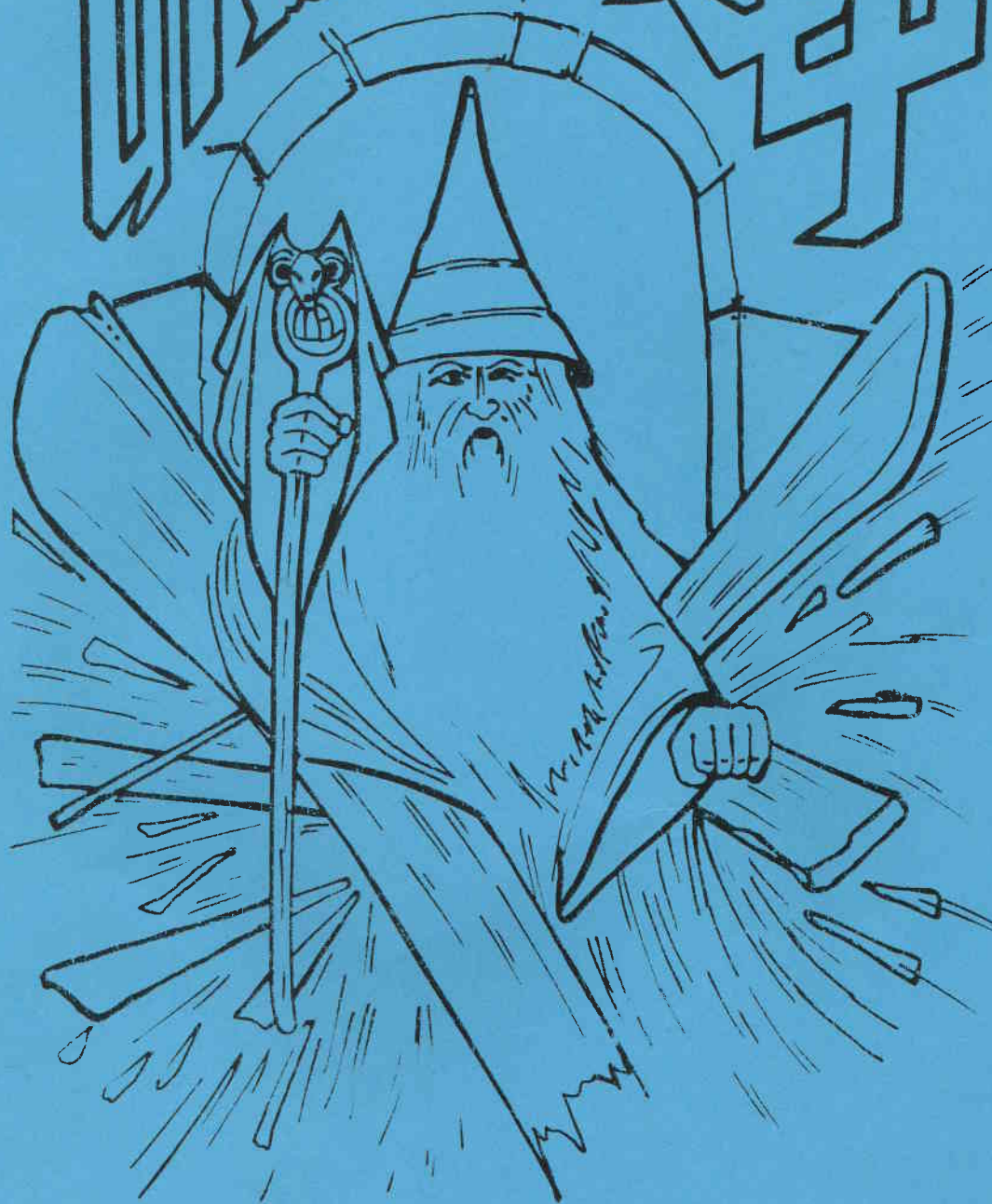


THE OFFICIAL

IRISH FOOTBALL



APPRECIATION SOCIETY

Sketch of Europe 92 tour shirt design  
by Steve Whitworth

ISSUE 4

THE OFFICIAL

**URIAH  
HEEP**

APPRECIATION SOCIETY



THE OFFICIAL URIAH HEEP  
APPRECIATION SOCIETY  
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URIAH HEEP'S OFFICIAL WORLD WIDE FAN CLUB — ADMINISTERED BY DAVID OWEN & ALAN HARTLEY

Hi again and welcome to issue 4 which marks the 1st anniversary of The Official Uriah Heep Appreciation Society. We're very pleased with the positive letters we've had from you all, it's nice to know that you think we're doing a good job.

The German tour has been a huge success, Nazareth were on the same bill and each band headlined on alternate nights. Most of the shows were sold out and the band regard the tour as one of their best in Germany to date. Part way through the tour, Bernie fell and hurt his back, so bad was his injury that the doctors advised complete rest. Bernie decided to carry on with the aid of a back support truss which he's had to wear constantly over the last few months. Of course, he took it off for the shows and gave a great performance regardless of the pain. He has the best wishes of us all for a full and speedy recovery.

Since the German tour Heep have also played the following dates:-

- 13th March, Feesttent, Lemerleveld, Holland.
- 14th March, Stadazaal, Middenmeer, Holland.
- 15th March, Noorderligt, Tilburg, Holland.
- 16th March, Paradiso, Amsterdam, Holland.
- 16th April, Hammersmith Odeon, London England.

The Dutch tour will be remembered as the one that took the band into the age of computer technology. Mick had just got himself a pocket sized electronic personal organiser to take care of the band's business. He took every opportunity to demonstrate it's use on the trip across and throughout the tour, "I've really got the hang of this thing" he says, of course you have Mick, we can see that !!

Friday, 13th March, the band stayed in a hotel in Omenn, a few miles from the gig in Lemlerveld, "oh no, it's Friday the 13th and were staying in Omenn, I bet the hotel managers name is Damien" was the favourite joke of the night.

The Hammersmith show was attended by a few record companies who have shown interest in Heep. The band are presently working on new material and we'll keep you posted of any news of a new recording deal in future issues.



"I've really got the hang of this thing"

Photo by Alan Hartley

In order that you may be kept fully informed about tour dates, we are introducing a new service. This will provide you with up to the minute information about concerts between issues of the magazine. If you wish to take advantage of this and receive the concert dates as they are confirmed, all you have to do is:-

UK MEMBERS - send a stamped addressed envelope.

OVERSEAS MEMBERS - send an International Reply Coupon  
(available from any post office)

Please state whether you want to be informed of concerts in your own country or, world wide. When you receive your tour dates from us you will need to send in another stamped addressed envelope or International Reply Coupon to receive any future dates. The following concert dates have been confirmed at the time of going to print:-

6th & 8th June, Summerland, Douglas, Isle of Man.

20th June, Open Air Derendingen, Bei Solothurn, Switzerland.

As usual, keep your eyes on the music press for further dates or use our new concert information service.

Over the past month, the poster shown opposite has appeared all over the Manchester area and probably across the UK. I can't believe that it's specifically meant to look like David Byron, they probably just wanted a typical image of the 70s but as you can see, there's a remarkable likeness to David.

The time has come for all those members who first joined at issue 1 to renew their memberships for the next 4 issues. If your membership is due for renewal you will find a renewal form is enclosed in your copy of the magazine. This will tell you how you can pay and give you the option to pay in your own currency if you wish. Also, what you will receive when you rejoin. If your membership does not expire with this issue you will be sent a renewal form with a future issue.

The only new release to report this issue is a 3CD box set called, "3 Originals" (Castle CLA BX 903) This contains the standard UK CD releases of Demons and Wizards, Firefly and Head First. At around £13 it represents good value for those who don't already have them.

In this issue we've got reports from Heep's "Europe 92" concerts, the David Byron solo releases in the collectors section ... at last!!! a press article from the early days, part 2 of the exclusive Peter Goalby interview, an exclusive Phil Lanzon interview, the first part of an exclusive Ken Hensley interview, a competition with a prize that you just won't believe and much more. Last but not least, we'd like to thank the following people for their help and support, Bernie, Trev, Lee, Phil and Mick, Ken Hensley, Trevor Hensley, Peter Goalby, Tina Lewis, Steve Whitworth, Monique de Haan, Leo Spruit, Marika Schumacher, Barbara Ullrich, Esther Horus, Jurgen Cissarek, Kev Jones and Yvonne.

Enjoy the magazine,

Keep on Rockin'

and we'll see you next issue,

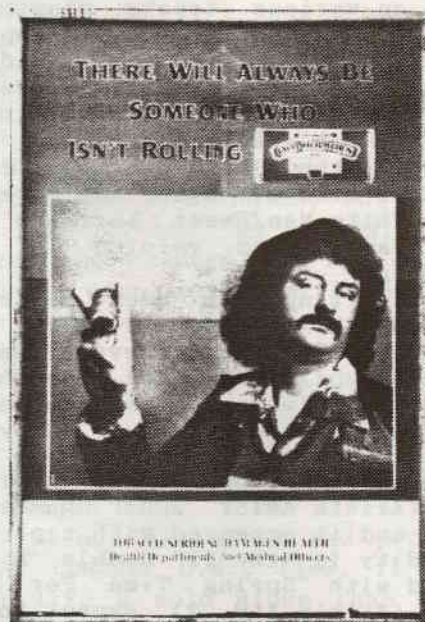


Photo by Alan Hartley

*Alan & David.*

## Collectors David Byron's solo projects

It's true to say that for most people the mention of the name Uriah Heep will bring to mind an image of David Byron. For the collector who's looking to branch out into Heep related records, there can be no better starting point than Byron's solo work. His albums in particular are easy to find and quite reasonably priced compared to most other related recordings by Heep members from the same era.

His first album was released in 1976 whilst he was still a member of Heep. "Take No Prisoners" (Bronze ILPS 9324) was all but a Heep album with Mick on guitar and Lee on drums. It also featured Ken Hensley and John Wetton on various tracks playing acoustic guitar and mellotrons respectively. The opening track, "Man Full of Yesterdays" written by David, Mick and keyboard player on the album, Lou Stonebridge, is a brilliant song that I'm sure would still be in their live set today if Heep had recorded it. Look out for the USA version of the album on Mercury (SRM 1-1074) which has a different sleeve. Also, the rare 7" promo from the USA, Silver White Man/Sweet Lorraine (Mercury 73794) The B side is an edited version of the original Heep recording.

After departing from Heep he teamed up with some big names for the self titled album, "Rough Diamond" (Island ILPS 9490) The band never lived up to it's reputation and Byron split to record under his own name.

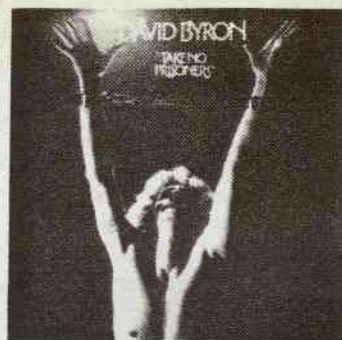
David Byron always claimed Heep's music to be pop played loud. His next solo album, "Baby Face Killer" (Arista SPART 1077) saw him working with Daniel Boone to produce an album of pure pop songs. African Breeze/Down On My Luck, (Arista ARIST 200) was the perfect choice for a single and it appeared with a pic sleeve outside the UK. One oddity is the 12" double A side, "African Breeze" covered with "Spring Time For Hitler" by Legs Larry Smith, (Arista ALP 2) expect to look long and hard for this one. The sleeve notes on the album mention a guest lead guitarist appears on "I Remember," yes, it's Mick. A second single was taken from the album, Rich Mans Lady/All In Your Mind, (ARISTA ARIST 218) the B side being a reggae style track which is not included on the album.

Don't be tempted to part with your money for the 1980 album from the USA by David Byron, "This Day And Age" (Arista 4258) This is not our David. Also watch out for singles by this guy, he sometimes records under the name of D L Byron.

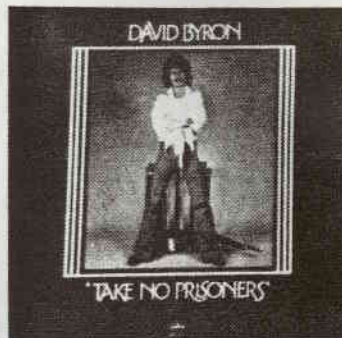
With the formation of The Byron Band and the 1981 "On The Rocks" album (Creole CRX2) we found David returning to a straight ahead rock formula. The none album track single, Every Inch Of The Way/Routine (Creole CR8) is the most interesting 7" release with it's pic sleeve but, it is also the easiest to find. Two further singles were released from the album, Rebecca/Tired Eyes (Creole CR12) and Never Say Die/Little By Little (Creole CR24) Another rare item is the Spanish 7" pic sleeve promo, Rebecca/Bad Girl (Victoria 22S0301)

The Byron Band represents David's last released work before his sad death on 28th Feb, 1985. Such was his impact on the music world that his memory will live on forever.

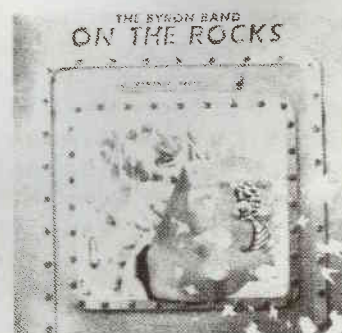
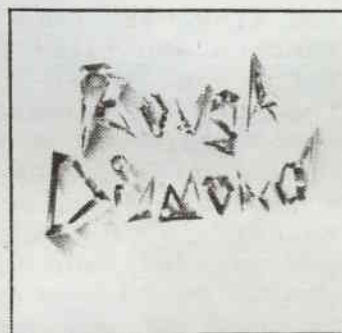
ALAN HARTLEY



UK



USA



# Ken Hensley

## Why I left Heep

### Part 1 of an exclusive interview

U.H.A.S. What went so wrong with Heep that resulted in you leaving?

K.H. There was a big rift between me and the rest of the band. What happened was, Jon Sloman came in and started to steer the band away from me. At that time, we were still recording mainly my songs, Lee Kerlake left accusing Gerry Bron of only using my songs. I worked hard and wrote a lot of songs these included the biggest songs the band had. If I was in a band and one of the members was writing nothing but hit songs, I would be real happy with that. I would do my best to get a piece of the action, but at the same time I would be happy that this guy was single handedly keeping my career going. I could not understand why this was a problem, it did not seem to be a very intelligent argument. I know I am a difficult person to work with, but I am not stupid. I worked hard, I wrote more songs than anybody else so I had more songs on the albums, it was a stupid argument. When Jon Sloman joined, the rift really developed because he wrote songs and I think the band saw this as a way of getting away from my style of writing. I guess they saw it as a way of moving the band forward, but in reality it was backwards. We had drifted much to far away from straight ahead, in your face, simple rock and roll which is what the band was known for. Then Jon Sloman came in the band with all his fancy chords, it was all very musical, but it was not Uriah Heep. If Pete Goalby had been in the band, he had a voice that would have sang the songs the way people expected to

hear them without any fancy stuff. I would have felt better about it, the rift would not have developed and we may have been able to make albums that would have turned the band around. There is no question about it, my choice of the two was definitely Pete. He had the voice to sing the Heep songs, so if we would have come up with another Gypsy or Easy Livin', Pete would sing them in such a way that the words could be understood and the melody was simple. I wrote simple melodies, but the way Jon interpreted my songs, as a singer, he changed all the melodies to be so complicated until the lyrics were unintelligible, that was not Uriah Heep. If we were calling the band Uriah Heep then we should have at least maintained some allegiance to the traditions of the band. On High and Mighty, we got a long way from Uriah Heep. I was given the job of writing that album and producing it, I thought O.K., fine, it seemed more like a solo album than a band album because no one was stopping me, give me an inch and I'll take a yard, no problem. We stopped Gerry producing, saying that was the reason why records were not selling - that was total bullshit - it was our fault. We drifted away from what the band was known for and record sales went down. We were already in trouble when Jon came along, but that just made it worse. On a personal note, he is a very talented guy who wrote good songs, but as all that relates to Uriah Heep it was irrelevant.

I think that the band started to die in 1976, but I have got to give Mick credit for hanging in there and

keeping it going. If I had one wish for Mick, it is that the band have a massive hit record and then retire. I would like to see him make loads of money, it would be great for Uriah Heep to finish on a really high note. I get guys calling me twice a year in the States saying what about a Heep reunion? My attitude to that is, if you can bring back Gary Thain and David Byron, call me, because for me that was Uriah Heep. When Gary died it was a piece of the puzzle that went missing. John Wetton replaced him, he was very talented, but he did not fit in the hole that Gary left. From that point on it never worked, it continued to sound like Uriah Heep, but it certainly did not feel like it. I always said that it was like having six people in the band because the five of us were so tight. Nobody cared about royalties or stuff like that we were just hell bent on playing rock and roll but things changed after Gary left.



Photograph by Alan Hartley

U.H.A.S. There always seemed to be bitterness when the split occurred, it seemed like you had lots of money, the cars e.t.c.

K.H. I do not regret any of that

because I worked for every penny I earned, whether it took me five minutes or five weeks to write a song, I worked hard. I do not regret buying the Rolls Royce and big houses, but it all began to mean far too much to me where as now my life is much simpler, my values have changed, I have rediscovered my christianity through my wife and my feet are back on the ground. I am very proud of what happened with Uriah Heep and I am happy to have personally been through it all, even the drugs. I just thank God I survived it all. Now I am trying to do something useful because I survived. I find it interesting when I see people giving interviews and they say "oh yeah man, if I had my time over I'd do it all again" I say bullshit, if I had my time again there is a lot of it I would not do. I would not take the drugs I took, spend all the money I spent. That was a real problem, not just for me, but for the rest of the band, I did a lot of cocaine and I was really a pig at times, but then, so was everybody else in their own way with drinking or whatever - we all lost sight of the real purpose of things we all got caught up in it, but I am ready to admit that I was responsible for a lot of the problems that existed in the band, but my heart was always in the band. It mattered to me that the people we had in the band were who they were. I knew that once Lee Kerslake and Gary Thain joined we had the right chemistry in the band and the whole thing took off like a rocket from that point. I know flaunted a lot of money, but then I grew up in poverty, then there I was realising all these childhood dreams, I did not know how to deal with it, I was too immature. I do not know if I could deal with it now to be honest with you, but I do now realise that there are a lot more things in life that are more important than big houses and fancy cars.

I look back on those days with

nothing but good memories, there was a lot of bad stuff went down but because I quit whilst I was ahead and because I survived, I can look back and it seems like another life time. My wife and I now have a very basic house in St Louis and sometimes, I sit in my living room and look at the trophies from it all and it cracks me up. I find it hard to believe that it actually happened. I have done a lot of things that millions of people would love to do and I have learned to understand the importance of that. For the first four years, after I left the band I wanted nothing to do with Uriah Heep. I wanted to be Ken Hensley, not Ken Hensley of Uriah Heep. I refused to acknowledge the importance of what we had achieved as a band. I would get annoyed because whenever I took something to a record company they would say "it doesn't sound much like Uriah Heep", so I'd go back and put more guitar and vocals on it, then they would say "it doesn't sound like anything new", I had this stigma attached to me and it seemed it would never go away. I guess that when you have worked with something for ten years and it has touched so many people, something like that happens. It was driving me nuts until one day somebody said to me "look you don't understand that what you did was very important to a lot of people, if its that important to them why the hell isn't it important to you?" I thought about it and realised, well, yeah, that is right. I will never go out and introduce myself as Ken Hensley of Uriah Heep, but if people realise that, then its fine and I am now happy to respond to it and talk about it. I have always been very good at putting the past behind me, but nevertheless, I have now learned to understand and appreciate what it all meant at the time.

I look at a lot of modern bands that are described as heavy metal bands and I have to laugh because I never knew what the term heavy metal meant

then, but there is no comparison to what it seems to mean now. If you put the live 1973 album next to Warrant for example, there is just no comparison, there is more energy in that one album then Warrant could produce in ten albums and I kind of like Warrant they are O.K.

U.H.A.S. When you left the band did you feel bitterness towards the remaining members?

K.H. I didn't really waste too much time feeling bitterness towards the people who were still in the band. I know there was a lot of bitterness towards me. I could sense that by the way Gerry Bron so comprehensively buried "Free Spirit". It was a terrible record, but what I was trying to do was fill the hole as quickly as I could, I was going to show the world that I did not need Uriah Heep or Gerry Bron and that I could do all this on my own. The record was full of phoney motivation, there were a couple of good songs on it, but overall it was horrible. I was really out to lunch at that time, I didn't know what to do with myself and I really sensed the bitterness from Gerry, we got into financial disputes which I didn't really appreciate, but no, I didn't particularly feel bitterness towards anybody. I felt then and I feel now that Uriah Heep should have been allowed to rest in peace when it died naturally, but I also understand that it means a lot to Mick and that he wants to keep it going and try and re-establish Uriah Heep to its former glory. I think that is a totally impossible dream, but nevertheless I do understand, those are just different opinions and it doesn't mean that I don't like Mick for doing what he's doing.

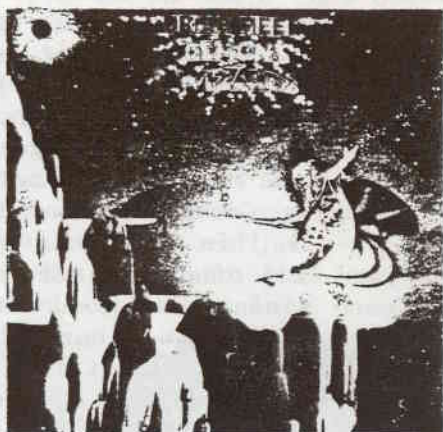
Interview By  
Alan Hartley & David Owen  
Continued in Next Issue

# DISCOGRAPHY No.4

## DEMONS AND WIZARDS

DEMONS AND WIZARDS WAS RELEASED IN JUNE 1972 REACHING THE TOP 20 .THIS ALBUM WAS THE FIRST OF WHAT MANY CONSIDER TO BE HEEPS MOST SUCESSFUL LINE-UP , BOX , BYRON , HENSLEY , KERSLAKE AND THAIN . LEE JOINING FROM HIS OWN BAND - THE NATIONAL HEAD BAND AND GARY JOINING FROM KEEF HARTLEYS BAND . DEMONS AND WIZARDS STAYED IN THE UK CHARTS FOR 11 WEEKS . TWO SINGLE RELEASES CAME OFF THE ALBUM THE WIZARD / GYPSY BRONZE WIP 6126 AND EASY LIVIN' / WHY WIP 6140 ,THE WIZARD DID GET ONE PLAY ON TOP OF THE POPS BUT SOME WOULD SAY THATS NOT SUCH A GOOD THING !

ONE OF THE ALBUMS MAIN SELLING POINTS WAS ITS ORIGINAL SLEEVE DESIGN DRAWN BY ARTIST ROGER DEAN ALTHOUGH THIS DID CONTRIBUTE TO THE POPULAR MISCONCEPTION THAT HEEP WAS A BAND OF SATANISTS ! BUT AS THE SLEEVE NOTES SAY " THERES NO MAGIC IN IT , JUST A COLLECTION OF GOOD SONGS ." I THINK IT SHOULD HAVE SAID GREAT SONGS ,THE FACT THAT WIZARD AND EASY LIVIN ARE BOTH FIRM FAVORITES IN THE LIVE SET BARE TESTIMENT TO THIS:



SIDE 1  
THE WIZARD  
TRAVELLER IN TIME  
EASY LIVIN  
POETS JUSTICE  
CIRCLE OF HANDS

SIDE 2  
RAINBOW DEMON  
ALL MY LIFE  
PARADISE  
THE SPELL

### LP RELEASES

BRONZE ILPS 9193 WITH INNER SLEEVE  
BRONZE BRNA 193  
CASTLE CLALP 108

### CD RELEASES

CASTLE CLACD 108

### SINGLE RELEASES UK

THE WIZARD / GYPSY BRONZE WIP 6126  
EASY LIVIN' / WHY BRONZE WIP 6140

### IMPORTANT FOREIGN SINGLE RELEASES

THE WIZARD / GYPSY	JAPAN SOUTH AFRICA AUSTRALIA
THE WIZARD /WHY	GERMANY SPAIN
EASY LIVIN' / WHY	JAPAN BRAZIL
EASY LIVIN' / GYPSY	GERMANY HOLLAND SPAIN BELGIUM
EASY LIVIN' / ALL MY LIFE	FRANCE USA
EASY LIVIN' / TRAVELLER IN TIME	PORTUGAL

### MICKS MEMORIES

" THINGS WERE A LITTLE EXPERIMENTAL IN THOSE DAYS , ON 'THE WIZARD' AS THE TRACK GETS GOING YOU CAN HEAR A HIGH PITCHED STRING SOUND WHICH GOES OVER THE VERSE , IT WAS ACTUALLY THE KETTLE WHICH , WHEN WE WERE PLAYING BACK THE TRACK , BOILED .WE ALL THOUGHT IT SOUNDED GOOD SO WE RECORDED IT A FEW TIMES, MULTI-TRACKED IT AND ADDED IT ONTO THE TRACK SORT OF THE 'QUICK BREW ' REMIX !!! 'APPY DAYS ."

David Owen





The line up that recorded The Wizard.  
Ken Hensley, Mick Box, David Byron, Lee Kerslake and Mark Clarke.

# I used to be in a band called The Cat's Pyjamas

## An exclusive interview with Phil Lanson



Photo by Alan Hartley

A.H. How did you get involved with Heep?

P.L. I was away with The Sweet touring Australia. A couple of days before I went I heard that Mick was looking for a keyboard player. I went to Australia with this in mind, things weren't running too smooth so I placed a call to Mick, he said great, when can you come back we'll get together and see how it goes. Down the 'phone line he gave me Heep's set list so I went out to buy the records so I could learn the songs, I'd sit in my hotel room before the Sweet gigs listening to Uriah Heep songs and learning them bit by bit. Before I left Australia I said to the boys in Sweet, look it's not really working out, I'm going to be getting involved with Heep. They said o.k., fine, if that's what you want. So that was it, I came back and started rehearsing, that was July 1986.

A.H. What's your history prior to Paris?

P.L. In the late 60's, about 1966 - 1967, I was in a band called "The Loose Ends", we toured around, did a bit of European work. We were a soul/covers band. Then there was a band called "The Cats Pyjamas", I don't believe I actually said that, but it's true, we did a couple of singles one was The Ronnets "Baby I

Love You" and the other was an original song, but I can't remember that title. We were on a CBS subsidiary called Direction, the label was yellow with a black arrow, there were a lot of people who released records on that, it was quite a big label, but I guess we were just a tax loss like so many other hundreds and that was that.

Since that time about 15 years went by where I did a lot of classical studies and song writing. I was married and had a family and my life took a different direction. It wasn't until the late 70's that I got interested again through bands like Styx and Journey and I thought well, I wouldn't mind getting back into this sort of thing. I worked with Niel Carter for a while around 1977, we wrote some songs and had a little band called "Romance", it was short lived but, it was a very good band.

A.H. Were there any record releases?

P.L. No, we made demo's of 3 or 4 songs, they were good but, it moved on and I got involved with "Paris" which went into "Grand Prix" as you know.

In the late 70's, I did a lot of session work, a friend of mine who was a producer working with Micky Most and I played on a few hits, Hot Chocolate's "No Doubt About It", I

played all the keyboards on that. I unwittingly played on "Making Your Mind Up", the Eurovision hit for Bucks Fizz (laughter).

A.H. Shall I turn the recording level down and keep that bit quite?!!

P.L. Turn it off, I think that would be the best way! No, it was a demo' for somebody else, Micky Most picked up on all these backing tracks that my friend had made and used bits here and there, he distributed them around and one of them that I played on was suddenly a smash hit.

A.H. So during the 70's you made your living writing and doing session work?

P.L. Yes, and I also played the clubs, I did a lot of clubs in the West End of London, night clubs, strip clubs, pubs e.t.c. as a musician just going from one to another, I learnt a lot from it. I probably knew about 2 or 3,000 songs as you had to learn everything. I covered a lot of ground but, I got fed up and decided to get out of it. I got back on the road and I've been there ever since.

A.H. When you first started to play the keyboards did you want to study the classics?

P.L. When my mum forced me into playing piano at the age of 8, I didn't really want to do it, on the day of my first lesson I had a dentist appointment and I said to my mum I'd rather go to the dentist than go to the piano lesson, she forced me into it and I'm kinda glad she did.

Later on I got a taste for classical music and I've even been involved in writing stuff for orchestra and string quartet, I love that.

A.H. Is there any particular classical composer you like?

P.L. I think Mozart is probably my favourite. There are quite a lot of others but, it depends how long you want to spend talking about classical music. I've also studied at the Guild Hall school in London for writing of commercial or T.V. jingles, one of the teachers there was a writer. I got involved with that but, it is too difficult to get into that field of work, it's a closed shop and you really have to be born into it. I've really been covering a lot of ground, but I've come full circle and ended up with rock and roll again. I would like to be involved with writing film scores because that's what interests me the most, sound and vision is what I feel the closest to, but I'd like to get into anything that is inovative and interesting.

A.H. Would you want to be involved in these other areas of music whilst you're still a part of the band or are you looking beyond Uriah Heep?

P.L. I don't think there's any connection between that and Uriah Heep. If I got the chance to do any of these things it wouldn't effect Uriah Heep. I'd like the combination, I don't like doing one thing for too long, it's nice to introduce something new and be able to do two things at the same time. It's nice to have a variety. I'd also like to get back to the element of piano and acoustic guitar, we are missing a little of that in the Uriah Heep of today. I think we'll put that right on the next album.

A.H. How do you go about writing a song?

P.L. That's a favourite question, there's various methods, I like to start with a title whether it be from films, T.V., the news, what ever, if you've got a good title, you're almost half way there. The other night I was at home with nothing to

do so I sat at the piano with about 25 titles and I reeled off 9 ideas in 45 minutes, that was purely because I had the title in front of me. The titles spring off a couple of lines of lyric and a line of melody that you can work with, that's the solid basis of what we go for. It goes on tape and gathers dust whilst we're out on tour. Mick usually has the same sort of thing, he puts his riffs down on tape, when we get back we mix and match the two sets of ideas together, if something goes together we start running with it, we get a verse and a chorus and you've got the start of a working song. That's three quartets of the job done and the little bits are finished off at a later date. There are occasions when I'll sit down and write a song myself if I've got the whole idea then, but I'm very impatient and if it doesn't come quickly I soon lose interest.

A.H. Does it ever get to writing musical notes on the stave?

P.L. No, all the information on the tape, that's all I need, if I had to write it out as a score for a musician to read then I could, I've done a lot of that, it's a very painful job, but they have computers to do all that now.

A.H. Mick's played me some songs that you made demos of but didn't record - "Blaze of Glory" was a good one, what will happen to those songs?

P.L. That's a good point, "Blaze of Glory" was written only a month or two before Bon Jovi released his song with the same title. It was a good one, it had a nice feel, I really liked it a lot. With musicians it's a band habit to shelve anything that's gone in the past, only so many songs get selected for an album and you tend to go forward, you get that funny feeling when you delve into the past that it's tainted because it didn't make the album, but that

doesn't mean it's a bad song, an outsider may hear the song and say, wow, that's great! We get to close to the songs and if they don't make an album it's sometimes seen as second best, but some parts of old songs do get stolen and put into a new song but the whole song isn't used.

A.H. Do you feel haunted by the ghost of Ken Hensley in Uriah Heep?

P.L. It never crosses my mind, it's not important to me so I don't spend time thinking about it. My only concern is that I'm in a band doing a job and enjoying doing it. I don't see any relevance in it to any other person who's been in the band, it means nothing to me.

A.H. What equipment do you use?

P.L. The Hammond is an A100 with 2 Leslie cabinets, the bands had it about 12 years, I think it came from a church but it needs some attention now because it's starting to falter. Keyboards, I've got a chord T3 and Chord DSS1 sampler linked up. I'd like to use more piano on the next album so I'll have to get some serious piano samples or maybe get a piano in.

A.H. How's the German tour with Nazareth gone?

P.L. Brilliant, absolutely brilliant, it sold out just about every gig, we couldn't have expected more, the promoter took a gamble taking us over, he wasn't sure if anyone would touch it, but he was pleasantly surprised, it was a very, very good tour, the best we've done in Germany, both bands and road crews got on great together and it's a shame we couldn't have done a few more weeks there.



## EUROPEAN TOUR 1992

### Glory Nights

Sunday, 23rd February, Jurgen Scholz, Jorg Biennek and I went to Oberhausen to see our favourite band, we met many friends from past Heep concerts and at about 7pm, Nazareth took to the stage. They were good but only the first few rows of the crowd were cheering them, I'm sorry to say that the songs were not clear. As I looked around I saw Mick near the side of the stage so I went to talk to him. I've been in the Heep audience since 1976 but I've never had the chance to talk to any of the band. What a great guy Mick is and my UHAS button badge was seen straight away (thanks to David and Alan) I also got the chance to talk to Lee but then they had to go and get ready to play. After a short while the lights went down and there was great enthusiasm and much cheering in the crowd. Heep didn't need to warm the audience up, they had won their hearts and souls before the first note had sounded. The opener, Blood on Stone from the Different World album is a classic. Hard driving rhythm from bass wizard Trevor and Lee, the bear, Kerlake on drums, flaming keyboard work from Phil, beautiful guitar riffs and solos from Mick and vocals from Bernie that need not fear any comparison. The harmonies were great and this was the start of a musical journey through 21 years of rock excellence. Heeps secret of success and ability to delight the people is that there is no border between them and their fans, you also feel the fun of the band. They gave their best and that's rare in these days of plastic-techno groups, no question, all Heep's members are masters of their instruments, not to mention the voice of Bernie Shaw, July Morning could have been written for him. Every one loved the show and if Heep had played for 6 hours more, no one would have left. After the show I met my Dutch friend, John de Jonge and we were able to have a short talk with Phil and Bernie. So, we went home after the first part of our Glory Nights which would climax on 13th, March, in Holland.

The next day Jurgen and I saw them again in Dusseldorf, a different place but still the same feeling in the audience from the moment they came on. Heep played first this time to standing ovations. This year, it seemed that everybody knew the new songs as well as the old.

Friday 13th, March, in Lemelerveld may suggest bad luck but it really was the climax for us, all 3 of us set off for this little place in Holland and since that day, it's always been in our minds. We arrived early and went into a cafe behind the venue, we couldn't believe our eyes, the band were there eating a meal. At first we wanted to rush over to them but we were polite and waited until they had finished. For the second time we had a chance to talk to them and they were as friendly as anyone can be. All of you who dream of such a chance will know how we felt but the greatest thing was an invitation to be a guest backstage after the show. Once again we met our friend John de Jonge and his friend Harry Otten and although the venue was small, Heep played with all the same power and it was a Glory Night once again. I was happy to meet Alan Hartley and say thanks to him and David Owen in the name of all the members for The Official Uriah Heep Appreciation Society. After the show we met the band backstage and believe me, they were great, I was nervous and because of that I missed some English words but they were patient and we found a way to communicate. There was never a barrier and this is why there is never a barrier between musician and audience at their concerts. They are stars but in the best meaning of the word.

JURGEN CISSAREK

## Our trip to Germany

Thanks to the German tour dates printed in issue 3 of the society magazine, my girlfriend, Yvonne and I decided to embark on the long trek from North Wales to Germany. Finally, after some 31 hours of travelling, we arrived at the Tor 3 in Dusseldorf. We bumped into John, one of Heep's road crew who made sure we were looked after in the backstage area before Heep's arrival. When they did arrive they gave us a somewhat surprised welcome

Heep were joined by the superb Nazareth and the two bands headlined alternate nights. Heep hit the stage at 8pm greeted by an enthusiastic sell out crowd, blasting out Blood on Stone from the Different World album, through to the immensley popular classic Lady in Black, they ensured 100% crowd participation throughout the whole set including the encores.

The next day saw us travelling to Bremen for another sell out gig. After the show we chatted to Mick and the boys who after hearing of our dilemma took us back to their hotel, we had been unable to find a place to stay as all the hotels were full due to a conference. We sunk a few drinks in the hotel bar with both bands who got on really well together during and after the gigs. Mick and the band offered us a lift to the Berlin gig which was gratefully accepted.

Heep gave another powerfull performance with Mick full of running and brilliant rapport with the crowd. Bernie's voice was as good as ever and Phil, Trev and Lee were pounding along at full throttle in the engine room.

The band are not just five brilliant musicians but genuinely nice guys who enjoy putting on a show that leaves everybody fulfilled. We want to send our personal thanks to Heep and their crew for their hospitality whilst we were in Germany.

KEV JONES & YVONNE

## A magic night in Frankfurt

Oh no! - this was my first reaction when I read the German tour dates in issue 3, not one concert in our region, the nearest was far away in Frankfurt. It seemed I would have to forget the Heep show this year, I was hoping for a miracle and 2 days before the show my brother asked if I would like to go, my day was saved.

The journey was a long one but it was worth it for the wonderful show. Eventually, we found the hall and after one hour the doors opened. Heep played with Nazareth and most of the people I talked to at first were Nazareth fans. Finally I came across a man who was a Heep fan from the early days but what he said about the present line up wasn't very nice, he was full of prejudice, especially against the newcomers Bernie and Phil. I gave him a lecture and told him to listen to the band before writing them off, I think they were able to convince him because during the show he sometimes turned to me smiling and winking his eye in approval of what he saw and heard.

Heep were the first band to play and when they burst into Blood on Stone, all the problems of every day life went away, the Different World was back again. We had lots of fun and the band who played the same set as last time but without First Touch enjoyed themselves too. Some of the Nazareth fans were neither singing or clapping but the Heep fans were able to compensate by singing and clapping louder and wilder.

After Lady in Black, the second encore, Heep left the stage for Nazareth, I could have heard the Heep set again instead of Nazareth although they were great too. Now, I hope I'll have the chance to see them again soon, perhaps, if I'm lucky, in or near Mannheim or Ludwigshafen.

BARBARA ULLRICH

## The Music Circus

On Sunday, 23rd Febuary 1992, having just returned home from a convention of fans of another rock band, I set off to see Heep at the Tor 3 in Dusseldorf. I was late and I got stuck in traffic on the autobahn but, I finally arrived at a place in the middle of nowhere that was absolutly deserted, where were Heep and their fans??? looking around I saw a poster for the show - it was on the 24th !!! I realised I'd got the dates mixed up and todays venue was the Music Circus in Oberhausen. Luckily, it was only 30 km's away so about 45 minutes later I found myself outside a large circus tent queing for my ticket. Nazareth were to play first tonight and as we stood out side we could here their sound check, as usual, everything was delayed. Once inside (and to make it short) Nazerath did a marvellous show including all their hits.

The break was filled with talking to other Heep fans that I've known from previous concerts around the Dusseldorf area. During all this, the German tour manager walked up and handed us a backstage pass, which strange way did this come about - who knows ? a chance for a small talk with the band after the show now seemed possible.

The show started a little later and I was blown away by the sound and music. Looking

at everyone on stage you could tell that they all enjoyed them selves. On the playlist were both old and new songs including Mr Majestic with Phil on vocals, my mind went back to when I saw them in Twistringen last summe, Phil dropped his keyboard and everyone on stage and in the audience had a good laugh. There's no need to say that the show went well and time passed to quickly, this evening they only did one encore, their classic anthem, Lady in Black with the whole crowd joining in. About 30mintes later I used my pass to get backstage and found myself outside their dressing room door, should I go in ?.. how would they react ?.. throw me out ?.. I had to use all my nerve and braveness to open the door. Then , the duty was taken from me as the door opened from inside and Lee came out, "hello, nice to meet you" were his words, the ice was broken and i was lucky to have a chat with him and Mick. As a conclusion I can say that everyone had a great evening and all who worked with the band are very nice and do a brilliant job, there's nothing left to say apart from one final joke. Bernie Shaw had changed out of his stage clothes into a sweat shirt and he didn't understand why everyone was laughing, it had the face and name "Matthias Reim" on it, every German reader will surely be laughing now. I'd like to thank everyone who was there this time and I hope to see you all again soon.

ESTHER HORUS

## The last German concert

Finally, the time for Heep to do a German tour was at last here again, for 4 whole weeks they'd be here which of course thrilled me even more. This time Nazareth, from Scotland, were part of this rock tour, both bands together, nothing could beat that. Many fans hearts started to beat faster seeing this double bill, young and not so young, they were all there. It's obvious that Heep had fun being on tour in Germany again and the Heep fans got just what they wanted. For me, it's always a special experience to see the band live on stage, just astonishing!!!!

The last gig of a tour is always something special and this time there was no exception to the rule, at the Unterfrankenhalle in Aschaffenburg on March 2nd, Uriah Heep, Nazareth and the road crew had a few surprises in store for everybody. Heep played first that night and at the end of their show, during Lady in Black, the guys from Nazareth rushed on stage dressed in black clokes and hats, what a surprise for Heep, they hadn't counted on that ! When nazareth played My White Bicycle, John O'leary, Heep's roadie, rode a white bicycle round the stage, the catering people also had something planned as one of them danced on stage dressed in a hula-hula skirt and sneakers. At the end of Nazareth's show, Heep came on stage and tried to get them out of their rhythm with some surprises, they nearly succeeded and both the people in the audience and those backstage split their sides laughing, the concert ended with both bands on stage together but the time had flown way too fast. What a brilliant way it was to end the German tour.

We didn't have long to wait to see Heep again, there was still a 4 day tour of Holland and because it would take 5 or 6 hours to drive there my sisters and I decided to stay for all 4 dates. This tour was one we really liked a lot and it was fun to meet Alan Hartley and get to know him personally on the tour. Thanks to UHAS for such a good magazine.

MARIKA SCHUMACHER



The ladies in black of Nazareth and Bernie preparing a surprise for Nazareth.  
Photo's by Marika Schumacher

## Uriah Heep in Holland

Last time I wrote a report for Uriah Heeps Dutch tour back in 1991. I would never have thought to see the guys again so soon but of course I, as well as my boyfriend Leo were thrilled to be able to look forward to some "Heep-live" excitement again. After all, we believe seeing the band live is the best thing that can happen to dedicated fans as we are.

I got home from work on the Friday, we hopped in the car and headed for this stain on the map called Lemelerveld, every time we see the names of the places Heep play, they're often some place we've never heard of before as they're incredibly tiny and every time it surprises us how many people show up at the concerts as little is done promotion wise and big town people like us falsely believe that not many people from the smaller towns would be interested in Heep. Fortunately, we are wrong as there were about 700 people at each show. Arriving at the hotel where Heep stayed we soon ran into the guys and were given a warm welcome and we were happy that Alan Hartley and his girlfriend Tina had managed to come over to Holland to join us for the first 3 shows. Lemelerveld was the smallest venue but what a fantastic crowd.

In stormy weather, rain, hail, sleet...the lot, we continued our journey to Middenmeer, "hurrah, a decent hall" exclaimed Lee Kerslake when he saw the venue, this one was truly something. Just like the night before we met up with other dedicated Heep fans, some already members of the Appreciation Society, others spontaneously joining after hearing about it. Again it was a great night with a good sound and Heep as ever being hardrocking and cheerful. Knowing that Bernie had some back problems, we were especially impressed with his performance, those who didn't know that he'd hurt his back during the German tour wouldn't have noticed anyway. It was a long drive back home to Rotterdam but we had the thought of the next show in Tilburg to look forward to.

Once again it was a great show and a terrific crowd. We had brought part of our collection of Heep articles with us to show those members of the band who were interested. Naturally, it was great to see how eager they were to look at them, Mick also told us many stories that happened to the band through the years, lot's of them truly hilarious, besides, it's always good to talk to the band, they always have time to do so and show an interest in you as a fan and a person.

Unfortunately Alan and Tina couldn't stay for the last show in Amsterdam, however, we got there in time to witness the sound check, it turned out to be a hassle as they had to use the hall's PA system and it took some time to get everything right. The T-shirts had sold so well on this tour that the small amount that were left were all gone before Heep came on stage. Unfortunately, Nazareth weren't able to tour with Heep in Holland so a different Dutch band opened each night. Again there was a great response from the fans that was highly appreciated by Heep. One note of criticism though, Leo and I both hope that Heep will add more songs from the old days to their set. Fair is fair, a Heep show isn't that long and as they have such a rich history of brilliant songs (what about Sweet Freedom guys ??) why not make more of it? No doubt everyone would love this, people who regularly go to rock concerts these days expect to see a band on stage for at least one and a half hours so a couple of extra songs wouldn't be a bad idea.

Altogether we can say we had a brilliant time both when the band were on stage and talking to them afterwards. We hope to see them again next year - we need our yearly dose of rock 'n' roll which so far, no other band can provide us with. Thanks to Mick, Lee Trevor Bernie and Phil as well as roadies Jim and John for being so kind to us, we miss you already.

MONIQUE DE HAAN (WITH HELP FROM LEO SPRUIT)

## Heep at Hammersmith

*April 16th, 1992, Heep were special guests at the only UK Yngwie Malmsteen concert. Heep's were allotted 45 minutes on stage so all that remained of the set was :- Blood on Stone, Bad Bad Man, Stealin', Otherside of Midnight, Different World, July Morning, Gypsy and*



*Easy Livin', no encore was allowed. The famous Hammersmith Odeon was almost full and it seemed evident that many had come either just to see Heep or for an evening of two headlining bands on the same bill. Obviously, the majority were there for Yngwie but they soon warmed to our lads, let's face it, who in their right mind wouldn't. Heep played well and the sound was good through the huge PA system but the mix seemed to lose Mick's guitar at times to the point where Phil's keyboards were the most prominent instrument, Bernie's vocals also seemed to occasionally get lost in the mix but none of this is surprising when you learn that Heep weren't given a sound check, however, they left the stage to the applause of the whole crowd. I watched about 10 minutes of Yngwie's show and I suppose it was OK if you like that sort of thing. As special guests, Heep weren't allowed to issue any backstage passes so David Owen and myself had arranged to meet the band in a local pub, you've guessed it, after 10 minutes of Yngwie's show !!! We rounded up all the other society members who came to the show (sorry, there's too many to mention) and went for a few drinks with the band. Also with us, both at the show and in the pub was Ken Hensley's brother Trevor and his lovely family (hi again and thanks for everything) and we were later joined in the pub by John Sinclair and Bob Daisley who stayed for the whole show as Bob once played in Yngwie's band. A great night and if we carry on in the tradition of alternating who goes on first as we did with Nazareth, it's Yngwie's turn next time.*

ALAN HARTLEY



## **COLDSWEAT**

**1976**

Left to right, Back:-  
Dave Holloway & Rob Bowman,  
Front:-

Bernie Shaw, Terry Colinson & Ricky Eden.  
More about Coldsweat and the early history  
of Bernie in a future issue.

## **How would you like to own a genuine Silver Disc?**

We have been given a Silver Disc Award for Wonderworld. All you have to do to win it is answer the following questions:-

1. Who designed the sleeve for the Wonderworld album?
2. Name five bands which Ken Hensley has been a member of.
3. Name the soccer team that Ken Hensley signed professional papers for.

SEND YOUR ANSWERS TO:-  
The Official Uriah Heep  
Appreciation Society,  
PO Box 268,  
Telford,  
Shropshire,  
TF2 6AX,  
ENGLAND.

*Congratulations to P. Straker of Hampshire, England, who won the T-shirts from issue 2. The song was "Children Of The Night" and Mick is amazed that anyone remembered it.*

MICK BOX TELLS WHY THEY'RE...

# The top of the Heep!



HAVING surrendered its reputation as a staid London hotel in the cigar-smoking premier's tradition to the kids who would happily have fought on the beaches as they did on the streets and the airport roofs, for a glimpse of the heroes who make their land fit to live in, the Churchill Hotel seems to have given up altogether.

The scribbles of Osmond and Jackson hysteria are still apparent on the streets around, but otherwise the Churchill is looking more like a London hotel within a stone's throw of Sherlock Holmes land ought to look like —

*Uriah get their priorities right, reports Rockin' Robin Mackie*

calmly well-ordered. And the name I have written down is the Victoria Suite. With both Victoria and Churchill included in the name of the room, surely a modicum of decorum will be observed, I thought.

That was when I hadn't met Uriah Heep, who are no respecters of persons or reputation. The Heep, who seem lately to have been forever holding gatherings to celebrate another gold or silver, are holding a gathering for no very specific purpose. "We just thought it would be nice to do some interviews somewhere nice with a bit of food and drink", says guitarist Mick Box from a comfortably slumped position on a settee.

So I obediently cram in a few nuts and a leg of chicken, and what the waiter insists on repeating as "Scotch and Coke, no

mice", and then do the interview. Heep's invitations to guzzle in includes the rather baffled Victoria Suite bar staff, who smilingly demur, insist that "We don't indulge so much any more".

The jollity of the atmosphere is added to by the hearty good nature of Uriah Heep, all of whom seem friendly, outgoing and determined to get a joke in before anyone else.

The arrival of the man from the News Of The World brings a golden chance for jokes of a Carry On nature, but Mick sticks with the Record Mirror interview, which takes time to get going. The first two notes are "Urinal Bleep" and "Shitheap", through which the group's Dickensian title is said to have evolved.

Uriah's rise to fame and fortune has baffled many. I submit that part of the reason is because of their determination to do things right. The Churchill Hotel interviews room is a good example, but it isn't just the press whose needs are carefully considered.

There's a lot of good sense in what Mick has to say on the subject. "We take great efforts to get everything right in the first place, the initial money that we made, wasn't spent on us, it was ploughed back into the group, which is expensive to put on the road. There's enough interest here now to fill concert halls, and we need that to keep going."

"We've made sure that there's a concrete wall of people around us who are good at their job. We have five roadies, and they are very important. There are two new guys among them — Del Roll, who I'd stand up against any roadie in the world, he's especially good on the diplomatic side of things; and Tod Fisher, who's from the States and a wizard at the electrical side."

"But getting the right people goes right through promotion and the whole thing. And together we all make sure that people are getting a good product. If we're doing a gig, we make sure that the place has got nice seats, that the lights are good and so on. It's a projection of what we're doing to get all that right. You have to get it to just the right point, where you and they can enjoy things but you're not over-

pricing yourselves. We make sure the atmosphere's right."

"It comes down to treating an audience right, which can break down all sorts of barriers. This tour, we're planning on having a really good programme as well, with colour photos and a fair bit of information, and a selection of the songs we'll be working from. I'd like to do some of the sort of things that only seem to get done in the States, because of economics like what the Stones do with mirrors. It would be nice to do that at the Empire Pool."

There's little doubt that Uriah's ploughing back policy has been a big help: one of their first tasks when they became a lucrative band was to get a better PA. They've had some wise business touches too — like selling their albums in the foyer at live dates — a practice which is surprisingly rare.

And they don't exactly hide their light under a bushel: last year, Mick estimates that the band did 300 gigs — how many of you would jump at the chance of only getting one night off in six. Now, they have the visible signs of success — a silver disc for Look At Yourself, a gold for Wizards And Demons, a fast-rising album in Billboard for their latest — Magician's Birthday (from which a single, Sweet Lorraine and Blind Eye will be issued shortly — there's also a solo album coming from Ken Hensley, the group's main writer, which is another story).

But considering how Germany leapt on the group at a time when their name would still have met blank stares here, maybe the question is: What took you so long? "My own personal theory", says Mick, "is that there was rather a glut of heavy bands. The musical press had got used to all the

Purples and Zeps, and we were just another band. The others all came to strength at the same time, and then yer quieter type of things came through."

The halls still filled up here, though, and press apathy was eventually conquered by means of hard work, and an in-

creasing variety in what had been generally classed as loud, tasteless and ponderous music.

"I never had any doubts that the band would make it from the beginning", says Mick, without a trace of 'I told you so'. We've always been able to keep it together, through being a

very up-front group. We don't allow the little things to build up — if there's anything at all bothering any of us to do with the group, we have a meeting. When we were touring America, some of the other bands, like White Trash, just couldn't believe that. We'll do it right after the gig, so's there's no chance for things to escalate."

Getting through a struggling time together is also something that can keep people together. I wondered if it was difficult to add new members who hadn't been through the same problems with the band? "Not in our case, because we wanted Gary (Thain) and Lee (Kerslake) in the band, and they'd both been very loyal to their previous bands in some struggling times."

Lee with the Gods and The National Head Band, and Gary with Keef Hartley for three years."

By now the man from News Of The World had left, and the chances of continuing a serious interview diminished as the size of the Heeps present increased. In the little time remaining, Ken launched a one man revolution against "stars, glitter and sticky things" and recalled working with T. Rex in the States: "Pause for a puke. When one of the audiences was giving him a hard time, he said 'Don't give me man, I've come a long way to play for you'." And Lee ended the proceedings by claiming the catch of a 4ft. 8in barracuda in Miami — Heep big tale!

Page 34—MELODY MAKER, July 4, 1970



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# Pete Goalby tell's it the way that it was and the way that it is.

**An exclusive interview**

( Continued from issue 3 )

DAVE "DO YOU STILL HAVE CONTACT WITH THE OTHERS?"

PETE: YES, MICK MAINLY, I HEARD HE GOT MARRIED A FEW MONTHS AGO. I SUPPOSE ITS A BIT LIKE A DIVORCE, YOU KNOW WHAT THE OTHERS ARE DOING, BUT YOU DONT SEE THEM.

DAVE: SO WHAT ARE YOU DOING NOW?

PETE: WELL WHEN I LEFT HEEP I DID NOTHING BUT WRITE FOR 6 MONTHS. THEN I WAS VERY ILL, I DONT KNOW TO THIS DAY WHAT IT WAS, BUT IT WAS LIKE SOME KIND OF BREAKDOWN. THEY SAID IT COULD HAVE BEEN SOME KIND OF VIRUS THAT HAD BEEN DORMANT , BECAUSE OF SOME OF THE PLACES WE HAD BEEN, IT COULD HAVE BEEN BERI-BERI. WHEN WE WENT TO INDIA I DIDN'T HAVE ANY INJECTIONS, NOTHING. I WAS TOLD THE TOUR HAD BEEN CANCELLED SO I DIDNT POTHER ALTHOUGH THE OTHERS HAD ALREADY HAD THEIRS. I'D PUT IT OFF BECAUSE I HATE INJECTIONS AND YOU HAD TO HAVE AT LEAST 1/2 A DOZEN!!! TWO DAYS BEFORE WE LEFT I WAS TOLD WE WERE GOING. IT COULD HAVE BEEN WHEN I WAS BITTEN BY THE INDIAN WHO JUMPED ON STAGE AND BIT ME IN THE BACK. (A HUMAN BITE CARRIES MORE GERMS THAN YOUR AVERAGE DOG BITE!) I'VE STILL GOT THE SCAR.

I WAS TAKING TABLETS FOR 18 MONTHS AFTER AND NOW I STILL GET MIGRAINES, WHICH I NEVER HAD IN MY LIFE BEFORE. AT THE TIME I THOUGHT I WAS A GONER AND I'D NEVER GO ON STAGE AGAIN. BUT I SLOWLY GOT BETTER AND FOR 3 YEARS IVE BEEN FINE.

I SIGNED A DEAL WITH MICKEY MOST WHEN HE RE-LAUNCHED RAK RECORDS, IT WAS A TOTAL DISASTER, I DID ONE RECORD WHICH I HOPE NOBODY HAS GOT BECAUSE IT WAS AWFUL!!! IT SOUNDED LIKE IT WAS RECORDED IN 1960 AS OPPOSED TO 1989! THEY PLAYED IT ON ROUND TABLE AND THEY SAID JUST THAT-IT WAS REALLY DATED , SO HE PULLED IT AND AFTER A FEW ARGUMENTS AND A BIT OF ARGY BARGY

WE PARTED COMPANY. THEN I SIGNED TO RONDOR, THE PUBLISHING COMPANY, AS A WRITER I DID SONGS FOR TINA TURNER AND WHITNEY HOUSTON BUT NON WERE RECORDED. THEN TOWARDS THE END OF MY FIRST YEAR I STARTED WORKING WITH JOHN PARR (ST ELMOS FIRE) WEVE DONE A FEW THINGS AND HES NOW GOT A DEAL AND SOME OF MY STUFF SHOULD BE ON HIS NEXT ALBUM. I'M ALSO HOPING I'LL GET A DEAL OF MY OWN SO WATCH THIS SPACE!

THAT'S ME UP TO NOW, OH YES!! I NEARLY JOINED BAD COMPANY AND I WAS TOLD I WAS JOINING FOREIGNER, I KNEW NOTHING ABOUT IT !! I DONT KNOW WHERE THE STORIES COME FROM THOUGH TO BE FAIR I DID HAVE A FEW TALKS WITH MICK RALPHS , BUT THAT WAS ALL INSTIGATED BY JOE ELLIOTT WHO THOUGHT IT WOULD BE A GOOD IDEA! I READ SOMEWHERE THAT I'D JOINED FOREIGNER AND MICHAEL SHENKER WANTED ME TO JOIN HIS GROUP, BUT SOMEONE TOLD HIM I'D JOINED FOREIGNER, SO HE DIDN'T . IT'S JUST CRAZY!!! I'VE ALSO SUNG SOME SONGS THAT JIMMY LEA (SLADE) HAS WRITTEN, IN FACT I SANG THE LEAD VOCALS ON THEIR LAST SINGLE, "RADIO WALL OF SOUND" THEN THEY JUST TOOK ME OFF AND PUT NODDY HOLDER ON, BUT IF YOU LISTEN CAREFULLY I'M STILL SINGING ON THE CHORUS!

I'D LOVE A RECORD CONTRACT TO PROVE I'M NOT PAST MY SELL BY DATE! I STILL GO IN THE STUDIO AND PUT MY NEW TRACKS DOWN. PLUS I'M SINGING BETTER NOW THAN EVER BEFORE AND I'VE STOPPED SMOKING, WHICH IS A JOKE , AFTER BEING IN BANDS 20-ODD YEARS AND PEOPLE SAYING SINGERS SHOULDN'T SMOKE! I ALSO GO RUNNING 4 NIGHTS A WEEK FOR 3 MILES A TIME, I'M FITTER THAN I EVER WAS.

ALL THE TIME I WAS WITH HEEP IT WAS THE MORE YOU DO, THE MORE THEY EXPECTED YOU TO DO AND IN THE END IT JUST WASN'T ON, BUT I STILL MISS IT. THATS ROCK N'ROLL.

**Interview by David Owen**

## Classified ad's

**Wanted,** Any David Byron solo work except Baby Face Killer. Will pay good price. Jim Bridges, 89, Gorsehall Street, Cleland, Motherwell, Lanarkshire, Scotland.

**Wanted,** David Byron solo work on cassette or album including Rough Diamond. Must be in good condition and at a reasonable price. I'm also willing to trade other albums or cassettes for any of these. Bob Eakins, Camelot Apts 33, RT 7 Box 33, Parkersburg, WV 26101, USA.

**Under The Bonnet, Graham Bonnet Fanzine.** For details send SAE or IRC to Steve Wright, 4, Winton Street, Lockwood, Huddersfield, HD1 3SW, England.

**For Trade,** Live In Moscow LP from Hungary. John Seth, 61, Cedar Road, Stocksbridge, Sheffield, S30 5AS, England.

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NEW ZEALAND.

## Readers questions

*I have heard two different stories about the death of Garry Thain, one that he died of a drug overdose in Australia on 18th, December 1975, and the other that he died from a drug overdose in England on 19th, March 1976.. Which is correct? Also, is there a David Byron ward at St Margret's Hospital in Epping. Arnold Van Der Kammen, Ijmuiden, Holland.*

Garry Thain died from a drug overdose in England on 8th December 1975. We've contacted St Margret's Hospital in Epping and they tell us that there is NO David Byron Ward.

*What has been the most embarrassing moment for the band on stage. John McCraney, Wichita Falls, USA.*

We put this question to Mick and he tells us that there have been so many that it's impossible to pick just one. From the early days there was the time in Japan at The Budakan when he was dragged off stage by the fans. They tore out his ear ring which was painful but when the roadies came to pull him back on stage, the fans held on to him by one of his trouser legs. When they finally got him back on stage he fell flat on his face, the trousers were made of suade and the leg the fans had hold of had stretced over his shoes. Again the roadie came to the rescue with a pair of sissors..

From more recent days there was the time in Czechoslovakia last year. Lee spent the afternoon eating cream cakes followed by a good few drinks. During the show at night he was suddenly sick on stage and in desperate need of the toilet, one of the roadies took over on drums and they managed to make Easy Livin' sound like a cowboy song.

## Next issue

Part 2 of the exclusive Ken Hensley interview.

An exclusive Lee Kerslake interview.

An exclusive Bob Daisley interview.

More collectors news.

Another great quiz.

And, lots more !!!

Out in about 3 months.