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THE MUSIC COLLECTOR'S MAGAZINE

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SEPTEMBER 2020

PUTTING THE

# DEEP PURPLE

BACK IN

One of the greatest  
hard rock bands of  
all time delivers  
with the new album,  
"Whoosh!"

**PLUS!** SWEET | STEVE HOWE  
NICK MASON | THE TURTLES  
HENRY GROSS | NEAL MORSE  
RITCHIE BLACKMORE AND MORE!



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**Episode 97:** Joe Bouchard (BOC) talks about his new solo album and his own record company.

**Episode 96:** Record Store Recon continues its quarantine episodes with a review of MadCity Music of Madison, WI.

**Episode 95:** Take an insider's take on music exec John Kalodner's auctioned music memorabilia.

**Episode 94:** Bassist Mark Menghi (BPMD) reveals the 10 albums that changed his life.

**Episode 93:** The life and career of Ronnie James Dio through the lens of a rock photographer.

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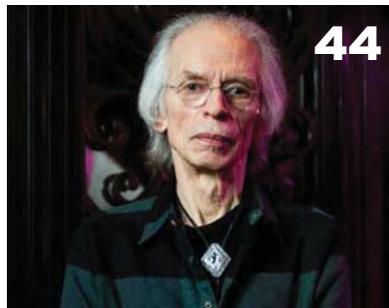
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### Main Magazine Office

Address: 5225 Joerns Dr., Suite 2, Stevens Point, WI 54481

Phone: 715.445.2214 Fax: 1-715-997-8883

Web: [www.goldminemag.com](http://www.goldminemag.com)

### Subscriber Assistance

1-877-300-0268 (U.S.), 1-386-246-3454 (Int'l), or send email to [goldmine@emailcustomerservice.com](mailto:goldmine@emailcustomerservice.com)

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### Classified, Display & Multimedia Ads

Sales Rep April Krueger, 715-318-0996, or [akrueger@aimmedia.com](mailto:akrueger@aimmedia.com)

Assistant Julie Dillon, 715-257-6028, [jdillon@aimmedia.com](mailto:jdillon@aimmedia.com)

Sales Director Heather Glyn Gniazdowski

Newsstand Sales Susan A. Rose, Director of Retail Sales

### Editorial & Design Team

Editor Patrick Prince, or [goldminemagazine@aimmedia.com](mailto:goldminemagazine@aimmedia.com)

Design Dave Hauser

Contributing Editors John M. Borack, Ray Chelstowski, John Curley, Frank Daniels, John French, Mike Greenblatt, Chris M. Junior, Bill Kopp, Warren Kurtz, Ivor Levene, Bruce Sylvester, Carol Anne Szel, Dave Thompson and Lee Zimmerman

Contributing Photographer Frank White

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Home Group President Peter Miller

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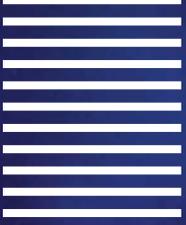
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THE LEGENDARY HARD ROCK BAND DEEP PURPLE CHOOSE TO 'WHOOSH!' INTO A NEW DECADE. SINGER **IAN GILLAN** AND DRUMMER **IAN PAICE** TELL THE STORY GOING FORWARD. **BY MARTIN POPOFF**



# SPACE TREKKIN'



MEDIOS Y MEDIA/GETTY IMAGES

**I**t's a bloody fight, but I'm constantly finding myself in it, defending the idea that Deep Purple are — and have been for 25 years now — making some of the best records of their long, distinguished career, right here in the Steve Morse era. But it's also the Bob Ezrin era, with the band's 21<sup>st</sup> album, *Whoosh!*, being the third in a row produced by Ezrin, famed for *Destroyer*, *The Wall*, plus records for Lou Reed and lots for Alice Cooper.

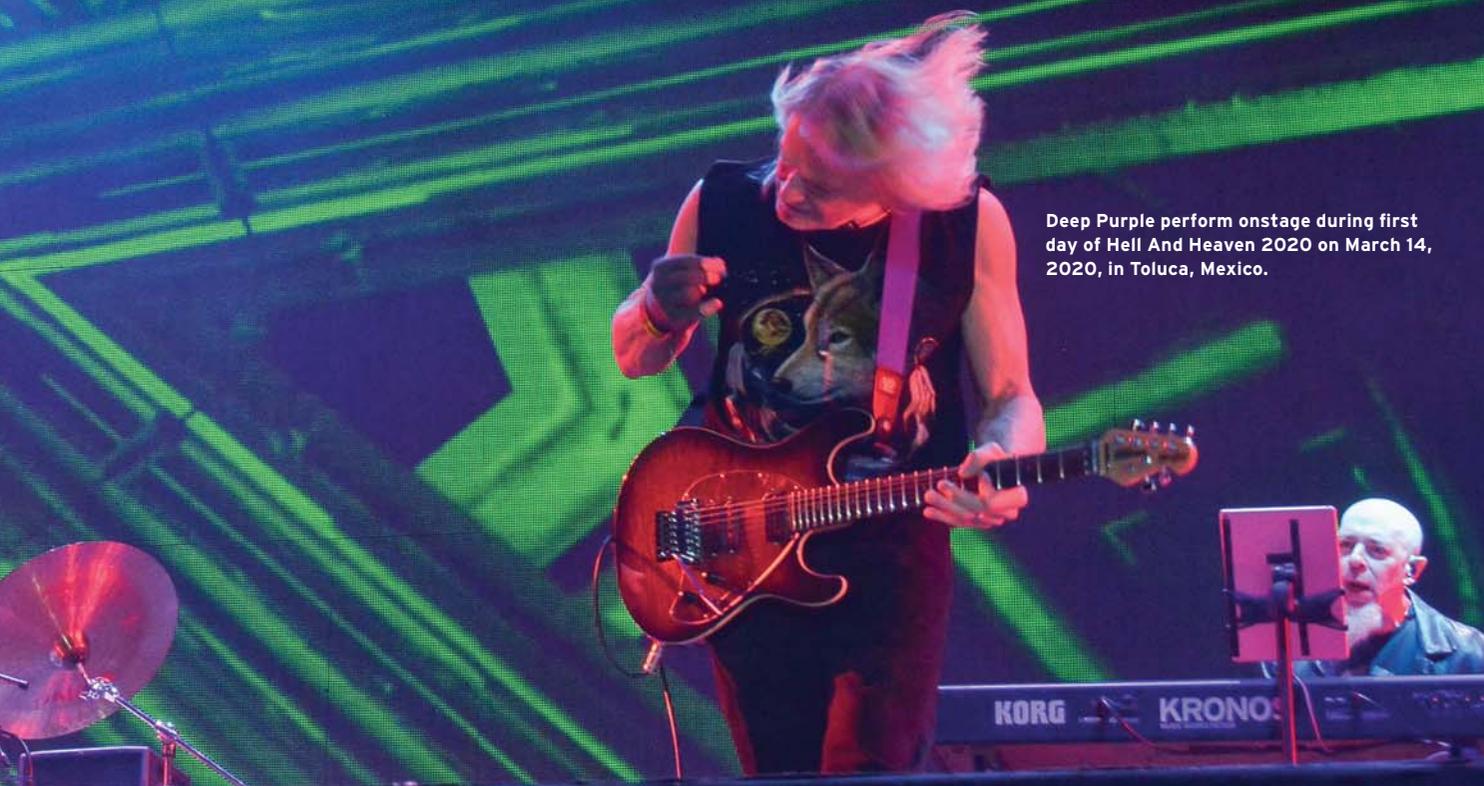
If you liked 2013's *Now What?!* and 2017's *Infinite*, chances are you will devour the sounds and the musings burbling to the surface all over *Whoosh!*, for it's a work of a band feverishly creative into their official senior citizen years, and recorded with a certain poshness that is hard to describe, never particularly heavy but always sizzling and electric, rich of taste, regal and purple like heavy plush drapery at an English castle.

*Goldmine* cornered the band's two Ians — Paice, drums and Gillan, vocals (the band are rounded out by Steve Morse on guitars, Roger Glover on bass and Don Airey on keyboards) — to give us the goods on where the band are situated as septua-

genarians. The answers are both surprising and inspiring.

**GOLDMINE:** *Let's start with Bob Ezrin. How does he contribute to the band dynamic? How does he help facilitate these records?*

**IAN PAICE:** Every collection of people needs a leader. Doesn't matter if you're hiking across the hills or in an army, or you're in the studio. (laughs) Musicians left to their own devices tend to get sidetracked and a bit myopic about their bit. "My bit is more important than everybody else's." You get hung up on getting your bit heard and noticed, and sometimes your bit isn't the most important bit; it's somebody else's. And Bob has a very, very shrewd ear. He just picks out what is important, and you might not initially agree with that, if you think your bit is the important bit. But at the end of the day, when the mix is done, he's 99% correct. So he's looking at the whole picture. And he makes sure we don't waste time trying to get to the solution he would get to immediately — he has a great musical brain. If we're going around with something that isn't working, he'll



Deep Purple perform onstage during first day of Hell And Heaven 2020 on March 14, 2020, in Toluca, Mexico.

**“When we’re 20 years old, the world is a different place. But when you reach middle age, you start becoming a little more philosophical about things. Your experiences are different. You can do things you couldn’t do when you were 20.”**

— Ian Gillan



come out of the control room, and he’ll pinpoint what’s wrong. And he’ll do it in a musical way. He’ll say, “That chord isn’t working” or “That change is wrong” or, “We need a drum fill there.” He’ll make a musical critique of it. Which, again, 99 times out of 100 it’s something that improves the actual track. When we’re onstage, that’s our world. Here in the studio, that’s his world. We are there for a few weeks every three or four years. He’s in the studio 48 weeks a year. If you’re gonna work with somebody that talented, then you have to understand that he’s going to have input, and you better listen to it.

**GM:** *And what has Steve Morse done new this time out?*

**IAN GILLAN:** Steve had some problems recently, physically, with his wrist, in his tendons, and it made it difficult for him to do the style of lightning-fast histrionics that he was so well known for. And so he’s relaxed a little bit. And my God, some of the stuff that is coming out... there’s a solo on a song called

“Dancing in My Sleep” where he plays a baritone guitar, an old Danelectro, and it’s one of the greatest guitar solos I’ve ever heard in my life. He also plays a brilliant solo on a song called “We’re All the Same in the Dark.” But in general, I guess you wouldn’t have recognized it as Steve’s style 10 years or 20 years ago. It’s more, I don’t know, laid back. Steve’s a kind of frenetic guy. He’s pretty intense with his personality, but he has a lovely, lovely nature. But this sort of slightly more laid-back style seems to suit him. This blues element that is coming out, I’ve never heard in Steve’s playing before, and he’s been encouraged to do that. And I think that’s part of life’s evolution. It happens to us all. When we’re 20 years old, the world is a different place. But when you reach middle age, you start becoming a little more philosophical about things. Your experiences are different. You can do things you couldn’t do when you were 20. In my first band, in my first interview with the local newspaper, he wanted an anecdote and I didn’t have any. I hadn’t done anything. I hadn’t been anywhere. I could do the pole vault

and I could do sports and play football, but I do other things now — and it’s just as satisfying.

**IP:** Steve Morse is one of those few magical musicians who have the technical ability to go anywhere he wants to. You throw a piece of music at him, of any style, and he will throw something back at you, which is wonderful. Like any of us who have some technique, it’s very, very easy to fall back on that. I mean, sometimes I fall back on drum fills that are more complex than they need to be for the piece of music that you’re playing. And again, when we’re in the studio, if any one of us is going the technical route rather than the feel route or the emotional route that a piece of music needs, Bob Ezrin is there to get us back on the straight and narrow again. Steve has this wonderful ability to do lyrical, beautiful runs of music, and sometimes you just have to persuade him that that’s just as good as the super-technical stuff. It’s a side of his music which is incredible. And we have to sometimes push him in that direction: “Look, Steve, you don’t have to do that fast run on that; show us some of those beautiful notes.” Same as

# A TIME OF TRANSITION

anybody who has a surfeit of technique — it's always there to fall out of you, and sometimes you just have to stop thinking and just do.

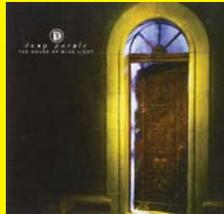
**GM:** Tell me a bit about the lead single, "Throw My Bones."

**IG:** Well, it's very simple. Everyone I know is trying to make a forecast, whether it's the weather or finances or politics or looking into the future. People with Brexit say, "Well, we haven't got enough information." But then it's, "Wait, what more can we give you? We can't tell you what's going to happen." Throwing bones was an original primitive practice. It was to do with witchcraft and trying to see into the future. And they started painting them with dots and they became dice. So that's where 'throw my bones' became throwing dice, and a game of chance, and all that kind of thing. So it was just a question of sitting there thinking I'll take my chances. This is what I've got. I don't need that much, so I'm kind of cool with it. (laughs)

**GM:** And what about this album cover? If you were a volunteer interpreter in the local museum and were telling visitors about this artwork, what would you say?

**IG:** Well, the album cover is a reflection of the word. It's fairly abstract. But the concept of *Whoosh!* was "Whoosh!" is the last word in the song "Man Alive." It's a story about an apocalyptic situation. I've written stuff about telepathy and empathy, and here a mother clutches her breast at the very moment that her son falls dead on a distant battlefield. There was a powerful image inside my head. "Sun sets in the West, boy has gone to rest, mama clutch her breast." And then you get the image of "All creatures great and small, graze on blood-red soil and grass that grows on city streets." It's all that post-humanity type of thing. And then all of a sudden something's washed up on a beach. It's a man. It's just one man. And that's the end of it, really, because one man alone is no good to anybody. (laughs) And then "whoosh" is a kind of onomatopoeic word, and it kind of illustrates the transient nature of humanity on

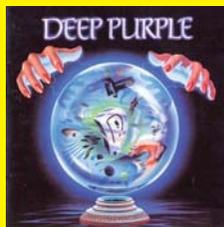
**Ian Paice takes us back in time** to one of the band's transitional eras, namely 1987 through 1993. Across this span, the band had issued a second Mark II reunion album in *The House of Blue Light*, followed by *Slaves and Masters* (featuring Joe Lynn Turner on lead vocals), and finally *The Battle Rages On...*, one last gasp of Mark II before the genesis of the Steve Morse era with 1996's well-regarded *Purpendicular*.



## **The House of Blue Light (January 12, 1987)**

Tough record. We were in a situation, a place, where we were recording, and we thought that the room sound would be good to record. When we got into it, it really wasn't. It was hard. There was no thrill about going into what was this makeshift studio every day to try and get something that we would be happy with. Everything was sort of a compromise, and every track took a little longer than it should've done. And generally when that happens, you're driving uphill all the time. It's not easy. Because the best records happen when you get it in the first two or three takes. It might not be perfect, but they're perfect because they have the fire, they had the freshness of the imagination. When you've done something 15 or 20 times, you may get it exactly right, but you listen back to the first two or three takes, and it's lost something. And that's what *Blue Light* was to me — it was a tough record.

As for the Ian (Gillan) and Ritchie (Blackmore) relationship, it was not bad, but it had been better. There were obviously cracks in the wall. That's just the way that is, man. It doesn't mean either one is wrong or either one is right — sometimes people just don't get along.



## **Slaves and Masters (October 5, 1990)**

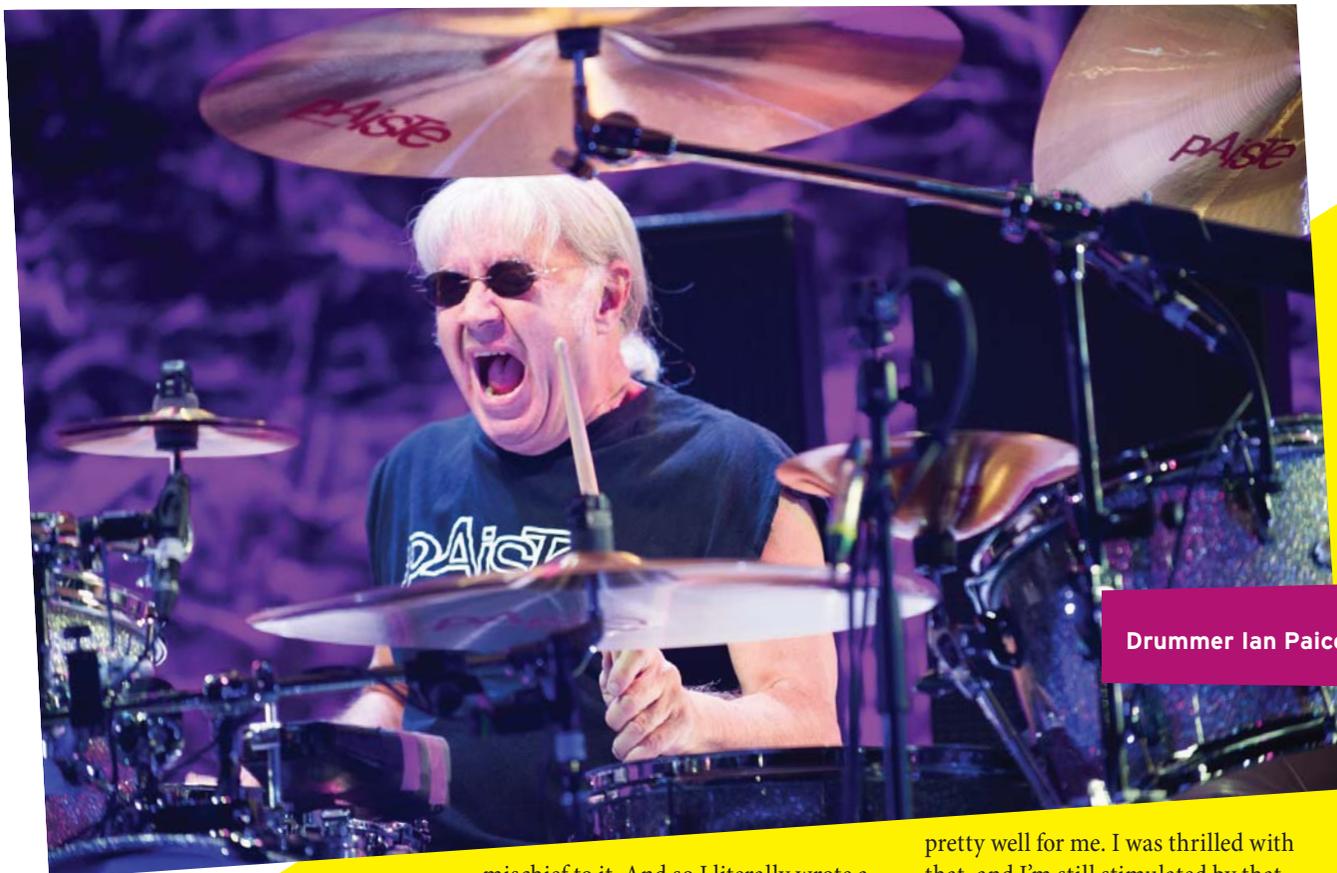
Well, you know, I will never say a bad word about Joe's time with the band, because Joe gave us something invaluable. He gave us an 18-month period where we stayed together as a band, and got Gillan back in the band. Had Joe not been there, I think it would've all fallen to pieces then, because, quite honestly, there was nobody out there we could get who could sing. And one thing you can say about Joe is that he can sing. It may not have been, from a purist's point of view, the right thing to do, but for the life of the band, we needed to have a way of existing, to keep going. And Joe, God bless him, he gave us these very precious months to actually be able to get Mr. Blackmore and Mr. Gillan back together again.

The album's OK; I think it's one of our better sounding records from that period. But we were still dealing with the dilemma of really trying to keep everything in house, doing it all ourselves. And with Roger (Glover) taking over the mantle of producer, it's almost an impossible situation when you're in the band to do it, because you try to keep everybody happy. And generally that ends up with nobody being happy. You need an external point of view on something as complex as a record. You need somebody who has no vested interest other than making it sound as good as it can. And to make the music as complete as it can be.



## **The Battle Rages On... (July 2, 1993)**

Relations between Ritchie and Ian were fine there, but all of us knew that we were on borrowed time. The record is good. I think the title track is a class above everything else on the record. I remember, from my point of view, we were going and over and over the track and it really wasn't working. I was playing it one way, and I couldn't think of anything else to do. And then it's like that little light went on and we did another take, and the drum part totally changed. And that's the track you hear on the record. If I could do it again, I thought, I could do better. And I went back in the studio and that switched turned off again. The only time I could play it like that was that one time, for five minutes; that was the revelation of how to get that part right and correct. And then it went away again. And even listening back to it and trying, I couldn't get the same thing again. I just said thank you for those five minutes.



Drummer Ian Paice

the planet. It's a little subplot. It also describes Deep Purple's career quite nicely. (laughs) Like over in a second. I mean, 1970 seems like yesterday. And then they took it to the design company in Hamburg and they threw a few ideas around, and we gradually whittled it down, and everyone is happy with where they went. It's difficult to pin down an abstract concept, but I think they've done a good job. It looks nice to me. That sort of dissolving spaceman idea.

**GM:** *What is a musical track on here that titillates you greatly? What's a song you were quite impressed with musically on here?*

**IG:** Well, obviously, "Nothing at All" just had me jumping up and down. When they first jammed it, in Germany — we had a five-day writing session and we came up with a load of stuff — I couldn't get it out of my head. So I kept pressing for us to include it. And, well, quite apart from the technical aspects of the trade-off between Steve and Don (Airey), and the construction, it had an atmosphere to it that was... what was it? Capricious, I think, is the word. It had a sense of

mischief to it. And so I literally wrote a song about a leprechaun. And I wrote tons, more and more verses than were ever needed. But it was too literal and it matched the music too much, and still I didn't want to lose the capricious nature.

So one day last spring we were talking about environmental issues and Extinction Rebellion, and the idea came into my head, about Mother Nature, the one true God, being an old lady. And quite benign, generally speaking, but ready in tooth and claw, as they say. And when we're doing all this stuff, I'm not really caring, because the kids are saying, "Hey, come on, you know; we gotta do something. It's getting bad. It's getting bad." And everyone is going, "Oh yeah, close my eyes, it'll go to way. Never mind, there's nothing at all, don't worry." And then, Mother Nature, the little old lady, smiles, and then she blew all the leaves off my tree. Which is the key phrase that changed it all around. So I started writing about that.

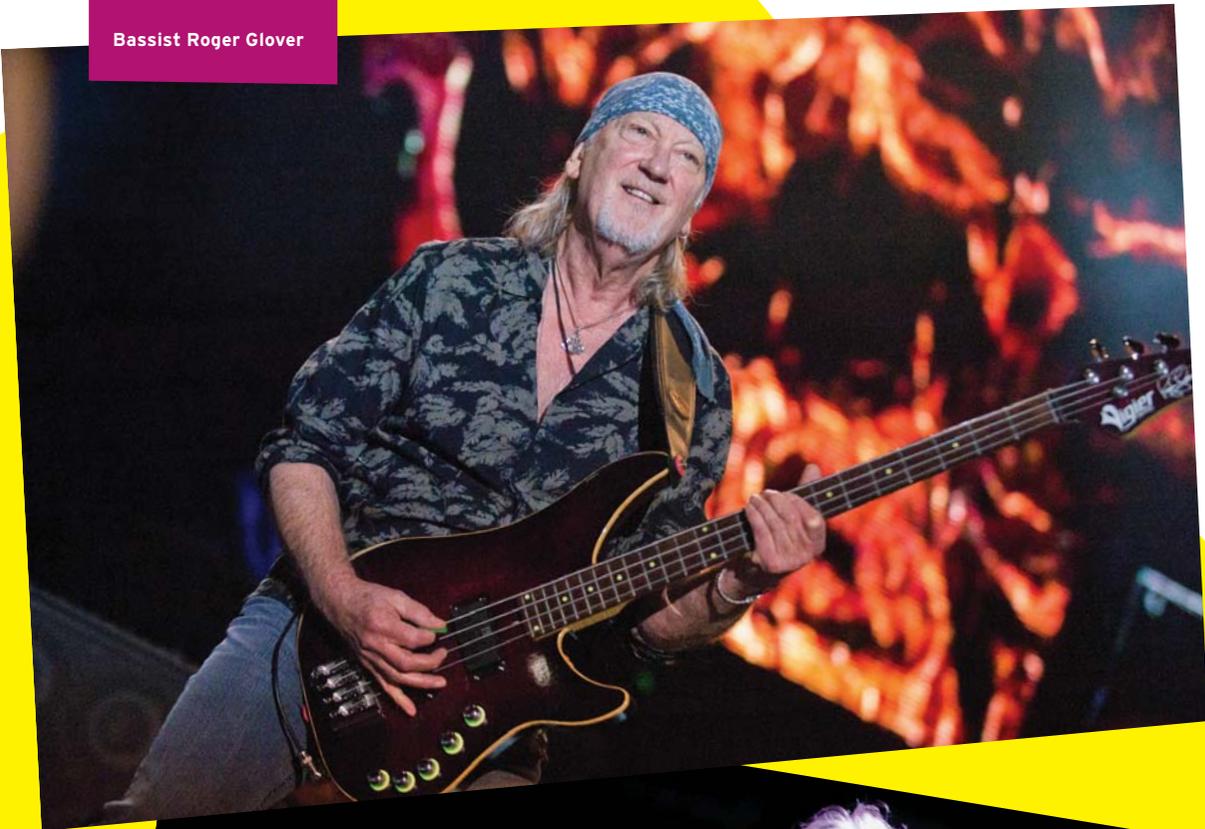
But it still had that whimsical, capricious feeling to the music, which is in congress, really, with the seriousness of the message. But that makes it all the more ironic, I think, and so it worked

pretty well for me. I was thrilled with that, and I'm still stimulated by that. When I turn it on, it just makes me smile, the sheer... what Steve and Don do on those riffing sections is magnificent. And the way it comes in and then resolves into the modulation and into Don... I mean, what would you call it? That wonderful Bach fugue in the middle. I hope I'm not overselling, but I love it.

**GM:** *To take you back 50 years with a historical question, over the years I've asked everybody this except for you: why is In Rock such a heavy record? It's essentially music that previously hadn't existed.*

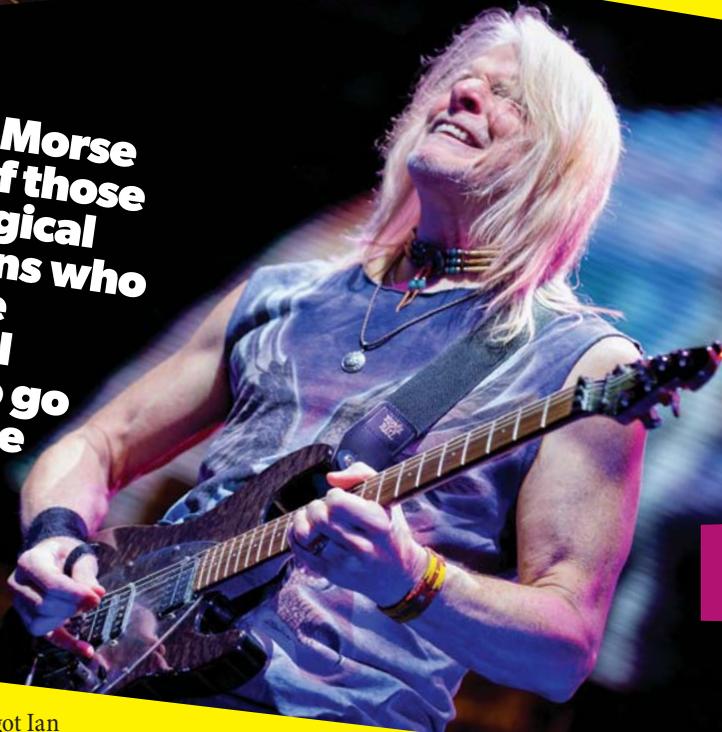
**IP:** By the time we had done the third record, with (vocalist) Rod Evans and (bassist) Nick Simper, there was an unconscious realization from definitely Ritchie and I, and somewhat Jon (Lord), that our music was actually getting harder. And because we were playing live so often, and we were getting better at it, the ideas were becoming slightly more aggressive. And we needed a different sound at the top. Rod Evans' voice was lovely, but he wasn't what I would call a rock and roll voice; it really wasn't. So

Bassist Roger Glover



**"Steve Morse is one of those few magical musicians who have the technical ability to go anywhere he wants to."**

— Ian Paice



Guitarist Steve Morse

when that change came and we got Ian and Roger (Glover) in, not only did we get that voice, we got a couple of songwriters in. And so the shift was sort of inevitable. The amalgamation of those five musical influences, and the way that the musical dynamic was shifting, we had to make a statement and say let's make sure everybody realizes this is a big shift from the first Deep Purple. I wouldn't say it was a conscious thought, but there

was a deliberate effort. *In Rock* was very, very hard. And then we heard Mountain's first record, and we went back and said, "We've got to do some work." (laughs)

**GM:** *What would Roger's preoccupations be in terms of lyrical subjects versus you? I mean, if an outsider was to try to pick apart what a Roger lyric is verses an Ian*

*lyric, what does Roger concern himself with more than you?*

**IG:** Well, Roger and I have worked together since '65. And it's like the odd couple, I suppose (laughs), in that sense. Roger did virtually all the lyrics on the last album. And here, the gates just

flung open. I just started scribbling one night and I didn't stop and there it was, all finished. The first one I wrote was "Drop the Weapon," which is because I was very moved about kids dying on the street, shooting each other, stabbing each other in London. It's getting worse and worse. And it was a kind of metaphorical arm around the shoulder: "Hey kid, you know, your pride can take a hit. Let's drop the weapon. There's other things we can do." That came out, and it was just stream of consciousness, and before I knew it, it was all finished.

But to answer your question, I think Roger's style is more romantic. He's a much nicer person than I am. In fact I complain about it all the time: "I hate you Roger, 'cos you're just too nice." And, well, he's the nearest thing I ever had to a brother. He's more poetic. And he's very good at narratives. I'm probably more aggressive than Roger, and probably more cryptic. Roger is much more straightforward when he's telling a story. I tend to bury meanings in two or three layers. Of the songs we've written, over the years... I mean, I've written 500 or more songs now, and probably half of them are with Roger. Of the songs we've written, you know, he's probably written 30% and I've written 30% on my own and the rest we've written together. We don't actually count. If somebody has a good idea, we go with that.

**GM:** *And so in closing, can we look at these three records with Bob as a bit of a unified suite?*

**IG:** Sure. This one particularly is the climax of a trilogy that was the beginning of an amazing journey, at this late stage in our career. I couldn't imagine so much creative input and energy from a bunch of guys at our age. Not only that, but it's the best sound we've ever had. I've made comparisons — there's nothing like it in our career. So that's a boost as well. But this little set of records for me is either a nice way to finish up, or it leaves the door open for another one. I don't know. I don't want to talk about that. It may be happening in two or three years' time, but as far as I'm concerned, it's a very satisfying little group of records. ●

## A BEATLE, CAPTAIN KIRK AND IAN PAICE

Drummer Ian Paice describes a few projects outside Deep Purple.



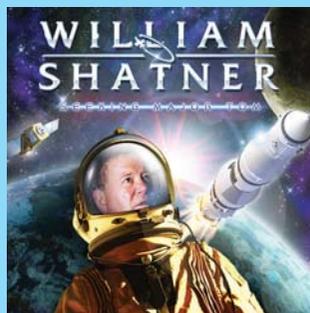
### Paul McCartney - *Run Devil Run* (October 4, 1999)

Well, nothing to do with me, really. Paul was going to record this collection of songs, of things that turned him on when he was a kid. That period of rock and roll. And he was using a co-producer at that time, Chris Thomas, and Paul asked him, "Well, who should we get to do the drums?" And Chris had seen me play, or he'd seen a video of me playing, and he said, "Boom, Ian is playing very well; why

don't we get Ian?" But I'd never met Paul before. I'd met Ringo, and George was a really good pal of mine. But anyway, they called up and said, "Would you like to make a record with Paul?" And what do you say? (laughs) You don't say, "I'll think about it." You say yes. So we turned up on a Monday and the whole thing was done in five days. I had a great deal of fun; it was very nice working with him. He's a fantastic guy. And it's something I look back on with fondness.

As for that '50s music, although I was a little younger than most of my generation, that's what I heard growing up. Those records, if I went into a coffee place for a milkshake, the jukebox had all those late '50s things on it. Little Richard was there, Dion was there, and that all was just starting to happen when I was 13, 14. But the late '50s rock and roll was what I heard as an 11, 12-year-old, 13-year-old. And that just fired the imagination, this different mystical stuff from America. When we had the English covers of the American hits, we liked it, because it was English. But when we heard the American originals, we realized how there was a difference there; there really was a difference in class. We had kids without a great deal of musical ability trying to copy what wonderful American session musicians were coming up with.

But that was a glorious, very exciting time. There was just this whole shift in musical dynamic from, you know, being orthodox and staid, and very much regimented by songwriters giving it to us. You now had this whole thing where a new generation of musicians found a new way of making a musical statement — just amazing. I took all my influences from, initially, big band music, and then '50s rock and roll, and then into the early '60s with The Beatles and The Hollies. I took all my bits from those guys. I couldn't say I tried to be anybody, but I tried to be the best bits of everybody I could hear.



### William Shatner - "Space Truckin'" on *Seeking Major Tom* (October 11, 2011)

A very good pal of mine, who lives in L.A. and runs an independent record label, he said, "Look, we've got this idea; we're doing a record with Bill Shatner, doing sort of songs that have a space connection. Would you like to do a track?" I said, "Yeah, no problem at all." He said, "Time is very limited," and I said OK. I had a little studio and he said, "We'll send you some files over; you can do the drums there. And

if it works out, that's fine." So it's as simple as that. I never got to meet Bill. He mentioned my name a bunch of times on TV shows. But it was a nice thing to do, and great fun. I mean, it took about half an hour to do the track.

As for that sort of beat generation style it's in, there is no point in trying to re-create something which is of that time. In that moment, you just do another performance of it. And the style on that as well — that was Bill. And that's fine. So yeah, it's a nice thing to say — yes, I've done a record with McCartney, and yes I've done a record with Gary Moore, and yes, I've done one with Bill Shatner. How's that? (laughs)