

= Made in Japan (Deep Purple album) =

Made in Japan is a double live album by English rock band Deep Purple , recorded during their first tour of Japan in August 1972 . It was originally released in December 1972 , with a US release in April 1973 , and became a commercial and critical success .

The band were well known for their strong stage act , and had privately recorded several shows , or broadcast them on radio , but were unenthusiastic about recording a live album until their Japanese record company decided it would be good for publicity . They insisted on supervising the live production , including using Martin Birch , who had previously collaborated with the band , as engineer , and were not particularly interested in the album 's release , even after recording . The tour was successful , with strong media interest and a positive response from fans .

The album was an immediate commercial success , particularly in the US , where it was accompanied by the top five hit " Smoke on the Water " , and became a steady seller throughout the 1970s . A three @-@ CD set of most of the tour 's performances was released in 1993 , while a remastered edition of the album with a CD of extra tracks was released in 1998 . In 2014 , a deluxe edition was announced with further bonus material . The album had a strong critical reception and continues to attract praise . A Rolling Stone readers ' poll in 2012 ranked Made in Japan the sixth best live album of all time .

= = Background and live bootlegs = =

Deep Purple " Mk II " formed in July 1969 when founding members , guitarist Ritchie Blackmore , organist Jon Lord and drummer Ian Paice recruited singer Ian Gillan and bassist Roger Glover to progress from their earlier pop and psychedelic rock sound towards hard rock . They began touring extensively , becoming a well received live band , and had recorded several shows either to broadcast on the radio or listen to privately . However , they had rejected the idea of releasing a live album commercially as they believed it would be impossible to reproduce the quality and experience of their stage act on an LP .

Consequently , there was a demand for bootleg recordings of the band . The most notorious of these was an LP entitled H Bomb , recorded at Aachen on 11 July 1970 , which led to a subsequent court case when Virgin Records ' Richard Branson was prosecuted for selling it . An article in Melody Maker that examined the bootleg phenomenon claimed that H Bomb was the best selling one at that time . This success , along with albums from other artists such as the Who 's Live at Leeds and the Rolling Stones ' Get Yer Ya @-@ Ya 's Out convinced the band that an official live album would be commercially successful . At the time , Glover told Sounds magazine that " there are so many bootlegs of us going around , if we put out our own live set , it should kill their market . "

= = Tour and recording = =

By 1972 , Deep Purple had achieved considerable commercial success in Japan , including several hit singles , so it made sense to tour there . Three dates were booked ; the Festival Hall , Osaka on 11 and 12 May , and the Budokan , Tokyo on 16 August , though these were later changed to the 15 and 16 August , and 17 August respectively due to an earlier US tour being rescheduled . The dates sold out almost immediately , and consequently the Japanese arm of the band 's label , Warner Bros. Records , wanted to record the tour for a live album to be released in the country . The band eventually agreed to the idea , but insisted if it was going to be released , they wanted it to be done properly . Gillan recalled , " we said we would have to OK the equipment , we wanted to use our own engineer and we would have the last say on whether the tapes were released " . The band enlisted producer Martin Birch , who had worked on previous studio albums , to record the shows onto an 8 @-@ track recorder so they could subsequently be mixed .

The band 's live setlist had been revamped at the start of the year , immediately after recording the album Machine Head , and that album made up a substantial proportion of new material . Although

the setlist remained the same for most of the year , opening with " Highway Star " and closing with " Lazy " and " Space Truckin ' " , the band 's musical skill and structure meant there was sufficient improvisation within the songs to keep things fresh . The original intention was the stage act would be used for about a year before being dropped , but Gillan and Glover both resigned from the band in June 1973 . When this line @-@ up reformed in 1984 , the 1972 setlist made up a significant amount of material performed in concert .

The band arrived in Japan on 9 August , a week before the tour started , to a strong reception , and were greeted with gifts and flowers . Birch was not confident that the recording quality would be satisfactory , since the equipment supplied by Warner Bros. did not have any balance control and that the recorder 's size did not appear big enough on sight to capture a commercial quality recording . The band were uninterested in the end result , concentrating on simply being able to deliver a good show . Lord later noticed however that he felt this attitude meant the spontaneity of the performances and interplay between the band members was captured well .

The second gig in Osaka was considered to be the stronger of the two , and indeed this show made up the bulk of the released LP . Only one song , " Smoke on the Water " from 15 August show was used , and this may simply have been because it was the only gig that Blackmore played the song 's opening riff as per the studio album .

The band considered the gig at Tokyo on 17 August to be the best of the tour . Glover remembered " twelve or thirteen thousand Japanese kids were singing along to ' Child in Time ' " and considered it a career highlight , as did Gillan . At the venue , a row of bodyguards manned the front of the stage . When Blackmore smashed his guitar during the end of " Space Truckin ' " and threw it into the audience , several of them clambered past fans to try and retrieve it . Blackmore was annoyed , but the rest of the band found the incident amusing . The gig was not as well recorded as the Osaka shows , though " The Mule " and " Lazy " were considered of sufficient quality to make the final release .

There were no overdubs on the album . Lord claimed once in a magazine interview that a line from " Strange Kind of Woman " had to be redubbed from a different show after Gillan had tripped over his microphone cable , but no direct evidence of this was found when the multitrack tapes were examined . According to Lord , the total budget for the recording was only \$ 3 @, @ 000 (equivalent to £ 35 @, @ 696 in 2015) .

= = Release = =

The band did not consider the album to be important and only Glover and Paice showed up to mix it . According to Birch , Gillan and Blackmore have never heard the finished album . The band did not want the album to be released outside Japan and wanted full rights to the tapes , but it was released worldwide anyway .

The album was released in the UK in December 1972 , with a special offer price of £ 3 @. @ 10 , the same as a typical single LP from that period . It reached number 16 in the charts . The cover was designed by Glover and featured a colour photo of the band on the front and rear covers , and black and white photos in the inside gatefold . The release in the US was delayed , until April 1973 , because Warner Bros. wanted to release Who Do We Think We Are first . They were motivated into releasing it due to a steady flow of UK imports being purchased , and it was an immediate commercial success , reaching number 6 in the charts . Warner Brothers also released " Smoke on the Water " as a single , coupling the live recording on Made in Japan with the studio version on Machine Head , and it reached number 4 in the Billboard charts . A recording of " Black Night " from the Tokyo gig , one of the encores that was not on the album , was released as the B @-@ side to the single " Woman from Tokyo " in Europe , and as a single in its own right in Japan .

The Japanese release was titled Live in Japan and featured a unique sleeve design , with an overhead stage shot of the band , a selection of photographs from a gig at the Rainbow Theatre in London , and an insert with lyrics and a hand @-@ written message from each band member . The first pressing came with a 35mm film negative with photos of the band which buyers could develop into their own prints . The sleeve notes claimed that the recording only contained the Tokyo gig ,

though in fact it was musically identical to the version released in the rest of the world . Phil Collen , later to play in Def Leppard , was in the audience for the Rainbow gig as captured on the sleeve .

In Uruguay , the album was released in 1974 as a single LP (with just the first two sides) on Odeon Records . It used a simplistic sleeve design unlike any other release , with a rising sun on the cover .

= = Reception = =

The band as a whole had mixed feelings about the album . Gillan was critical of his own performance , yet was still impressed with the quality of the live recording . Paice gave a very positive impression , suggesting that the shows were some of the best the group had performed , and the album captured the spirit of them well . Lord listed it as his favourite Deep Purple album , saying , " The band was at the height of its powers . That album was the epitome of what we stood for in those days . "

The response from critics was favourable . John Tiven , writing in Rolling Stone said " Made in Japan is Purple 's definitive metal monster , a spark @-@ filled execution ... Deep Purple can still cut the mustard in concert " . Subsequently , a readers ' poll in the magazine declared the album to be the sixth best live album of all time , adding the band have performed " countless shows since in countless permutations , but they 've never sounded quite this perfect . "

Recent reviews have been equally positive . Allmusic 's William Ruhlmann considered the album to be " a definitive treatment of the band 's catalog and its most impressive album " . Rock author Daniel Buzszman claimed the album is " widely acknowledged as one of the greatest live albums of all time " . Goldmine magazine said the album " defined Deep Purple even as it redefined the concept of the live album . " Deep Purple author Dave Thompson wrote " the standing of Deep Purple 's first (and finest) live album had scarcely diminished in the quarter @-@ century since its release " .

= = Reissues = =

The original LP was a steady seller throughout the 1970s and remained in print . The first reissue on CD was in 1988 which contained the complete double @-@ LP on a single CD .

The 8 @-@ track tapes of the three shows were carefully put in storage by Warner Bros. Japan for future use . For the album 's 21st anniversary in 1993 , Deep Purple author and archivist Simon Robinson decided to enquire via the band 's management if the tapes could be located . He discovered the entire show had been recorded well , including all the encores . In July , Robinson and Darron Goodwin remixed the tapes at Abbey Road Studios for an expanded edition , that was then mastered by Peter Mew in September . To compromise between including as much of the shows as possible and setting a realistic price that most fans would accept , they decided to release a 3 @-@ CD box set , titled Live in Japan . This included all of the three main shows except for two tracks already available on the original album . In their place were two previously unreleased encores .

Robinson subsequently oversaw a new reissue of the original album in 1998 on CD , that was also remastered by Mew . This version contained an extra CD with three tracks that had been left off the 1993 set . The colour scheme of the cover was reversed to show gold text on a black background . The remastered Made in Japan has further edits to make a contiguous performance , making it shorter than the original release . At the same time , a limited edition of 4 @, @ 000 double LPs was released on purple vinyl , while in Spain , EMI added the studio versions of the tracks making up the original album to the second CD .

In 2014 , Universal Music announced that the album would be reissued in a number of formats in May . The deluxe option is a set of four CDs or 9 LPs containing a new remix of the three concerts in full , a DVD containing previously unseen video footage , a hardback book and other memorabilia . The original LP was reissued in 180g vinyl as per the original release with the original 1972 mix , with the audio available for digital download through popular providers .

= = Cover version = =

On 13 January 2006 , progressive metal band Dream Theater played the original album in its entirety at Kokusai Forum in Tokyo , and also on the 15th at NHK Hall in Osaka . Both performances were recorded , and the latter of the two shows has been released through the band 's YtseJam Records label . It was mixed for release by Glover .

= = Track listing = =

All songs written by Ritchie Blackmore , Ian Gillan , Roger Glover , Jon Lord and Ian Paice except where indicated .

= = = Original release on vinyl (2 LP) = = =

= = = Live in Japan 3CD set = = =

Titles already released on Made in Japan are in bold .

Disc 1

Good Morning

Recorded in Osaka on 15 August 1972

" Smoke on the Water " from the 15th is not included here but is available on the original album

The encore " Speed King " from the 15th is not included here on CD1 but is available on CD3

Disc 2

Next week , we 're turning professional

Recorded in Osaka on 16 August 1972

The two encores " Black Night " and " Lucille " from the 16th are not included here but " Black Night " has been released on compilations and " Lucille " is available on the 1998 reissue of Made in Japan on CD 2 .

Disc 3

Can we have everything louder than everything else ?

Recorded in Tokyo on 17 August 1972

" The Mule " from the 17th is not included here but is available on the main album

The two encores " Black Night " and " Speed King " from the 17th are not included here but are available on the 1998 reissue disc 2

" Speed King " on CD3 is from the 15th

= = = 25th Anniversary remastered edition (2CD) = = =

Disc One

Made in Japan

Disc Two

The Encores

= = = 2014 Box Set Edition = = =

Disc 1

" Good Morning " Osaka 15 August 1972

Disc 2

" Next Week We 're Turning Professional " Osaka 16 August 1972

Disc 3

" Can We Have Everything Louder Than Everything Else ? " Tokyo 17 August 1972

Disc 4
" Good Night " Encores
Disc 5
Made in Japan Documentary DVD
Disc 6
Japanese 7 " Promo

= = = 2014 2CD Edition = = =

Disc 1
2013 Kevin Shirley Remix
Disc 2
The Encores

= = Personnel = =

Taken from the sleeve notes :

Deep Purple
Ritchie Blackmore ? lead guitar
Ian Gillan ? vocals , harmonica (uncredited) , percussion (uncredited)
Roger Glover ? bass
Jon Lord ? organ , piano
Ian Paice ? drums
Co @-@ ordination ? Warner Pioneer
Recording Unit
Engineering ? Martin Birch
Equipment ? Ian Hansford , Rob Cooksey , Colin Hart , Ron Quinton
Marshall Engineer ? K Flegg
Promoters ? Universal Orient Promotions
Produced by Deep Purple
Mixed by Roger Glover , Ian Paice
Cover Design ? Roger Glover
Photography ? Fin Costello
Remastered by Peter Mew

= = Charts = =

= = Accolades = =