song has got better and better live, with Ritchie introducing new guitar passages in the verses and a magnificent grand stand finish; an all-time great 'Purple song.

A GYPSY'S KISS - Starts with one of those long rolling riffs that Ritchie does so easily (like "Pictures of Home"). Jon Lord follows Ritchie's riff on his Hammond Organ and before you know it, we have another great 'Purple song. The instrumental break is what makes the song what it is; Ritchie's first solo taking the song somewhere else (with the help of Ian Paice) then arpeggios with Jon Lord leading into a fine Hammond solo from Jon Lord. Deep Purple are always at their creative best when these two are bouncing ideas off each other in my opinion.

WASTED SUNSETS- The big blues/ballad, in truth this could easily have been an instrumental if Ritchie was still in Rainbow. In terms of lyrics, it walks a similar path to "When A Blind Man Cries", (i.e. the feelings of emptiness and despair when a relationship breaks down "The cracks in the wall have grown to long, the slow hand is dragging on afraid to meet the dawn" The essence of the song is Ritchie's incredible guitar work which howls with despair as much as the lyrics of the song.

HUNGRY DAZE -Ritchie and Jon start the song with a riff which has got to be classically based. Gillan sings about the history of the band and all that goes with it, good and bad - " dancing girls, silly girls,

forever girls and it was loud" or " The long and lonely highway drags along, it's going nowhere, sickness and disease; and mad corruption, something's going wrong"- the lyrics tell both sides of the story. Again, Jon and Ritchie contrive an instrumental passage which I think owes it's life to classical music (to some extent) I'm a bit surprised Jon Lord hasn't got a song writing credit on this one to be honest. There is a lot of him in this song and he helps make it a good song.

So, that's it, a bit short at eight songs (ten would have been fairer) but there are two classic 'Purple songs (Knocking At Your Back Door, Perfect Stranger's) and for a while, it was amazing (ok, one album!) Actually, when "Rapture Of The Deep" came out, they said it was the best album since "Perfect Strangers". I have listened to them back to back while doing my post round and I think "Rapture Of The Deep" is the better of the two. On ROTD, everyone is pitching in ideas because everyone is sharing the song writing royalties. On "Perfect Strangers" there are a lot of Ritchie's ideas but not much coming from anyone else (musically-particularly Jon Lord). I still think "Perfect Strangers" is a fine album but the passage of time has revealed its obvious flaws.

Gez Shelbourn



Photo: Deep Purple on the "Perfect Strangers" world tour, Japan, May 1985 © Music Life Magazine, Japan.
DPAS photo gallery: <http://www.deep-purple.net/gallery/japan-1985/japan-1985.htm>

“Coming of Age”

Deep Purple at Knebworth '85

A recollection from Paul Redford

As we grow up, we realise that we can do certain things, once we reach a certain age; get married, vote, go to war and die etc. Yet, despite it not having too many significant things attached to it, our 21st birthday is still seen as when we “Come of Age”. This article relates to my 21st birthday but not a regular 21st.

I was born on the 22nd June, 1964. I started showing an interest in music, around the age of 13 or 14, getting “into” Rainbow, which in turn introduced me to Deep Purple, Whitesnake, Dio, Black Sabbath, Gillan, to name but a few.

I was impressed with Ritchie Blackmore’s guitar playing. I thought the music that showed his talents best, was the Mk2 Deep Purple. When Deep Purple reformed, I was delighted. I purchased “Perfect Strangers” as soon as it hit the shops. I eagerly awaited the supporting tour. The tour dates were finally announced, with only the Knebworth concert being in the UK, on the 22nd June; my 21st birthday. A family party could wait. I was not going to miss this!

I travelled to Knebworth, on a local coach trip, heading south through the heavy rain of an English summer’s day; joining the masses already there, watching the bands leading up to the big event. Darkness came early, for this time of year, due to the rainclouds (and rain) which had persisted all day; turning the area in front of the stage into a squelching mire and giving the event its alternative name “Mudworth”.

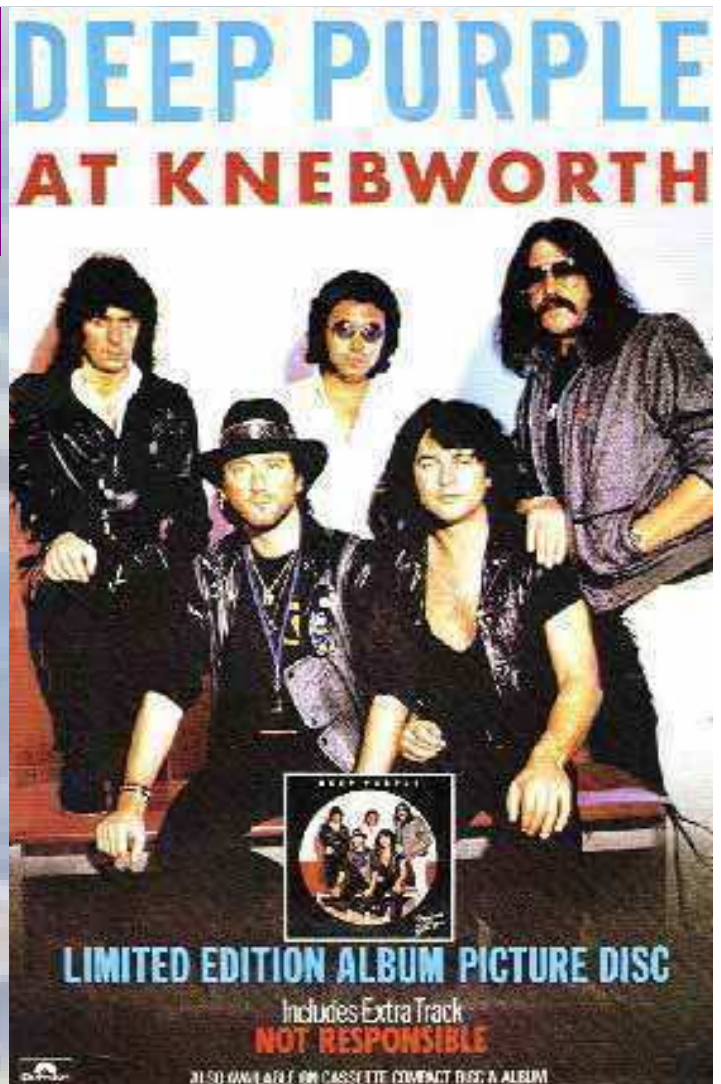
Despite the conditions, there was a growing anticipation in the crowd. Some had waited a long time for this gig. Others thought that they would never see it.

The lights went down and Jon Lord started with “Toccata and Fugue in D Minor”, while the band came on stage, leading into the traditional opener “Highway Star”.

This was immediately followed by “Nobody’s Home”. Once the applause died down, Gillan started to build his rapport with the audience. His opening line: “It’s been a long time” produced cheers that, that time was over.

This was followed by some of his wit, as he introduced “Strange Kind of Woman”. A short rendition of “Jesus Christ Superstar” was worked into the guitar/vocal dual as a reference to Ian Gillan’s involvement in that earlier project.

Next up, was Ritchie’s blues guitar playing, introduced with an off-the-cuff remark: “that what we all need now, is an enormous amount of Pink...



but in the absence of some Pink, here are some Blues”. More of this comment later. Personally, I have no idea what he was talking about (yeah, right).

The Blues lead, was into “Gypsy’s Kiss”, followed by “Perfect Strangers” and then “Under the Gun”. Next came “Lazy”, a personal favourite of mine, for the guitar work in it; and it also included Ian Paice’s drum solo. “Knocking at your Back Door” had some revised lyrics, implying Gillan got to “Sweet Lucy” even if, non of the others did?

“Difficult to Cure (Beethoven’s Ninth Symphony)” was next, ending with some of Jon Lord’s showmanship, including a bit of “2001: A Space Odyssey”, to launch “Space Trucking” which had more Jon Lord showing-off, with bits of “I like to be in America” and “Jerusalem” included within it.

The encores started with “Woman from Tokyo”, then “Speed King”, followed by “Black Night”; an appropriate song for the occasion and it included an instrumental of “Burn” along with other musical adlibbing.

The final song “Smoke on the Water”, started with the world’s best known guitar riff being “bounced” around the four stacks of speakers, before the rest of the band joined in; amazing!

Ian Gillan interrupted “Smoke” towards the end, to address the crowd, with what came across, as a genuine comment and thanks for how they had been received on “putting it all back together again”. There were two or three final choruses of “Smoke on the Water” and it was all over.

The lighting and lasers had been good, without being over the top and detracting from the show. All that remained was to go home; something that proved a trial for many. My coach finally got away around 5am. It was not the last.

At the time, the reviewers of the gig, did not think it was very good but they did concede that conditions were not ideal, to put it mildly. On the plus side, those same conditions meant only true fans stuck it out, which produced a good atmosphere.

The following week, Radio One’s “Friday Rock Show” had a special show, featuring the event with most of the Deep Purple’s set. Bootleg versions were then available, almost immediately.

The gig was officially released as a live album in 1991, under the title “In the Absence of Pink” (see my earlier comment). Whilst it is no “Made in Japan”, I think it stands up well, alongside the other live CD/LPs of the second Blackmore/Deep Purple era, such as “Nobody’s Perfect” or “Come Hell or High Water”. What it lacks in quality, it makes up for, in atmosphere.

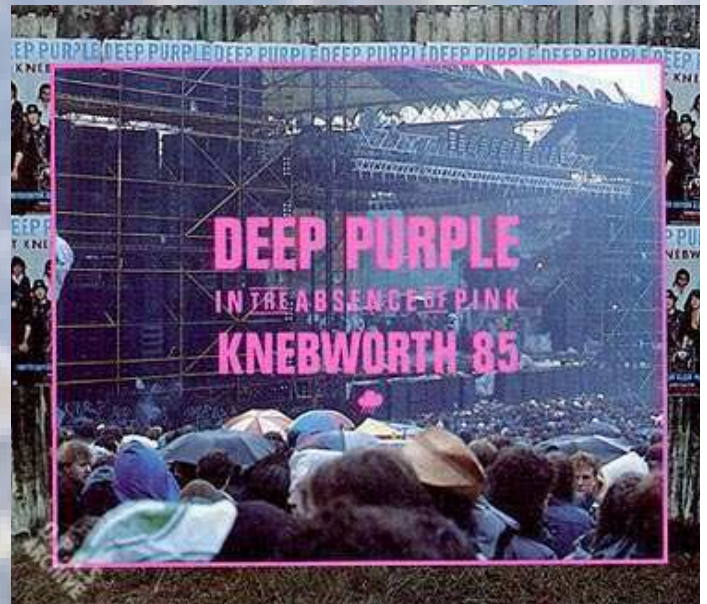
With the passage of time, I find I remember less about the weather and conditions but more about a good gig and a great 21st birthday. “In the Absence of Pink” is a great memento of that day.

I will end with this thought. Would I trade my dry, warm seat at the Nottingham Arena (at Deep Purple’s recent tour) for that night again, in the rain at Mudworth? Instantly, no contest – of course I would!

Paul Redford



Roger Glover salutes the audience at Knebworth '85



“In the Absence of Pink” © Connoisseur Collection 1991



Deep Purple at Knebworth '85

The recollections of "Rick"

Knebworth '85 was the second occasion that I saw Deep Purple in concert. Previously, I had seen them in 1974, on the "Burn" tour. On that occasion, many of us shouted for "Child in Time" but Coverdale merely replied "Child in what?" (Incidentally, at a later Whitesnake gig, we also shouted for "Child in Time" and Jon Lord actually started to play it but Coverdale still refused to sing it!)

I actually found out about the Deep Purple Mk2 reunion and the Knebworth gig by reading about it in the "Sounds" newspaper. I bought the "Perfect Strangers" album, after the Knebworth gig.

I certainly remember that it was muddy at Knebworth '85 (as it was, in 1979, when I went to see Led Zeppelin play there!) My "Belstaff" biker's jacket was ruined at the Knebworth gig, as I used it to sit on. After the gig, it had to hang in my father's garage for several years, before the smell of the mould wore off!

A friend of mine had his "instamatic" camera confiscated by Security but later that day, they were so busy dealing with the increasing problems of the saturated venue, that another friend of mine, with a much larger camera, got in the venue with no one checking him! I still have some of the photos he took that day! I remember the band opening the show with

"Highway Star". That was just fantastic to hear it live – my first time ever! I remember Ritchie launching into "Difficult to Cure" with a laser beam drawing of Beethoven on the stage backdrop; a picture that then animated, so as to appear to conduct the musical proceedings. By the time it came to Ritchie's guitar solo, his idea to use four tower speakers (i.e. two on the stage and two in the audience) was a clever idea in theory but the high winds that day, spoilt its effect; the sound kept disappearing then coming back (I have seen Pink Floyd with their quadraphonic indoor rig and the effect was awesome). During his keyboard solo, Jon Lord rocked his Hammond Organ and the reverbs made that classic "whip crack" sound. I remember him incorporating "America" into his solo. His version of that seemed to be based on The Nice version (i.e. Keith Emmerson's version).

I thought that Ian Gillan's singing was as good, as the 1969 - 1973 period. "Child in Time" was not performed at Knebworth '85, which was somewhat of a disappointment to me but he did sing it perfectly at Wembley Arena '87.

After that, when he did perform "Child in Time", he did not hit the highest part anymore; he relied on Jon Lord to help out with the keyboard, at this point in the song (i.e. he sung the middle part again, whilst Jon Lord played the high part on the Hammond).

In terms of Deep Purple concerts, how do I rate Knebworth '85? My favourite Deep Purple gig (so far) is Wembley Arena '87, then Brixton Academy '96, then Knebworth '85.

"Rick"

("The Tap and Spile" pub, Lincoln)



"In the Absence of Pink" © Connoisseur Collection 1991

“Mud is not one of the four food groups”



Kevin Dixon remembers Deep Purple at Knebworth '85

Was it really over 23 years ago? The whole reunion thing seems like it was just yesterday. The excitement of the announcement on the Friday Rock Show, the first bootleg tape to arrive from a friend in Australia, the phone calls from the Western States of America, then the mid-west and at last the East. With every passing day, they were coming home.

Knebworth; I'd been there in 1979 to see the mighty Led Zeppelin bore 200,000 people to sleep. A huge arena, surely one fitting of such a massive band. Much better than the originally muted Donington Park. Slowly the bill took shape, Meatloaf again! Scorpions, it was going to be a long, long day.

However I had to get there first. Only problem was, I lived in the Scottish Borders, hardly a hotbed of Rock Music and certainly far enough from the beaten track, that we only ever attracted the passing Harrier Jump Jets, and never a bus. So thanks to friends in Edinburgh, a friend and I were booked onto a coach full of fans leaving from outside the Playhouse Theatre at 10pm, the day before the show.

The night before we left, we spent hours preparing. My friend was in charge of the food and I was in charge of the drink. So a quick trip to the only supermarket for miles, and I had loads of Beer, Whiskey and Vodka, plus eight large bottles of lemonade. A swift re-shuffle of liquids into containers, and our drink supply for the weekend was sorted. Eight 21 one bottles of alcohol and a sink full of crap lemonade. Pop the bevy into the bag and off we go.

Oops, nearly forgot to pack some spare clothes, it sometimes rains in England.

The only bus we could get, left Gala at 4pm. The next one after that was at 9pm and was not 100% reliable. So a couple of hours later we arrive in Windy Edinburgh and retire to our favourite haunt at the time. As it was, the weekend after my 21st birthday party, a few people turned up to wish us safe journey, and marvel at our enormous carry-oot. I received a lovely pair of warm football socks from a girl who 21 years later would become my wife. And so fortified by good cheer and some ale, we merry two, set off for our carriage to the south.

Except it was late; the driver had slept in. However eventually we left at about midnight, much singing and drinking, as our merry band of friends partied towards the border. There were about 40 of us on the coach, and we all knew each other through gigs in Scotland, and various previous bus trips down south.

Our first port of call was Southwaite Services, on the M6 at Carlisle. Here we caught up with other busses heading south from Scotland. Meeting up at Southwaite had become a big tradition over the years. I had lots of friends from Glasgow, and we almost always ended up greeting each other in the dark in car parks on our way to festivals or gigs in England. Of course no buses had toilets in them in those days, but an experienced traveller always had a spare bottle or two to go round.

Anyway, the next stage of the journey was quiet as most people slept, some talked excitedly about seeing bands the next day, but mostly the slumber party passed swiftly through the North and Midlands.

I must have woken about 6am, probably as we were calling in at another service station, somewhere to the south of Birmingham. The weather was a bit cloudy but there was blue sky in patches, and things looked favourable for the day ahead. A swift breakfast and our coach made the last portion of the journey towards Stevenage. Finally arriving at the site around 9am. The bus parked up and we all trooped off towards the entrance.

Once inside, our little group of around 12 people quickly established base camp. About 60 feet from the stage, slightly to the left hand side. Bags in the middle and people sitting round, this enabled us to come and go as we pleased for most of the morning. I met up with friends from Liverpool, Manchester and Bristol and quickly brought them to our little gathering. Most of these guys were fellow tape traders, and we rarely ever got to meet up, so conversation was not in short supply.

First band were Alaska, with a tubby Bernie Marsden, they were dull. Followed by an exciting Blackfoot, with a few specks of rain coming from the darkening clouds. Mamma's Boys was the cue to go for a walk, extended loo break, find food. My friend had managed to cook two whole chickens for our trip, obviously forgetting I was vegetarian. This meant I was surviving on crisps and cheese rolls from the Salvation Army tent at the back of the arena.

I got back just in time for Mountain, large cowbell and all. Then it really started to rain, just in time for UFO. Sadly, it was the wrong line up of UFO and they were mostly ignored as we hunkered down to avoid the worse of the rain.

Then comes Meatloaf, complete with plaster cast on his broken leg. Now whoever thought he would go down well obviously had several drinks that night. For what seems like an age, the bottles fly stage-ward, the mud as well. Meat being an old hand at this, merely stands at the front of the stage, waving it on. Everything misses! By now I need another toilet break, but alas the crowds are not for moving aside. Thankfully a group of French Bikers were standing nearby filling a jerry can. I indicated my urgent need and the bottle was handed over. Noticing it was full, I decided to recycle the bottle and looked for a suitable point of re-entry. Then my eyes spotted Mr. Loaf, and the bottle arced towards the heavens. Then it began falling swiftly to earth and Mr. Loaf. A direct hit, and he needs a new shirt. Of course these French guys now think I am some sort of god to be paraded shoulder high in triumph. Sadly most of the rest of the crowd think I am a Meatloaf fan, and I am pelted with all sorts of horrible things.

By now the rain was pouring down, everything is soaked. After a long delay the Scorpions slide onstage



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and boy were they great; really wonderful. Absolutely spellbinding stuff, they took the crowd by the scruff of its wet mangy neck, and made them dance. Follow that!

The rain, and mud was now getting everywhere; most of the drink was gone, all hope of food was gone and most of our little group had decided to head back up the hill to try and find somewhere less swamp like. I stayed, and decided to head closer to the stage. My beer finally ran out and the rain kept falling. Then the stage lights dimmed and Bach roared out the PA. And like a gift from the gods, a full and sealed 2l bottle of beer landed on the head of the guy in front. He turned out to be fine, and the beer was passed round. Then we heard cymbals and bass, and then an explosion of light and sound, and there they were, no more than 15 feet away. Blackmore in his Dunlop's!

I honestly don't recall the first couple of songs, "Strange Kind of Woman" with its Jesus Christ bit, is the first real time I looked around and saw all these happy smiling faces. "Perfect Strangers" with the lasers through the trees. "Difficult to Cure" with the dancing Beethoven; and then it's encore time. "Speed King" is glorious, easily the highlight of the show, the trade between Lord and Blackmore is wonderful, and they even throw in "Burn". "Smoke" is a wonderful experience, with so many fellow fans all giving thanks. And then the fireworks, loud and bright. And then silence and darkness. Yeah any minute now, they'll put the lights on and we can find our way out of here.....err, any minute now.....err hello!

Squelch, thuk, squelch, thuk. The sound of thousands walking towards where they last saw an exit 5 hours ago. Somehow I find the bus about an hour later. At last, a change of clothes and the beer I left on the bus. Denied. The bus driver would not let me on, in such a state. Only then did I look at myself, caked in mud, it was everywhere. So I stripped off and walked onto the bus bollock naked, carrying my muddy attire in a plastic bin bag. I then got dressed and drank my beer, thinking we'll be off soon.

Not quite. Our bus had sunk to its axles. The driver wants people out to help push; not a chance, and we wait until a nice farmer and his tractor pull us out at 7am the next morning. By the time we hit the service station south of Birmingham, it looks like a muddy bomb has gone off there. The toilets are overflowing, people are walking about covered in mud. We meet people who had been at U2 at Milton Keynes, and they are just as bad as we are.

Eventually we make it back to Edinburgh about 7pm, and we catch the last bus to Gala at 9pm. Finally making it home for quarter-to-midnight. All thoughts of going to Gent for the next show are gone. Indeed, I then missed out Vienna and caught up with the band at another outdoor festival in Germany some four days later. It rained there as well, but no mud.



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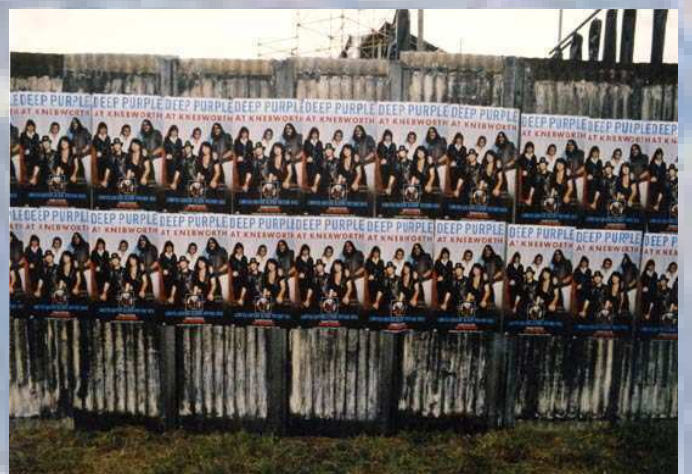
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My jeans never recovered from the ordeal of red clingy mud, and my DPAS shirt, that I had on that day, still has stains, worn like battle honours.

Yes I am proud to say I went and survived, my wettest Purple show ever. Only once since, have I endured worse conditions, and that was minus 4 degrees and blizzards on top of a Swiss mountain, funnily enough for a different line-up of the same band.

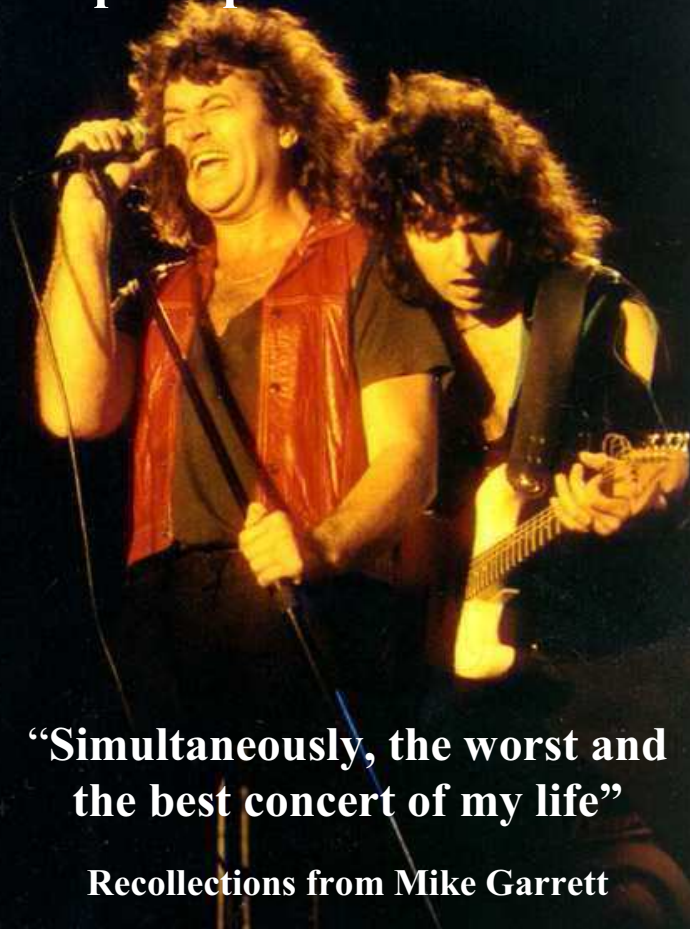
Kevin Dixon

Photos for this article taken from:

<http://www.deep-purple.net/features/knebworth/knebworth.htm>

<http://homepage.ntlworld.com/charlie.1/dpweb.htm>

Deep Purple - Knebworth '85



“Simultaneously, the worst and the best concert of my life”

Recollections from Mike Garrett

My own “Deep Purple story” begins at the age of 16, in a comprehensive school in Grimsby (1980). The Sixth Formers had a record player in their Common Room and during each break time, music could be heard, blasting out of the windows and across the schoolyard and playing field. It was from there, that I heard The Eagles, Barclay James Harvest etc. for the first time.

One day, a song could be heard, which had lyrics about “a killing machine” and “big fat tyres and everything”. The guitar solo in that song was unbelievably fast and exciting. I asked what the band and album were called and from that moment onwards, “Deep Purple: Made in Japan” has been my favourite album of all time.

I decide to find out more about this band and what other albums they had made. Alas, I was informed (with some ridicule by others at my school) that the band had split four years previously. Undaunted (due to my enthusiasm for the music), I slowly built up a collection of rock music vinyl albums; and this included Deep Purple, Gillan, Rainbow and Whitesnake.

I avidly listened to the radio - to Tommy Vance and his “Friday Rock Show” as this was the best source of information on all new Rock music happenings, at that time. Then one night, Tommy announced something that made my dream come true!

Deep Purple Mk2 were to reform, record a new album (“Perfect Strangers”) and go on tour. I regarded this announcement as “physical proof on this Earth, that miracles can happen”.

It turned out, that the one UK gig of that tour in 1985 was to be “The Return of the Knebworth Fayre”. Myself and other fans in Grimsby, duly bought our gig/coach tickets, with much anticipation. The night before the gig, I remember listening to “The Friday Rock Show”. Tommy Vance and Ian Gillan were broadcasting live, from the fans’ campsite at Knebworth.

The next morning (Saturday 22nd June, 1985), we got on the coach and travelled to Knebworth in hot sunshine weather. It turned out, that the other bands of the event had already begun to play, when we finally got inside. We had entirely missed Alaska; and Mountain were just finishing, playing the last song of their set. Fortunately for me, the crowd called for an encore, so the band returned to play “Nantucket Sleigh Ride”, which is definitely the one Mountain track I wanted to hear.

The next few bands to appear on stage were Mamma’s Boys, Blackfoot and UFO. I thought all the bands that day were good. However, it was at this time in the day, when it first started to rain. I was wearing denim jeans and a denim jacket, which soon got saturated. All anyone could do was to simply endure it!

Meatloaf appeared on stage and I liked his act (and I had seen him previously at Donington ‘83) but there were plenty of fans present that day that did not!

A constant barrage of plastic bottles was sent flying towards Meatloaf and (with one leg in plaster) he could not dodge them all! One fan (stood near to me) was so incensed that Meatloaf was on the bill, that he shouted “You fat bar steward” (or something like that?!) and hurled something at Meatloaf that actually hit him!

The Scorpions were the next band on stage. They were most definitely “the other band at that event, that I wanted to see”. The songs that they performed live that day, are mainly found on their “Worldwide Live” album, which I still have in my vinyl collection.

The Scorpions act finished and as the Scorpions’ fans moved back from the “front of stage area”, it was possible for the Deep Purple fans to move closer. I actually got to the very front barrier but (due to the height of the stage edge above me) I realised that I could see better, if I dropped back to what was in effect, five rows back from the front of the stage.

The rain was absolutely pouring down. My saturated denims felt like “rancid bathroom flannels” against my skin. We were stood in liquid mud that came up to our ankles. I remember that my teeth were “chattering” and the backs of my hands had turned purple. I remember thinking: “Now my hands will match the colour of the band!”

One should remember that the bottle barrage was still going on, whilst we were waiting for Deep Purple to arrive on stage. All of a sudden, a one-and-a-half litre bottle of “lager” hit me in the back, split open and poured down the back of my jacket. The crowd near to me, knowing it was not really “lager”, all simultaneously shouted “UGH!!!” and took a step away from me. I shouted; “I am just too wet and cold to care a s**t anymore!”

Finally, the sound of Bach’s “Toccatina and Fugue in D Minor” erupted out of the speakers and a green laser light beam started to draw the “DP” logo on the stage backdrop. For me (and many others) a dream was about to come true! The band appeared on stage and the next thing we knew, the world-famous “Highway Star” song had begun (and yes – we were all singing along!) I remember seeing a bit of fence post, sticking out of the ground (at an angle) near to my feet, I stood on it and, taking advantage of its springboard effect, proceeded to “bounce up and down like a demented grasshopper” during Ritchie’s guitar solo, until all of a sudden, it snapped and I went face-down into the mud. Splat!

When the band started to play “Nobody’s Home”, all the crowd near to me, started to sing along, on cue. I realised that they too, had all bought the “Perfect Strangers” album and knew the songs.

It is impossible for me to remember everything about the show but one of my favourite moments was

the vocal/guitar interplay during “Strange Kind of Woman”; a funny way to remind the fans that Ian Gillan starred in “Jesus Christ Superstar”.

I did not expect to hear “Difficult to Cure” at the concert but I can still see (in my memory) Ritchie playing it, with the laser-drawn Beethoven animation, on the backdrop, conducting the crowd.

I remember Jon Lord’s follow-on keyboard solo (concluding with “2001: A Space Odyssey”) that led into “Space Trucking”. Ritchie’s stand-alone guitar solo (also performed as part of the same song) was memorable to me, due to the “sound effects/white noise” type of solo that he presented, including a quadraphonic speaker tower system, which rotated the sound of the guitar around the arena.

Unbeknown to me (at that moment in time), my friend “R.O.” had become detached from the other Grimsby fans. As Ritchie commenced his guitar solo (just mentioned) “R.O.”, somewhat the worse for drink, decided it would be a good idea to climb up the scaffolding of one of the speaker towers (in the main arena) to get a better view!

He managed to climb a little way up - then suddenly the entire speaker tower erupted into life, as Blackmore’s guitar solo went into quadraphonic mode! This took “R.O.” totally by surprise - so much in fact, that he fell off the scaffolding and landed in a huge pool of liquid mud. Splat!

Below: The Knebworth ‘85 venue © Henry Cobbold





For most of the concert (due to the rain) Jon Lord's Hammond organ had plastic sheets over it. By the time the concert got to "Speed King", the rain had finally stopped and (with sheets now off) a phenomenal interplay between Lord and Blackmore was in full swing, including an excerpt from "Burn". The legendary Lord/Blackmore or Gillan/Blackmore musical duels were most definitely the sort of thing that I had gone to witness!

My other memory (from the final song of the concert) was, after Mr Gillan's thank you speech, everyone chanting: "Smoke on the Water". Over to the left-hand side of the crowd, had been a couple of male fans that had (quite amicably) performed Judo throws on each other, all day, for amusement. Now, as "Smoke on the Water" was being sung, these two fans stood, with their arms around each other's shoulders, singing along like everyone else. They were totally brown, covered in mud, except for a bit of flesh colour around their eyes!

As the concert ended, a fireworks display took place. Then, as the crowd began to disperse, I remember some fans remarking that "Child in Time" had not been performed.

The other thing I specifically remember thinking to myself, was that I wished that they had performed "Under the Gun" from the new album. Yes, with hindsight, I know they did perform it at Knebworth '85. Maybe I had mud in both my ears, during that vital five minutes?

I do remember "Woman from Tokyo" being performed as one of the encores (even though the "Under the Gun" and the "Woman from Tokyo" recordings did not get put on the "In the Absence of Pink" album).

To get back to the coach park, we had to pass through the fans' tent encampment. Inevitably, some departing fans tripped over the tent ropes; and there were simultaneously screams or curses from the occupants in the tents.

Above: The Knebworth '85 venue - earlier part of the day.



Newspaper photo from:

<http://www.deep-purple.net/features/knebworth/knebworth.htm>

Photo below © Chryssie L. Cobbold



Our coach was parked a lot further up the hill slope, than some of the others. Its rear right wheel was stuck in the mud. A gang of us pushed the back of the coach, for about five minutes. Eventually, the trapped wheel spun round, splattered us all with mud but moved the coach forward. Whilst this was going on, I remember seeing tractors driving down the slope, to rescue coaches that were even more stuck than our coach!

We finally got back to Grimsby at 6.30am (Sunday morning). I threw my saturated/mud-covered clothes on the floor and went to bed. A couple of hours later, my mother came downstairs, saw the state of the clothes and screamed! She looked into my bedroom and demanded to know if I had been beaten up and why I had endured such appalling conditions? No, I had not been beaten up; and as for why I had endured it, I replied: "because Ritchie Blackmore is God!"

Postscript: In order to compile this article, I decided to resist the temptation to play the "In the Absence of Pink" album till after I had completed my rough notes (i.e. written down what I truly remember). This is why some songs played that day, are not discussed in my narrative, as I can only "remember" them by cheating and describe what I hear on the album, not what I can recollect. Due to nostalgia, I always think of the Deep Purple at Knebworth '85 gig, as "simultaneously the worst and the best concert of my life" - the worst due to weather conditions and the best due to the unbelievable atmosphere. After all, this was the first time I had ever seen Deep Purple / Ritchie Blackmore in real-life and the reforming of the band was (for many of us) nothing less than a miracle, a dream come true?

With hindsight, yes I can think of other gigs, where Deep Purple have played better. Even at Birmingham '93, despite the problems in the first song, I thought there were still some moments in that concert, that surpassed Knebworth '85 (and I have seen some amazing Blackmore's Night gigs that have surpassed it too!) but it is Knebworth '85 that my mind retains the most nostalgia for. Perhaps parts of my Knebworth experience have been literally "frozen" into my memory?

Behold! It has taken me 23 years to write down my recollections of Knebworth '85 but I have done it, at last (Yes!)

Mike Garrett



"The Return of the Knebworth Fayre" Saturday 22nd June, 1985

Bands:

Deep Purple, Scorpions, Meatloaf, U.F.O., Blackfoot, Mamma's Boys, Mountain, Alaska

Deep Purple set list:

Highway Star, Nobody's Home, Strange Kind of Woman, Gypsy's Kiss, Perfect Strangers, Under the Gun, Lazy, Knocking at your Back Door, Difficult to Cure, Space Truckin', Woman from Tokyo, Speed King, Black Night, Smoke on the Water

Website sources used for Photos and Information:

UK Rock Festivals: Knebworth '85

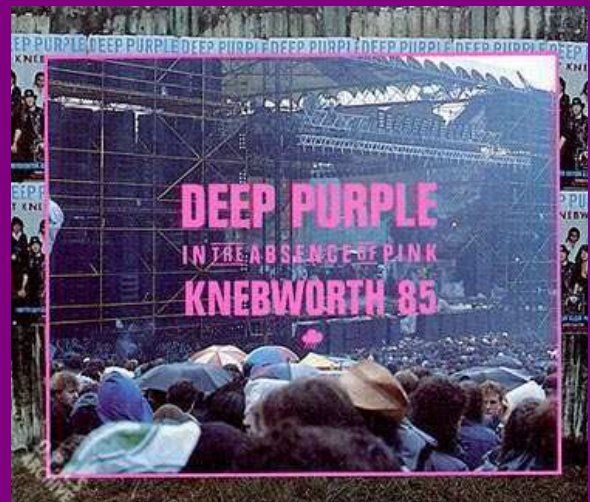
<http://www.ukrockfestivals.com/Knebworth-festival-1985.html>

Deep Purple Appreciation Society: Knebworth Photos

<http://www.deep-purple.net/features/knebworth/knebworth.htm>

Charlie's Deep Purple site:

<http://homepage.ntlworld.com/charlie.1/dpweb.htm>



"In the Absence of Pink" © Connoisseur Collection 1991

New Beginnings

“Perfect Strangers” and “Back in Black”

A “What If” article by Paul and Dougie Redford

Most, if not all Blackmore fans know, Deep Purple Mk2 reformed in the early 1980s. It was to be an ongoing reformation, not one of the currently fashionable “greatest hits” tours of the past boy bands and some others that are filling arenas with nostalgia and refilling bank accounts.

In the interviews/comments to the music media, band members were quoted as saying things to the effect, that they wanted to make new albums or recordings and try to climb back to the heights of the past; not live on past glories. With the above in mind, they started by going into the studio and recording an album “Perfect Strangers”. This was not rushed, taking (we think) over a year from the announcement of reforming, to the release of “Perfect Strangers”.

Just a little while before this, AC/DC were going through the loss of Bonn Scott and replacing him with Brian Johnson, then putting together their next album “Back in Black”. This leads us to an interesting analogy of what came next, as both these albums can be seen as “Come-Back albums”?

Both “Perfect Strangers” and “Back in Black” turned out to be great albums for the bands, each having a couple of outstanding tracks; on “Perfect Strangers”, the tracks were “Perfect Strangers” and “Knocking at your Backdoor” and on “Back in Black”, the tracks were “Back in Black” and “Hells Bells”. We think it is also fair to say, that neither album has a notably poor track/filler on them. They were well received by the fans of each group, showing that neither band wished to be seen as living on past glories. The most negative thing we remember from the music media was to call both albums “safe” (i.e. very Deep Purple or very AC/DC). We take this to mean that they (the media) couldn’t find fault, which must have upset some of the more acid-tongued or band assassins amongst them.

The question that springs to mind is, what would have happened if the albums had been poor, had not been well received by the fans and been panned by the critics?

AC/DC would no doubt use the defence of “a new singer, not integrating into the band; not having the same chemistry as Bonn Scott” and a selection of other clichés? They would then, either fire Brian Johnson and try again, or call it quits (before their record company did it for them) and hope Bonn Scott’s death would build the kind of mystique that Jimi Hendrix’s death had, or Jon Bonham’s had, for Led Zeppelin?

What would Deep Purple have said/done? Would



the record company have done it for them? Would the clash of personalities within the band, have caused a round of bitter recrimination and a permanent split? After the Bolin/Hughes Deep Purple split, Jon Lord was quoted as saying their last tour went round, destroying Deep Purple’s reputation. What quotes would have come from a flop, here in 1985?

Not wishing to finish on a negative note, the final question we will pose is, as we find it unlikely that any of the band members would retire, what would they do, next?

Article artwork taken from the two albums

“Around The World Live”

Deep Purple DVD Box Set

A review by Lee Ferris

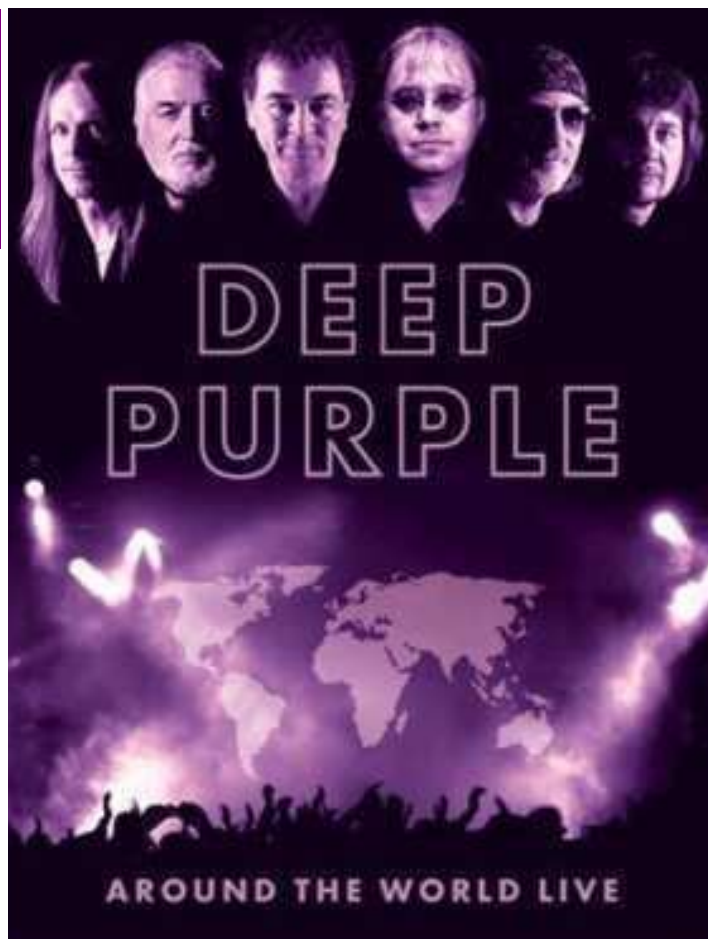
This latest offering from the current Deep Purple is a mammoth four-disc set covering three concerts from various years.

These concerts, all feature current guitarist Steve Morse and although I worship at the Church of Blackmore he can actually play guitar (although in my opinion he has the stage presence of a bag of frozen peas). The gigs also have Jon Lord in the band, which is an added bonus as he is much missed by the fans.

The first gig is from Bombay and Seoul in 1995. These were done before the release of “Purpendicular” so still feature material from “The Battle Rages On”. The performances are good and show the band just starting out with their new member.

The second disc is a concert from Australia in 1999. In my opinion this is the best gig in the box set as it shows the band playing material they had recorded with Morse. The band is very tight and seems to be enjoying their selves. My favourite Morse era track is featured in this set “Sometimes I Feel Like Screaming” (although it never seems as good live as on the original recording). This disc also features a documentary about the band in Australia.

The third disc features Jon Lords' last gig with the band in Birmingham in 2002. The ever-reliable Don Airey is also featured, as he has now took over the reigns in the keyboard department. The gig is special to me as I was there and can remember how emotional it was to see Jon Lord leave. The highlight of this gig is “Perfect Strangers” with the great intro by Lord.



“Around The World Live” © Eagle Rock Ent. 2008

The last disc is a documentary called “Access All Areas”. This is footage with the current Deep Purple and as you would expect is very pro Morse. The disc is interesting to watch but is probably the weakest disc in the package.

Overall this is a well-put-together package and for £16 you can't go wrong. My only real criticism is that after a while Steve Morse's style of playing can become slight boring (too much “widdly-diddly” for my liking).

Lee Ferris

Deep Purple Myspace



A myspace music profile for Deep Purple with tour dates, songs, videos, pictures, blogs, band information, downloads and more.

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

Also check out the other Official Website:

<http://www.deep-purple.com>

UK Deep Purple/Ritchie Blackmore Tribute Bands: September - November Gig List

CARTOUCHE

Saturday 4th October, local rugby club, Sussex.

<http://beam.to/cartouche>

PURPLE

Friday 3rd October - Marina Fountain, Marina Fountains, Caves Road, St Leonards.

November, date to be confirmed, The Beacon Court Tavern, Gillingham, Kent.

<http://www.purple-online.co.uk/index1.htm>

THE PURPLE PROJECT (Classic Deep Purple)

Saturday 11th October, Grey Horse, Kingston-upon-Thames.

Thursday 23rd October, Limelight, Crewe Cheshire.

Friday 24th October, The Butchers Arms, 57 Halifax Road, Staincliffe, Wakefield.

Saturday 25th October, The Diamond, Sutton-in-Ashfield, Nottinghamshire.

<http://www.myspace.com/purpleproject> or

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

RAINBOW RISING

Saturday 4th October, The Snooty Fox, Wakefield.

Saturday 29th October, The Tackeroo, Hednesford.

Saturday 15th November, The Mosses Gate, Bolton.

Saturday 29th November, The Diamond, Sutton-in-Ashfield.

<http://www.rainbow-rising.net>

PURE PURPLE

Saturday 1st November, The Stumble Inn, Cannock.

Thursday 20th November, The Thomas Inn, West Midlands,

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

DEEPLY PURPLE

Keep checking their website for gigs.

http://www.myspace.com/deeply_purple or

<http://www.deeplypurple.com>

TASTE OF PURPLE

Keep checking their website for gigs.

<http://www.tasteofpurple.co.uk/Home.htm>

24 CARAT PURPLE

Keep checking their website for gigs.

<http://www.myspace.com/24caratpurple>

BURN

Classic Rock covers band (inc; Deep Purple, Rainbow)

Keep checking their website for gigs.

<http://www.burn-rock.co.uk/>



Rainbow Rising photos © Mike Garrett

"Days May Come And Days May Go"

Gez Shelbourn takes another look at Deep Purple Mk4's "Come Taste The Band" album

BACKGROUND - In a recent Internet interview, Jon Lord was quoted as saying that "if Ritchie had been stronger, then Stormbringer would have been a better album" (you could say the same about "Come Taste The Band" and Jon Lord's lack of involvement in the composing of the songs actually!) Well, yes, Ritchie could have been stronger but I believe he had already started putting Rainbow together in his head and this project would not be a democracy; he was going to call all the shots in terms of the musical direction and hire and fire as he saw fit

So letting go of the reins (musically) was something he cared little about at this point as he was simply fulfilling his contract; then he was off. Secretly, I would not be surprised if he expected Deep Purple to fold without him. How can you replace someone like him?

Anyway, Glenn Hughes and David Coverdale were particularly keen to carry on, so auditioning began to find a suitable replacement. Guitar hopefuls came and went; including an ill matched two-day jam with Dave "Clem" Clempson of the bands Colosseum and Humble Pie. His style was considered "too much like a Rolling Stones guitarist and Tommy seemed to bring something while Clem would wait for it to come" (it has to be said that Jon Lord was not exactly "grabbing the bull by the horns" either).

David Coverdale had a wish list of Jeff Beck, Rory Gallagher, and Tommy Bolin. Tommy Bolin walked into the studio late one morning, strapped on his guitar and instantly blew them all away David Coverdale recalls "They dug it and I dug it in the first minute - literally, it was smiles all round".

Having listened in awe to the "Days May Come And Days May Go" - The California Rehearsals, I believe they were more than justified to carry on without Ritchie; here was a guitarist who would lead the band into some inspired jams and who would be an ideal foil for Glenn Hughes coming from a Jazz/Funk musical background.

In fact, I think the version of "Drifter" on "Days May Come And Days May Go" is actually much better than the one on "Come Taste The Band".

The photos used in this article, are taken from the "Days May Come And Days May Go" CD, with the kind permission of Purple Records 2008.

I recently read Don Felder's book on life in The Eagles and he made the point that, whilst "Hotel California" is this iconic album, he feels many of the earlier performances of the songs had a better feel, more powerful, but because of Don Henley's relentless pursuit of note for note perfection, some of the songs were performed over and over until they lost a bit of their character or dynamic.

Maybe "Come Taste The Band" suffered a similar fate because as good as it is (and it's stood the test of time well in my opinion, some of the performances are better on "Days May Come And Days May Go").

Nowadays, with the advancement in studio technology it is possible to fix an odd bum note or flawed vocal without having to perform the song again (Pro-Tools) but back then that option was not available.

COMIN' HOME - 3.52 (Bolin/Coverdale/Paice) - The only song on the album which gets a song writing credit for Ian Paice and it is easy to see why. After a thundering start, featuring all sorts of guitar pyrotechnics from Tommy Bolin, Ian Paice's drums take over driving the band on and inspiring great performances from all the players (Ian Paice's drumming on the whole album is top class and drew big compliments from Tommy Bolin who had worked with some great drummers - including Billy Cobham on the "Spectrum" album). David Coverdale sings of his musical upbringing ("Groovin' to American Bandstand, B B on stage with Lucille") that leads them into a big multi-vocal echoing chorus. As if that wasn't enough, the solo in the middle is simply awesome. In fact, it turns into a jam because it's much longer than your average guitar break, you can hear the rest of the band responding to Tommy Bolin's incredible playing and just when you think they are going back to the vocal Tommy starts throwing a riff in towards the end (a lot of bands just build a song around a riff, Tommy throws them in as if he's got plenty to spare) I think this song is not only a great piece of Rock And Roll but also one of any Purple line-up's best songs.

LADY LUCK - 2.45 (Cook/Coverdale)- Written with Tommy Bolin's solo album writing partner. A raunchy bit of rock and roll delivered with Coverdale's usual bullish swagger ("Lady Luck, C'mon give what I want") The best bit of the song is the tidy solo from Tommy Bolin although, it has to be said, the chorus is catchy.

GETTIN' TIGHTER - 3.36 (Bolin/Hughes) - A thumping, out of the blue, bass line with Tommy Bolin's guitar at the end of it, starts this song, then Tommy's guitar prowess holds court. The chorus is pretty heavy rock with Glenn's bass prominent in the mix - then it changes into a Funky/Jazzy sort of groove. Like I have said, Tommy Bolin was a perfect foil for Glenn Hughes, you only have to listen to this and you know they are enjoying it.



"Come Taste The Band", Warner Brothers 1975

You only have to hear Tommy Bolin's solo work to realise that the chemistry between Glenn and him would be perfect. A bit different for 'Purple at the time but I have always liked it: after all when a band changes it's members the group dynamic is going to be change also.

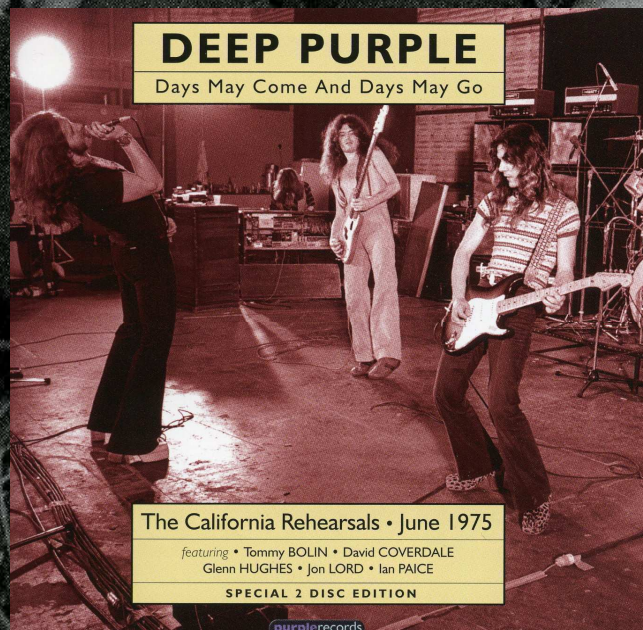
DEALER - 3.49 (Bolin/Coverdale) - This starts with a bluesy dirty guitar and tells a tale (to be fair) that Tommy and Glenn would have been well advised to heed, i.e. "If you fool around with the Dealer, remember soon you'll have to pay, he'll creep behind you like a hunter and steal your soul away". Tommy Bolin dominates this song musically; great guitar supporting the vocal and inspiring as the song turns into a jam towards the end. The Bridge in the middle of the song really gives it a totally different mood and texture; "In the beginning all you wanted was the calm before the storm, if your Bluebird plays the Eagle he finds his song will turn to stone", a bit like going from a sand storm in the desert to a sun kissed beach. One of my favourites on the album.

I NEED LOVE - 4.22 (Bolin/Coverdale) - A song written around a simple riff most prominent on Glenn Hughes bass guitar. David Coverdale is at his beating-his-chest-like-Tarzan best "Your body was honey, I tasted a lot". The best bit of the song is the way the band jams in the second half of the song with Tommy leading and throwing in riffs towards the end.

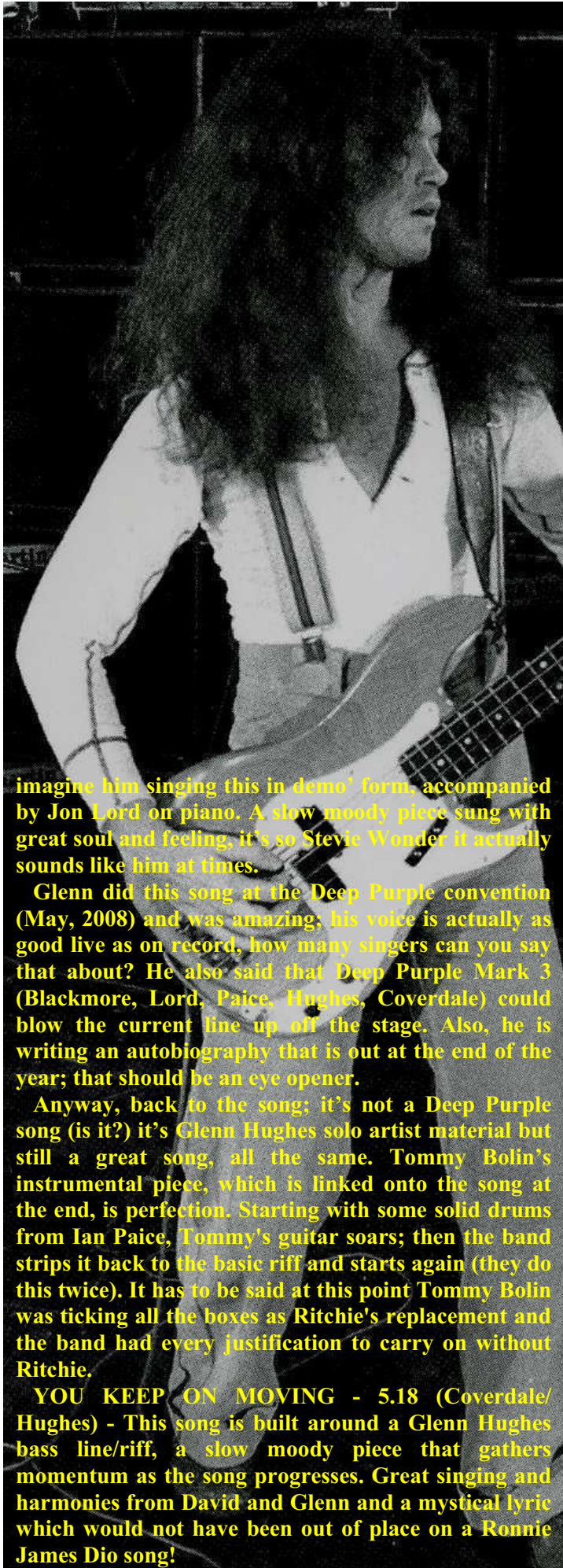
DRIFTER - 4.01 (Bolin/ Coverdale) There is an amazing version of this on "Days May Come And Days May Go" - one of the best songs on the album. Coverdale proves that, when he puts his mind to it, he can write a half decent lyric. As is the case on all of this album, Tommy Bolin is in charge and the band are tight .A simple classic rock guitar riff drives it on, filling the spaces behind the vocal with perfection until the song is slowed right down. This is where the real magic begins as Tommy plays his solo and the band slowly build the song back up then they finish with a tight precision - the best song on the album in my opinion.

LOVE CHILD - 3.05 (Bolin/Coverdale) A dirty blues spits through the speakers that reminds me a bit of "Mitze Dupree" for some reason. As is the case, with all of this album, Ian Paice's drumming is awesome, so tight yet so expressive. Coverdale sings about his favourite subject "You can walk through fire, make the north winds blow, squeeze and tease me honey, when you shake your body, you move my soul" but does it with a little more eloquence than usual. Tommy changes the main riff in the middle section into another riff and Jon Lord makes a rare solo contribution on moog/synthesiser that I think sounds dated now (and yet it worked so well on "Burn" and "Sail Away"). A tight performance and a tight three minutes - perfect.

THIS TIME AROUND - ODE TO "G" - 6.07 (Hughes/Lord/ Bolin) Glenn Hughes brings in a song that he works on and finishes with Jon Lord, you can



"Days May Come and Days May Go"
Purple Records 2008



“Dance across the seasons to a place that no one knows, where angels fear to tread”. Tommy's guitar leaps from speaker to speaker without dominating the proceedings and finishes the song in grand style - another great song.

CONCLUSION - So how did it go so horribly wrong? How did a band that came out of the blocks like a thoroughbred racehorse, end up like a lame donkey in a field? How did they “unravel Deep Purple’s reputation as they went along” as Jon Lord is quoted as saying? Well, if Tommy and Glenn had been “running from the Dealer” as opposed to running to him (at regular intervals) then maybe things might have been different. Tommy Bolin probably was not aware at the time but he was basically brought in to save the band; trouble was, he needed saving from himself.

Jon Lord inadvertently put pressure on Tommy by his lack of creativity around this period; it's almost like he's expecting it not to work without Ritchie and is distancing himself from it before the backlash comes. Then Jon Lord tells Tommy Bolin to play the classic Ritchie material “note for note” which must have been hard to take when the album they had just made was based on improvised jams. In hindsight, I genuinely think Jon Lord was trying to protect Tommy from the die hard “Blackmore is God” brigade and the British Press; who are not known for taking prisoners. With good reason as it turned out, this is where professionalism should have taken over, i.e. they should never have embarked on a world tour with two of the band having major drug problems.

In '93 at Birmingham amongst all the water-throwing and abrupt ending of songs, one of my friends said “I suppose this is as bad as it gets” and I remember saying “no, I've actually seen them much worse than this!” Try mark 4 at Leicester De Montford Hall in '76. Picture the scene, Tommy Bolin braking guitar strings and grinning inanely while he's doing it (the crowd were not helping, booing him), Glenn Hughes away with the Fairies, David Coverdale storming on and off the stage like some big kid, whilst Jon Lord and Ian Paice just try to hold it together so they can retire at the end of the gig. They were booed and heckled that night, some of it fair, some of it not fair, all down to drug misuse; a terrible shame because Tommy Bolin is one of the best live performers I have ever heard and “Come Taste The Band” is a cracking Deep Purple album.

Gez Shelbourn

imagine him singing this in demo' form, accompanied by Jon Lord on piano. A slow moody piece sung with great soul and feeling, it's so Stevie Wonder it actually sounds like him at times.

Glenn did this song at the Deep Purple convention (May, 2008) and was amazing; his voice is actually as good live as on record, how many singers can you say that about? He also said that Deep Purple Mark 3 (Blackmore, Lord, Paice, Hughes, Coverdale) could blow the current line up off the stage. Also, he is writing an autobiography that is out at the end of the year; that should be an eye opener.

Anyway, back to the song; it's not a Deep Purple song (is it?) it's Glenn Hughes solo artist material but still a great song, all the same. Tommy Bolin's instrumental piece, which is linked onto the song at the end, is perfection. Starting with some solid drums from Ian Paice, Tommy's guitar soars; then the band strips it back to the basic riff and starts again (they do this twice). It has to be said at this point Tommy Bolin was ticking all the boxes as Ritchie's replacement and the band had every justification to carry on without Ritchie.

YOU KEEP ON MOVING - 5.18 (Coverdale/Hughes) - This song is built around a Glenn Hughes bass line/riff, a slow moody piece that gathers momentum as the song progresses. Great singing and harmonies from David and Glenn and a mystical lyric which would not have been out of place on a Ronnie James Dio song!

PURPLE RECORDS

<http://www.purplerecords.net/>

DEEP PURPLE APPRECIATION SOCIETY

<http://www.deep-purple.net/>

TOMMY BOLIN ARCHIVES

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

"Tell the people that Big Daddy is coming to town!"

Mike Garrett discusses why he decided to give the music of Glenn Hughes a fairer hearing.

From my perspective, this particular story begins in early 2005, at the most unlikely of places; "The Leaking Boot" pub in Cleethorpes (North East Lincolnshire). To their credit, three local rock fans (Ian, Rick & Steve) were organising Rock Tribute Band evenings, at the venue. They are also very keen Glenn Hughes fans. Since I am an avid Deep Purple fan, I became friends with them, due to attending the Rainbow Rising and Deepest Purple gigs at the venue.

Inevitably, our conversation one evening turned to the subject of Glenn Hughes (and the then, approaching 2005 "Soul Mover" UK Tour). I confessed that though I had all the Deep Purple recordings featuring Glenn, I did not collect his present recordings or attend his gigs.

Of course, they then asked me, if my judgement of Glenn Hughes was in fact mainly based on the well-known 1974 "California Jam" video? I confessed that it was (I thought that Glenn's bass work and singing was really good some times but entailed too much over-the-top screaming at other times).



"Soul Mover" CD cover © Frontier Records 2005

I was told that many other rock fans also judge Glenn by that recording and, despite what they might perceive (good or bad) about it, it is an image of Glenn that is over three decades old and no basis on which to judge him now.

It is often said, amongst the Glenn Hughes fan base, that new fans are won-over, by existing fans recommending Glenn's live performances, to them. So when I attended my first Glenn Hughes gig ("The Leadmill", Sheffield, 17th February 2005), it was purely on the urging of Ian, Rick & Steve.

Due to work and travelling practicalities, I arrived terribly late for the gig. I missed the two support bands and also the songs "Soul Mover", "Orion" and "Land of the Livin'". The band was actually playing "Mistreated" (which I could hear with total clarity) as I was walking round the block to find the venue entrance!

The set list that night was: Soul Mover, Orion, Land of the Livin', Mistreated, Can't Stop the Flow, Let It Go, High Road, Medusa, Don't Let Me Bleed, Wherever You Go; (Encore: Seventh Star, Burn).

I had half-expected "some kind of show with inclusions of Stevie Wonder influenced pop-funk songs" (my words) but what I primarily got, was a really good Rock act, incorporating elements of Soul and Funk at certain times! Though I was not familiar with Glenn's work, I liked what I heard that night.

There was quite a bit of material off the new "Soul Mover" CD (which I bought at the show) and the performance of the Trapeze song "Medusa", also worked well (again, it came across, on stage, as a good "rock" number).

I thought that the other band members were highly competent, and especially liked the lead guitar work by J.J. Marsh.

The two encores were obviously well received. Seventh Star got the crowd singing along once again (but I have to admit; I have the album at home but

have not played it in quite a while). The saving of "Burn" till last was highly appropriate. J.J. Marsh did a really good solo and Glenn clearly enjoyed having the audience singing-along with him.

After the show, I was talking to Ian, Rick and Steve. I said "that was totally different to what I expected - it was bloody good!" They in turn pointed out that peoples' "image" of Glenn, is often inaccurate (and his music "underrated"). Indeed, there were fans in the audience that had come from Europe and the U.S.A. to see the show!

Imagine my luck a little later that evening, when (after a little bit of waiting outside the venue), Glenn came out and signed autographs for the little group of us that had gathered there.

This story now moves to "The New Roadmender" (Northampton, 31st October 2006). By Halloween night 2006, my memory of the previous year's Glenn Hughes gig was a very vague memory but I did remember how I had felt about it. The Northampton gig was the only one that I could attend (on the 2006 "Music for the Divine" UK Tour) so I booked a holiday day off (from work).

Set List: The Valiant Denial, Monkey Man, Orion, Land of the Livin', Nights in White Satin, Black Light, Mistreated, In My Blood, A Whiter Shade of Pale, Don't Let Me Bleed, You Got Soul, Steppin' On, You Keep On Movin', (Encores: Soul Mover, Burn).



Above: "The New Roadmender" (31/10/06) All gig photos © Mike Garrett 2006 / 2008

From the venue P.A. system, some very funky music was playing and the mood of excitement grew within the crowd. Being a very new member of the Glenn Hughes fan base, I felt as much a spectator of the fans' actions, as I was of the impending stage show. The fans started chanting: "Hughesy!, Hughesy!, Hughesy!" and though I found this a bit amusing at first, it was clear that Glenn Hughes has a loyal fan following, as does any other established performer.

Suddenly the house lights went down, the stage lights went on; and Jeff Kollman was launching into the riff to "The Valiant Denial". A huge cheer went up, as Glenn appeared on stage and everyone started to sing along. Glenn was obviously happy to be on stage, judging by the typical leaning-back rock poses and facial expressions he demonstrated (and Jeff Kollman was at it, too!)

The second song "Monkey Man" helped to sustain the rocking momentum of the show. Both tracks are a lot "heavier" when performed live (Listening to these tracks on the "Music for the Divine" CD, you would not think that was possible? It is!)

During the second song, the tongue-in-cheek rock posing continued but both Glenn and Jeff like to suddenly drop down, at the edge of the stage, to provide photo opportunities for the fans. Being a new fan, it took me by complete surprise: I thought he had dropped down to tell me off, for doing too much close-range flash photography! No, it was all part of the posing showmanship. (When I met Glenn after the show he laughingly said: "It really amused me. I have never seen anyone at a gig, look so terrified as you, in my life!")

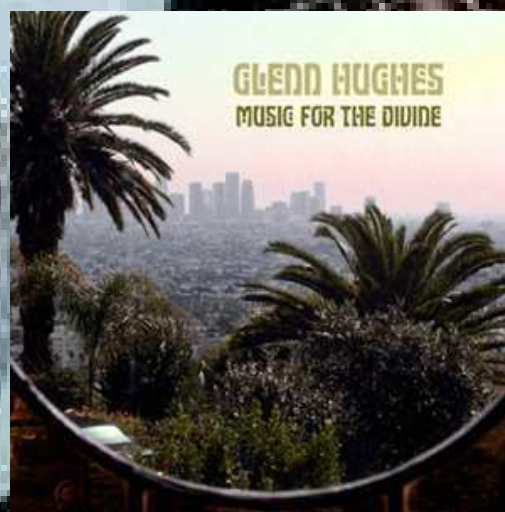
The show continued with two tracks from the previous "Soul Mover" CD (which I play quite regularly), "Orion" and "Land of the Livin'".

"Nights in White Satin" was a (heavier) rendition of the song originally performed by the Moody Blues, with some trademark Hughes screams inserted where the gentle hahs were, on the original version.

"A Whiter Shade of Pale", was a cover of the Procul Harem song; something which I had not expected to be in a Glenn Hughes concert but it worked well (positioned as it was, on the set list, to contrast with the rock songs before and after it).

"Steppin' On" was another show favourite - really heavy funk! "You Keep On Movin'" provided the main set closer, ensuring that the audience would clamour for an encore, which was duly performed ("Soul Mover" and "Burn")

After the show, Glenn kindly made himself available to talk to fans (new and old) that wanted things signing. He again expressed his thanks to fans that recommended his live shows to other potential new fans. "Tell the people, that Big Daddy is coming to town!" he joked.



"Music for the Divine" CD cover © Frontier Records 2006

So, my story moves on again, to 3rd May 2008; the venue is Esquires (Bedford) and the occasion is a Fan Convention to honour the 40th Anniversary of the foundation of Deep Purple. Glenn Hughes (with Anders Olinder on keyboards) plays the following set: Coast to Coast, I Found A Woman, Mistreated, It's About Time, Seafull, This Time Around, chat and question and answer session, When Will Our Love End, Nights In White Satin, Don't Let Me Bleed, Holy Man, You Keep On Moving, (Encore: Stormbringer).



Above: Glenn Hughes at Esquires (Bedford), 3/5/08



Above: Glenn & Anders at Esquires (Bedford), 3/5/08

It was somewhat different, hearing Glenn play an acoustic set but this was the compromise that had been agreed upon (as Glenn could not bring his entire band from the U.S.A.) Despite this, it worked just fine - thanks partly, to the choosing of songs that were appropriate for an acoustic show.

So, this was the third time that I have seen Glenn Hughes live in concert. For me, it was the appearance of Glenn at the Convention that provided "the star attraction" of the event (but of course, I appreciated all of the other musicians, too!).



Above: "F.U.N.K." CD cover © Frontier Records 2008

I am a little amused by Glenn, when (during each tour) he declares that the band he has put together, is the best ever; and the album they are promoting, is the best ever. I guess his comments must reflect his endless enthusiasm, for his musical projects?

So, is the latest "F.U.N.K." album, the best album he has ever done? Well, someone more familiar with all of Glenn's solo work, should make that particular judgement but to my ears, this new album will most definitely not disappoint Glenn Hughes fans.

"Crave" is a good rocky introduction to the album. "First Underground Nuclear Kitchen" then follows; is an excellent funk-rock type of song. In contrast songs such as "Satellite", "Imperfection" or "Where There's A Will" allows Glenn to display his soulful ballad compositions.

"Never Say Never" is one of my favourites on this album; an excellent driving bass riff, with a good use of the synthesizer in the chorus section. Also check out the lead guitar solo break! "Love Communion" is another favourite; a typical Funk-Rock song from Mr Hughes (with some slight Jazz and Soul influences in the backing parts of the track).

Is "F.U.N.K." radically funkier than the previous album "Music for the Divine"? In my opinion, "it is slightly more funky than the previous album but not that huge a difference. There is still a good mix of Funk, Rock, Soul and Acoustic types of songs that the Glenn Hughes fans will be familiar with".

If you have not got a recent Glenn Hughes album in your CD collection, then perhaps "F.U.N.K." might be well-worth checking out?

Mike Garrett

Official Glenn Hughes Website
<http://www.glennhughes.com/>

Official Glenn Hughes Myspace
<http://www.myspace.com/glennhughesonline>

JOE LYNN TURNER PERFORMS IN IRAQ AND KUWAIT WITH BIG NOIZE

Joe and members of one of his projects, BIG NOIZE, have just completed a special tour of Iraq and Kuwait, performing for the Armed Forces that are stationed there.

BIG NOIZE are:

Joe Lynn Turner (Deep Purple/Rainbow/Yngwie Malmsteen) – vocals
Phil Soussan (Ozzy Osbourne) - bass
Carlos Cavazo (Quiet Riot) - guitars
Simon Wright - drums
Alex Bubenheim - keyboards

The dates were as follows:

5 September 2008 - Kuwait
7, 8, 10, 11 September 2008 – Iraq

Review - Classic Rock 'n' Roll Band Visits CAB, Rocks Camp Taji (September 11th)

CAMP TAJI, Iraq – In an effort to increase morale and bring the gift of music to Soldiers serving in Iraq, a rock 'n' roll band comprised of top-notch acts from the '70s and '80s visited Soldiers from the Combat Aviation Brigade, 4th Infantry Division, Multi-National Division – Baghdad, and performed a live concert on Camp Taji, Sept. 11, 2008.

The members of Big Noize, a band consisting of members from Deep Purple, Rainbow, Ozzy Osbourne, Quiet Riot and AC/DC, were provided first-hand knowledge during the day on combat aviation operations throughout MND-B by Soldiers from the CAB.

Later that evening, the band provided everyone working and living on the camp first-hand knowledge on how to rock.

"I got this project together, named Big Noize, and this is a perfect mixture of guys," said Joe Lynn Turner, lead singer for the band who also sang for Deep Purple and Rainbow. "This is something we wanted to do – to help the guys [service members stationed in Kuwait and Iraq]. Also, we wanted to show the people back in the U.S. and the whole world all the great things going on over here.

"This is a life-changing experience for us, and we want to let people know all the sacrifices you are making for world peace," he said. "Most people don't realize – 'To have world peace, you have to make sacrifices.' With all the rebuilding going on in this country, it is unbelievable. You are doing a great, great job. You guys are the real rock stars."



During the day's events, the band was escorted to the Camp Taji Airfield where Soldiers from the 1st Battalion, 4th Aviation Regiment, showed off one of the AH-64D Apache attack helicopters.

Then after spending more than an hour taking turns sitting in the cockpit and being shown how the combat aircraft operates, the band was whisked to the Apache helicopter simulator, where each rocker took turns flying combat missions in the high-tech piece of equipment.

"This [the simulator] is way harder than I thought it was going to be," said Carlos Cavazo, lead guitar player for the band who also was one of the founding members of the '80s rock band Quiet Riot. "There is so much to think about when you are flying in the simulator.

"I've always wanted to be an Army guy, and being here for ten days gives me a brief chance to do that," said the head banger, whose classic songs include "Metal Health" and "Come on Feel the Noize." Quiet Riot was an American Band whose success in 1983 and 1984 contributed to launching the glam metal scene during the '80s.



Photo from: <http://www.dvidshub.net>

During their visit, Big Noize visited service members stationed in Kuwait and Iraq for ten days and they put on five electric guitar-pumping shows. The band consists of Turner's lead vocal talents, Phil Soussan, who played bass guitar for Ozzy Osbourne, Cavazo and Simon Wright, who played drums for AC/DC and Ronnie James Dio.

Camp Taji was the last gig on the band's world wind tour, where the group belted out heavy metal classics to a crowd of more than 300 screaming Soldiers, Sailors, Airmen and civilians working on the dusty camp surrounded by Iraqi farmlands.

Some of the hits performed by the group were "Crazy Train," originally sung by Osbourne, "Smoke on the Water," originally performed by Deep Purple, "Hells Bells" originally performed by AC/DC, and "Holy Diver," originally sung by Ronnie James Dio. "I grew up on classic rock, and this concert is the biggest morale booster since I've been here," said Pfc. Johnathan Shufeldt, 23, Company G, 2nd Bn., 4th Avn. Regt., CAB. "My favorite songs they performed were by Ronnie James Dio. They rock, and I love Dio. These types of events definitely help you blow off steam from the long work days."

By Sgt. 1st Class Brent Hunt
Combat Aviation Brigade, 4th Infantry Division

Review – Bagdad (September 9th)

"On September 9, 2008, Big Noize played a free concert for the US and Coalition forces at Forward Operating Base Shield in Baghdad. After the sound check, the band enjoyed an outdoor barbeque while hanging out with the troops. The band kicked off around 8:00 o'clock and played one 2 ½ hour set, composed mostly of hits from Rainbow, Quiet Riot, AC/DC, Deep Purple and Ozzy. While the performance of each of the band members was outstanding, the enthusiasm of the crowd and the band was what made it one of the most memorable concerts I've attended. The audience of mostly young soldiers, head banded non-stop and then began crowd surfing. The band joined in with Joe surfing out across the crowd. However, the most spectacular sight of the evening was provided by the Iraqis (living at a neighboring compound). Approximately 50 Iraqis climbed the 20-foot tall concrete wall and then danced and generally rocked out for the rest of the evening. The band then stayed and signed autographs and visited for another hour or more. All in all, it was the best evening that this place has seen - ever. Thanks to the band for a great show and thanks for coming to visit us at FOB Shield. Take care, good luck and safe journeys."

By Eric F. Mejia, Lt Col, USAF:



Photo from: Yahoo! Joe Lynn Turner group

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

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

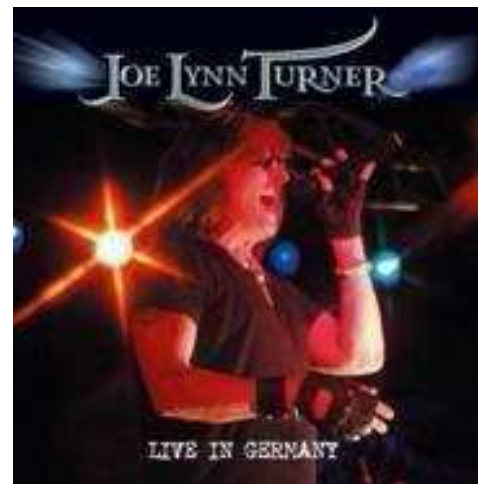
JLT Response Team

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

Yahoo! Joe Lynn Turner group moderator

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

JOE LYNN TURNER is a busy man these days. Mirroring his successful performance at the UNITED FORCES OF ROCK Festival in Ludwigsburg, Germany on September 30th 2007, Frontiers Records will release on October 10th 2008 JOE LYNN TURNER's first solo live album ever, aptly entitled "Live In Germany".



The track listing features some of the all-time classic songs that Joe has performed with RAINBOW and DEEP PURPLE, along with some of the newest classics of his solo repertoire. "Live in Germany" will include: Death Alley Driver; I Surrender; Power; Street of Dreams; Power of Love; Can't Let You Go; Jealous Lover; Your Love is Life; Blood Red Sky; Stone Cold; Can't Happen Here; Spotlight Kid; Burn.

"Live In Germany" portrays a killer show from a great artist, a testament of what was and a milestone for what is going to be!

“You Can’t Beat Rock n’ Roll!”



Mike Garrett reviews “Guy/McCoy/Tormé” at Yardbirds Rock Club, Grimsby (18/7/08)

Set List:

Wild West, Bullet in the Brain, Cannonball, Perfumed Garden, Punko Rocco, Longer Than Tomorrow, You Can’t Hold Me, Robin Guy drum solo, Rocky Road (from Dublin), Summerland, You Can’t Beat Rock n’ Roll, Bernie Tormé guitar solo – including 2001 A Space Odyssey, New Orleans, No Easy Way (Encores: Vincenzo, Fire, Smoke on the Water).

For some time on the Internet, I have been reading the “rave reviews” about “Guy/McCoy/Tormé and their latest “Bitter and Twisted” CD; and I have been most impressed by the sample tracks on their myspace page <http://www.myspace.com/gmtrocks>

When Mr Tormé and Mr McCoy were in the GILLAN band, I was in my mid-teens; so I have some rather worn vinyl albums in my collection that I have not played for quite a few years!

What are the odds that these guys would play here, on the east coast of England? The answer would usually be “not very” but, thanks to the Warlocks bike club in Grimsby, a rock club called “Yardbirds” now attracts both tribute and original rock acts.

(Since Grimsby is my hometown, I did not mind too

much, the hour drive from Lincoln, to get there). On this particular night (18/7/08), the support band was WHITEFIRE; a young but very competent band that were clearly influenced by the 1970’s Classic Rock sound.

At 10pm, it was time for Guy/McCoy/Tormé to appear on stage. Would they live up to my expectations?

I soon had my answer. From the very first song “Wild West”, the band showed why they have earned the respect of the professional Rock Music critics.

Drummer Robin Guy threw himself into the act with unbelievable speed and enthusiasm. Being stuck (on stage) in the corner of the room, it was quite easy for him to throw his drumstick at the wall to his right and then have it bounce straight back into his hand, so he could continue playing! Combined with the great bass playing of John McCoy, the overall result was a solid and powerful percussion backing, well-suited for the guitar playing style and vocals of Bernie Tormé. The first few songs were out-and-out fast paced rock tracks, including “Cannonball”; a personal favourite of mine, found both on the new album and the band myspace page.

The guitar work on “Longer Than Tomorrow” was



"Guy/McCoy/Tormé" at Yardbirds Rock Club
All show photos © Mike Garrett 2008

also another (epic) favourite of mine (I love the riff!) You can easily understand why Ian Gillan chose John McCoy and Bernie Tormé for his band, all those years ago.

A track called "Summerland" was somewhat different - very slow, atmospheric and moody, with guitar breaks erupting in the song at the vital moments! This served to slow down the pace of the show.

In complete contrast and picking up the rocky pace of show again, the song "Can't Beat Rock n' Roll" immediately followed. Taken from the latest CD "Bitter and Twisted", the anthem-like chorus line of this song soon had the audience singing along and perhaps summed up the attitude of the band?

The Bernie Tormé guitar solo spot immediately followed and included a rendition (partly) of the theme tune from "2001 A Space Odyssey" and allowed Bernie to show off a bit (much to the delight of the audience!)

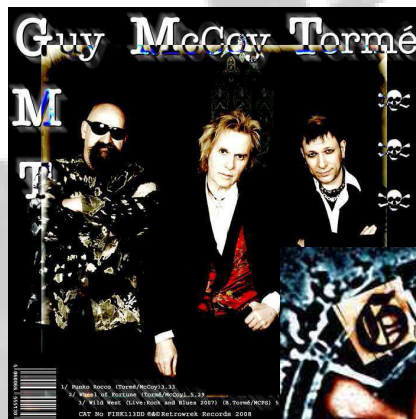
It was then time to end the main show, with the GILLAN band classics "New Orleans" and "No Easy Way" which got the audience fired up and calling for an encore.

The first encore was the riffy GMT song "Vincenzo" (from "Bitter and Twisted"), then the Hendrix song "Fire". The band returned to the stage again, to perform "Smoke on the Water".

In trying to sum up my final thoughts on this gig, the phrase "An excellent gig!" readily springs to mind. Given that there are only three guys in this band, it is amazing what they can musically produce but of course, these are experienced and respected musicians, very confident and happy in presenting both new and old material in their show.

Considering that Tormé and McCoy were in the GILLAN band, they could have simply (taken the easy way out and) banged out a show of GILLAN greatest hits. Fortunately no, they did instead, exactly what I prefer. That is, two GILLAN songs (New Orleans, No Easy Way), One Hendrix song (Fire), one Deep Purple song they used to perform (Smoke on the Water), with the majority of the songs being GMT material; half of that being new tracks from the CD and EP they are presently promoting. I bought both of them!

Mike Garrett



"Punko Rocco" EP and the "Bitter and Twisted" CD album.

GMT Official Website <http://www.gmtrocks.com/>



Yardbirds Rock Club

Church Street
Grimsby
North East Lincolnshire
DN32 7DD

Telephone: 07771 520374

Check out the Gig Dates on the myspace page
<http://www.myspace.com/yardbirdsrockclub>

**Yardbirds is owned and run by
The Grimsby Warlocks motor cycle club**

Special thanks to "Robbo" (Gig Organiser)

The Bernie Tormé Interview!



Questions by Mike Garrett and Kevin Dixon

MG: First of all Bernie, thanks for this interview. I saw the GMT band, for the first time, recently at Yardbirds rock club, Grimsby (18/7/08). A great gig, I must say.

BT: Thanks for that; we all really enjoyed it.

MG/KD: In the UK, are you playing mainly Rock pubs and clubs, or are you taking festival bookings too?

BT: Yes we did some festivals last year, the Rock and Blues at Pentrich and Hard Rock Hell; frankly its been more difficult to get UK festivals this year, everybody and their mothers are out this year, huge amount of competition out there. We were booked to do this years Rock and Blues, but it got pulled at the last minute because the police objected to their license being issued, so no festival GMT this year! We hope to do more next year.

MG/KD: You are getting great reviews from professional writers/critics for the latest "Punko Rocco" EP and the "Bitter and Twisted" CD album. Were they both recorded during a few (long) recording sessions or were they completed bit-by-bit, during gaps in your touring?

BT: Well really I suppose life intrudes! The actual recording part is usually pretty short; the delay in finishing tracks off, usually comes with me because I haven't written any words past the first verse to begin with and I can't remember any of those because I never wrote them down! Or maybe I lost the piece of paper.

We all do a lot of different music-related things so getting the time to complete stuff is difficult. I'm a good starter and a diabolical finisher. I get distracted

and I definitely get bored! I really need a gun to my head to get stuff finished. When I finally get that together, then McCoy and me spend months fiddling tweaking and arguing over the final mixes and mastering! It's enough to drive anyone crazy, but luckily we were crazy to begin, so no problem with that! And of course after we are both happy, Robin steams in with a list of issues that often make a lot of sense, so it's back to square one. It's a never-ending story!

I guess "Bitter and Twisted" all in all, took about 30 days for recording, mixing mastering; not much over that anyway, but none of that was in blocks of more than 3 days, often in single days, so all in all it took a while in earth time. The new one has dragged on a bit for the same reasons, and we recorded more tracks that have also made it more time consuming.

MG: When I saw your show, the "enthusiasm" of you three guys was very apartment. The fact that you three get along, so well, as a team (and as friends), is something that makes the gigs and the music what they are?

BT: Yes, it definitely has helped us to survive in difficult times, though we don't really socialise much outside the gig or recording situation at all, we do get on pretty well when we are together; it's good fun, we laugh at the same things, mostly each other!

We fight like cats recording though, its not like we don't call each other all the names in the book, course we do, its a marriage made in Hell as well as Heaven. I'm really very glad at the end of every recording session! But it works; the whole is much more than the sum of its parts, and I think we all recognise that.

You know, we've all been around a while; John and me longer than Robin but it's so rare to get that subliminal spiritual contact to the people you play with to know that you can play absolutely anything and they will be there and know what's going on. It's like that, especially on the jams. We all try to jump off different cliffs and catch each other, and we usually do that. There is the occasional train wreck but it's always exciting and sometimes the train wrecks are so magic it's unbelievable, touching the face of god. That's definitely what keeps me doing it. **GMT:** loud modern jazz without the jazz!

MG/KD: When did you first meet bassist John McCoy; was it in the GILLAN band or before?

BT: I met John before Gillan. That was the reason I got into Gillan. I auditioned John for my band Scrapyard in 1975 or 76, we had an ad in the Melody Maker with the usual lies: "Band with recording and management interest, seeks bass player. Good image essential". But then this fat b*st*rd, with ringlets down to his waist, turns up in a poncho made out of

a sodding table cloth and says "I'm the bass player man". He was of course, totally wrecked, as he usually was in those days and I was stunned into stuttering incoherence by the fact that I thought he looked like a total c**t! I mean what happened to "good image essential"? But he played great, so I was instantly sold. It was chemistry.

MG/KD: We can imagine that you and John McCoy have kept in regular contact for quite a few years but when did you two meet (and recruit) Robin Guy?

BT: Robin was recording a session with a band at my studio, Barnroom in Kent. He was jamming, playing impossible stuff and bouncing his sticks off the ceiling and walls and staying in perfect time. I just loved him! So I called John and said "you've got to come here and jam with this guy" because it's a funny thing; you don't know how it will work in terms of chemistry between players until you try it; which incidentally for my money is one reason why management or record company or journo inspired super groups, just are rarely anything special. But with Robin it was instant, just total magic: we compliment each other as well as insult each other!

MG/KD: On the "Bitter and Twisted" album CD, there is a song called "Rocky Road (from Dublin)". Is this a traditional Irish song you have known for many years (and adapted), or is it one of your own compositions?

BT: No, it is our own song. There is an Irish traditional song that The Dubliners used to do, called "The Rocky Road To Dublin"; it's a definite reference to that. I think it was in 9/8-time but ours is a completely different song, about the fact that I was travelling in the other direction!

MG/KD: On the same album, the "Longer than Tomorrow" riff is very distinctive (and reminds me a little, of an Iron Maiden riff). What actually inspired you to come up with that riff?

Iron Maiden? I never would have thought that; I'm not a big Maiden fan by any means. They are indeed hugely successful and hats off to them for that; and both Bruce and Janners who I know, are both great guys but I suppose they were too contemporaneous with me and, for example, Gillan to have had much influence. You never pay that much attention to your peers when they are doing much the same as you!

To me it harks back to Sabbath or even the eastern stuff that Ritchie used to do with Purple. Those were the two basic sparks for me; actually it's one of those riffs that is very easy to play. It just falls under your fingers and I love the Arabian scale with the flattened 2nd note, which is why I probably relate it to Ritchie;



GMT photo © John Rayner, <http://www.gmtrocks.com/>

he did a lot of that. But to be honest I don't know enough Maiden to know whether they do that too!

MG/KD: Moving back in time, you are perhaps best known as the guitarist in the GILLAN band. Do you remember the day you auditioned for the band and were offered the job?

BT: In truth I never really auditioned. The punk/new wave band I had at the time, The Bernie Tormé band, supported Gillan at Colchester and Aberystwyth universities. I got the supports through John. At one of them, I did a long sound check on my own, playing guitar how I played guitar, which was quite different to most others in those days. Apparently, John got Colin and Ian out, to watch me and Ian was impressed. I didn't know anything about it at the time. A couple of weeks later, Ian phoned me and asked me to join, I couldn't believe it.

I couldn't audition after the call. They didn't have a drummer. The first things I did, was when we auditioned a bunch of drummers, one of whom was incidentally Ian Paice. He felt it was too high energy for him at that stage and wanted to do Whitesnake instead and shortly afterwards we came across Mick Underwood. But weirdly, I never formally auditioned.

MG/KD: What was your time with the Gillan band like?

BT: Fantastic, an unbelievable experience to be thrown into the lions den with such amazing musicians, it was brilliant. Unfortunately it was also totally chaotic, there really was no logic behind it, what Ian wanted to do, we did, regardless of whether it made any financial sense or not; and it very often didn't.

MG/KD: Which GILLAN albums/songs are your favourites?

BT: I love “Mr Universe” because it was a good time, I guess “Secret Of The Dance”, “Roller”, “Mr Universe” are my favourites off that - and all time favourites, I like “Unchain Your Brain” and “No Easy Way” off “Glory Road” but overall I would prefer Universe. I like “For Your Dreams” on “Future Shock” but only just! I love Ian's breathy vocal on that, brilliant stuff. But I don't much like the album, it seemed a bit lost in space to me.

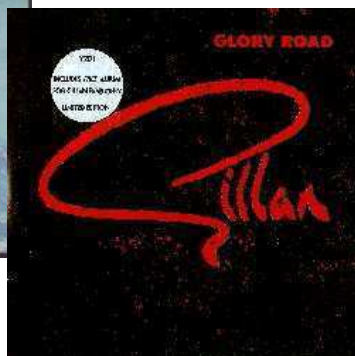
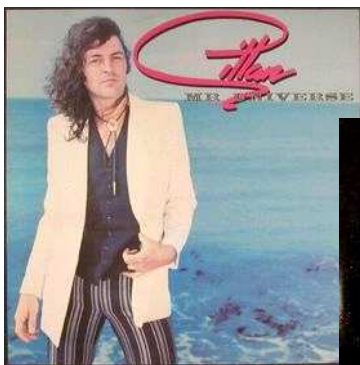
MG/KD: We are great fans of the “Glory Road” album. There seems to have been a lot of material recorded for the GILLAN albums, a lot of out-takes. Who was responsible for so much material being written, and who decided what went on the album and what got left for B-sides?

BT: A lot of people say that about “Glory Road”. It's a great album but for me Universe has more good memories! Funny that, but I couldn't pretend to be objective about it all.

The choice of what was recorded and used and where it was used - was totally Ian's. He may have consulted Colin in that, I don't know but there never was any disagreement about any of that. It was 100% his call and had to be. Obviously, Chas Watkins and McCoy who also engineered and produced, had a say too but there never really was too much choice and the final say was always Ian's.

To be honest, at any given point in time, we only had the minimum quota of tracks recorded. B-sides got written recorded and mixed a day or two before they had to be delivered. We never had tracks lying around in the can, so to speak.

Thinking back, the only track that I truly hated was “No Laughing in Heaven”. It still doesn't do it for me and I can say that, because I co-wrote it! I usually loved what Ian did on songs; on that I still really don't get it.



“Mr Universe” and “Glory Road” album covers

MG/KD: Bernie, Could you explain what led to you leaving the Gillan band? Was it as simple as your not flying to the UK from Germany, to do TOTP?

BT: No, obviously not, it was more complicated than that and was the culmination of problems that had been there since the beginning.

It's a fairly unpleasant thing, when musicians or people in bands, start whingeing about money. It's a bit like farting in front of the vicar. That's not why people are interested in them; no-one likes to think that you have to think about anything other than being cool and rock and roll and music driven but actually it's just a job like anything else and you need to be able to pay the bills or it remains a hobby forever.

For most people, they do it at least in part because they love it and this leaves you very open to being ripped off. For example, you don't find too many plumbers who do it for love and ask to be paid a split of the house next time you sell it.

We had initially been promised an equal split by Ian because he was not really able to pay the going musicians rate: after 3 top ten albums and endless touring, very little time off, I, as well as everyone else in the band, was getting very fed up with working for £40 or £50 a week, which wasn't enough even in those days. There was no sign of any accounts, which were long overdue and had been a source of arguments for months.

People are different and are often in bands in individually different circumstances, so for both Colin and John, it was a more important issue to feed their kids. For Mick, he was a long-standing mate of Ian's. Mick had got Ian the audition to get into Purple, and Mick felt that he trusted the business end of the band, which was ultimately Ian, implicitly because Ian was his mate and also I suppose he felt Ian owed him a big favour.

I was much more of a loose cannon. I had had independent record deals before Gillan, unlike everyone else, I was younger, and two years in, I felt we were being screwed and that there was no intention to pay us the split we had been promised. Of course this promise of a split had not been given to us in writing.

For the others in the band, I suppose I was the willing pointy front end, who did the arguing on their behalf, so prior to the European tour, I said clearly to Phil Banfield (who had just been appointed Ian's manager a few weeks before), that I was not going on tour until accounts had been supplied. Phil said he would try to get it done. Just before we went on tour, he then said that it had not been possible in time but that he would bring them out in about a week, to Italy I think. I may be wrong about the place there. When he came out he again said he had no accounts; maybe the next time he came out.

This came to a head in Germany when the accounts again did not arrive and we were asked to do TOTP.

Now one of the things I was aware of was that we had not received our Musicians Union payments from previous TV shows. It was about £60 or £100 each per showing. We had done quite a few and a fair amount of replays too. All of it had been paid across to the Ian's company account and we hadn't even been asked. This really p**sed me off.

So when TOTP came up I said I'd do it only if I was paid my MU payment. Ian wouldn't agree to that, so I didn't go. I spoke to Ian the next day and said I would finish the tour if needed. Ian said no, which presumably is the basis for his conviction that he sacked me but that is honestly fairly ridiculous. I had absolutely no intention of carrying on after the tour anyway. I just didn't want to drop them in the s**t over gigs I had undertaken to do.

The rest of the band dealt with it by trusting Ian and Ian's new manager/spokesperson Phil Banfield. They didn't speak to me for years but as it turned out no one ever got accounted to, or paid a split and they were all individually big enough to say to me afterwards that I was indeed right.

It was personally heartbreaking but it was a choice I had to make. On the other hand, I don't think I would have dealt with it in quite the same way if I had been a bit older and wiser but you do what you do and I was right about the outcome, if not entirely right about how I dealt with it.

Incidentally, the only time we have all been paid for Gillan stuff, was after Ian's company went into liquidation and the Crown took over.

Ian's side of the story would be that there never was a profit to split but since the only person in charge of expense payments and indeed all payments out was Ian (incidentally, including large amounts paid to the inland revenue for his unpaid Deep Purple tax bills) that sort of begs the question.

If you run something in a sensible way, people get paid and everyone stays happy; that's even true of GMT. I bet you wish you hadn't brought that up!

MG/KD: During your time in the GILLAN band, did you always feel that Ian Gillan would someday go back into Deep Purple?

BT: Yes but it didn't bother me. It was obviously a temporary situation anyway. It bothered Colin, John

and Mick a bit, though. In fact, Ritchie and Roger came down to Gillan at the Rainbow to try to persuade Ian to reform Purple with them.

MG/KD: Do you ever wonder if there might be a one-off reunion gig for the GILLAN band (perhaps for charity?) or do you think that Ian Gillan is more than fully occupied with Deep Purple?

BT: There were two festivals for GILLAN that were on the cards this summer. One of them, Ian said no to and we never got asked. The other, I got asked to try to organise it; Colin said no because he still has an outstanding legal dispute with Ian over his publishing and Ian never responded at all. I would never say "never" but I don't think it's likely. Incidentally in terms of Gillan, I think charity would start at home!

Obviously Purple is Ian's main project and I doubt he sees GILLAN as anything more than a solo project with whoever happens to be around. I really don't think it would include me!

MG: Coming back to the present day, you could have easily played more GILLAN songs in your recent shows. However, you seem to have confidently decided instead (quite rightly, in my opinion) that you are going to rely on GMT material with at least half of that, being new material?

BT: GMT is obviously not GILLAN. I don't feel I could even really attempt to give Ian's songs any justice in the vocal department. Ian's range is astronomical. I'm a low rent blues shouter with a bit of punk! I like doing new stuff; it gets very boring playing the same old same songs. Change is good. There's far too many tribute bands out there anyway.

MG/KD: Finally, on the recent EP release, there is a live version of "Wild West". Do you think that a full live CD or DVD from GMT might be possible in the future?

BT: Yes it is planned, hopefully next year.

MG/KD: Thank you for the interview (and the gig at Yardbirds rock club)

BT: Thanks; I hope that this all makes sense.

