

THE OFFICIAL
Uriah Heep
APPRECIATION SOCIETY

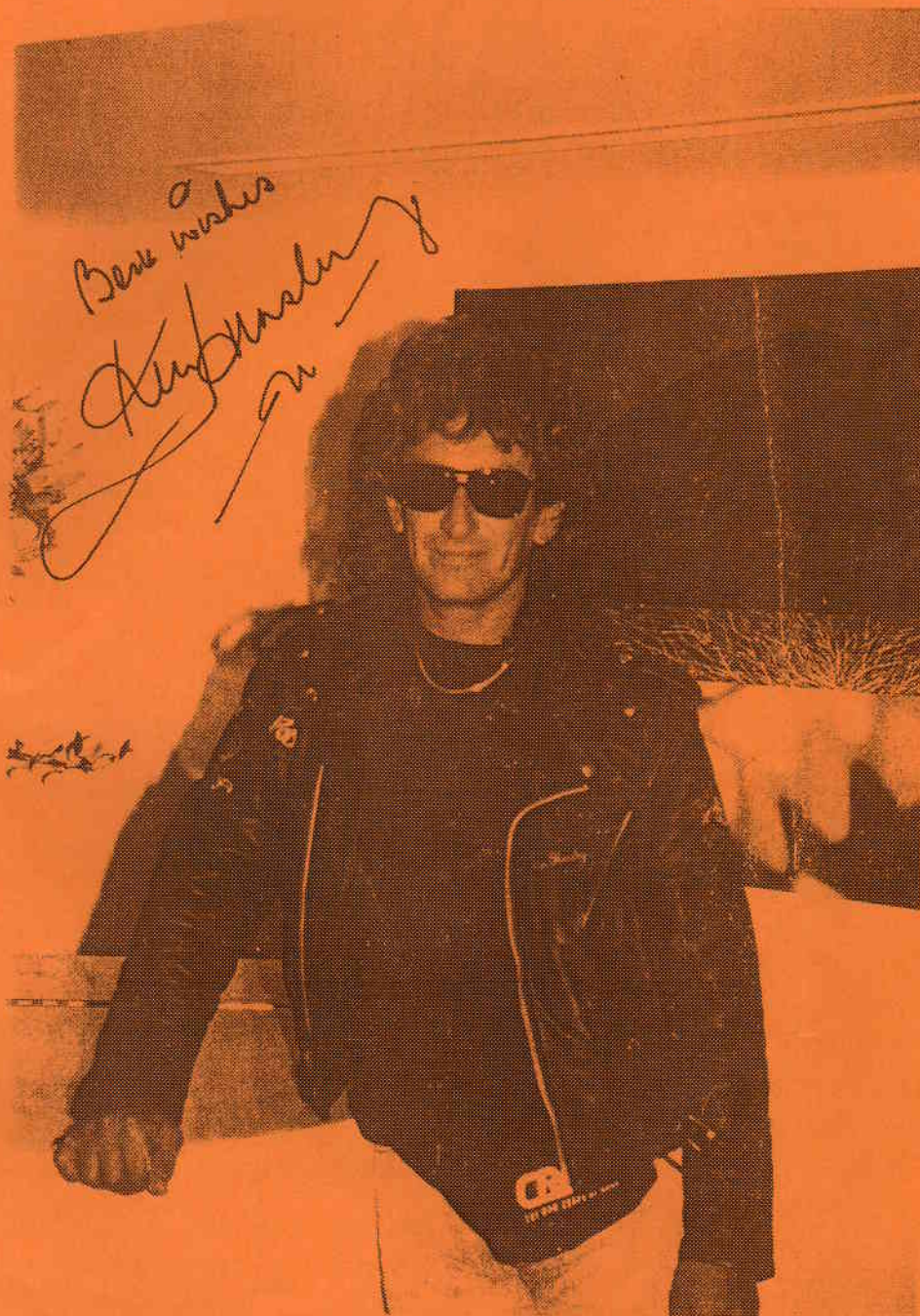


Photo by Alan Hartley

ISSUE 5

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 5

A lot has happened since the last issue, we reported last time that the band were working on new material. Since then, they have been in the recording studios between the 13 - 28 August 1992, to record demo's of five new songs. The band are presently circulating the demo tapes to interested Record Companies and hope that it won't be too long before there is a new recording deal to report. Of course, we will keep you informed of this in the next issue, but for now we can bring you exclusive details of the five new songs:-

"Still Calls His Name" (Box/Lanzon/Bolder/Kerslake/Shaw)(5.44 mins)

This a straight ahead Heep style rock song which features a big Hammond Organ solo from Phil.

"Words In The Distance" (Box/Lanzon)(4.26 mins)

A mid tempo number.

"Mistress Of All Time" (Lanzon)(5.16 mins)

A ballad in true Heep style.

"Everyting In Life" (Box/Lanzon/Bolder/Kerslake)(3.36 mins)

This track has a rhythm similar to one previously used by the band sometime ago and is in the mold of "Seven Stars".

"Holy Roller" (Box/Lanzon/Bolder/Kerslake/Shaw)(5.04 mins)

Straight out rock song.

To sum up, on hearing these songs you would say, "that's Uriah Heep" before you knew who it was. The band are very excited about the tracks and there is a good feeling about the achievements that could come as a result. For the most part, the writing has been done by the whole of the band and hasn't been lead by one or two people working on their own. They have had time to grow and space to breath as they have worked in their own time on the material free of Record Company pressure. Please do not write in asking where you can get copies of these songs because they are not available at the moment, but they may be included on a future album once a recording deal has been signed. Watch this space !!!

On the live scene, the band have played the following festivals since the last issue:-

4 July	1992	-	Eschershausen, Germany.
10 July	1992	-	Graz, Austria.
11 July	1992	-	Trier, Germany.
2 August	1992	-	Nidrum, Belgium.
14 August	1992	-	Warsaw, Stadium X-Lecia, Poland.
22 August	1992	-	Open Air Gampel, Switzerland.

The proceeds from the festival at Warsaw on 14 August 1992, went towards the building of a local A.I.D.S. Hospital. This event was covered, world-wide, by CNN, shown live on Polish T.V. and was attended by 100,000 people. However, due to local ignorance about A.I.D.S. the hospital which was already partially complete, had been badly damaged by protesters, hence the Festival which was to raise the funds to finish it off. The protesters were so against the Hospital that the bands taking part, including Heep, were issued with death threats and each member of the band was guarded by two trained killers who even accompanied them to the loo as well as the Militia, the Army and the regular Police. Thankfully the band came through unharmed and really enjoyed the experience of the Festival and all that went with it.

Panic set in on the 21 August 1992, when Mick took a call from the Free and Virgin Agency in Switzerland at 5.30 pm. Gary Moore was unable to headline the Gampel Festival the next day. At that point, the band were still in the studio working on the demo tracks, but so well oiled was the Heep machine, that by 6.00 pm the crew were rounded up, the band finished in the studio at 8.00 pm and twelve hours later were in Switzerland to fill in the top spot. The Festival location was up in the mountains and for the last part of the journey, the band and their bus had to take the train. 85,000 disappointed Gary Moore fans were won over by Heep's live charisma and left having lost their hearts to our lads. After only four hours sleep in the Hotel, the band made the long trip back to carry on work in the studio.

At the time of going to Press, the following live shows are confirmed:-

- 11 September 1992 - Rock 92, Bucharest, Romania.
- 12 September 1992 - Sports Stadium Lviv, Ukraine.
- 25 September 1992 - Pop Rock Country Festival,
Schupfahrt, Switzerland
- 26 September 1992 - Via Rock, Viand-Geraardsbergen, Belgium.
- 3 October 1992 - Rocknight Festival, 7420 Munsingen,
Bottingen, Germany.

The only new release to report this issue is a C.D. from Sweden entitled "Spotlight" (Sonnet SPCD-69). This is a compilation of tracks from Different World, Raging Silence, Still Eavy Still Proud and Live in Moscow. Many thanks to Lasse Lundberg for the information, please keep us informed of all new releases in your Country as Castle and Legacy seem unable to keep tabs on it for us.

If your membership expires with this issue, you will find a renewal form enclosed.

Once again, our thanks go to the following people for their help and support, Trev, Phil, Lee, Mick and Bernie, Ken Hensley, Trevor Hensley, Bob Daisley, Tina Lewis, Mark Simnett, Ray Point, Isabella Seefriedt and Marika Schumacher.

Enjoy the Magazine,
keep on rockin'
and we'll see you next issue.

Alan & David

September 1992

A message from the band.

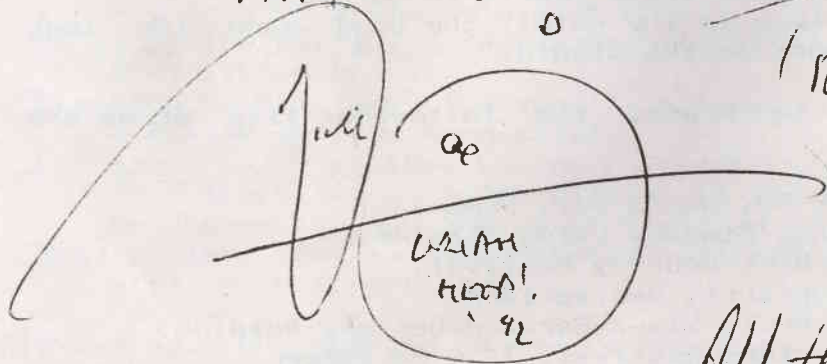
Welcome to issue 5 of the Official Uriah Heep Appreciation Society magazine, this issue marks the start of the second year of the society. We'd like to say a big thank you to all those members who first joined at issue 1 for renewing their memberships and a warm welcome to all the new members.

It's great to see that the society has reached almost every corner of the world with well over 200 members in Europe, USA, Canada, India, New Zealand, Australia, Scandinavia, Japan and Russia. It's like a Circle of Hands around the world.

As usual, the year has been a busy one and we hope it won't be too long before we return to some of the places we haven't seen for a while so look out for us and we hope to see you all along the way.

Enjoy the mag and thanks for your support, KEEP ON ROCKIN'

ADDDY DAYS !
0



Truus Balder

All the Best!

A handwritten signature, possibly 'P. M. H.', written in a cursive style.

A large, stylized handwritten signature, possibly 'Julie', with a smiley face drawn below it.

A handwritten signature, possibly 'Yo. P. H. L. L. L.', written in a cursive style.

BOB DAISLEY RECALLS THOSE HAZY DAYS WITH HEEP NEARLY 10 YEARS AGO

ASIDE FROM AN IMPRESSIVE CATALOGUE OF BAND EXPERIENCE - CHICKEN SHACK, MUNGO JERRY, WIDOWMAKER, RAINBOW, OZZY OSBOURNE, GARY MOORE, BLACK SABBATH AND CURRENTLY WORKING WITH CAMINE APPICE, BOB DAISLEY HAS ALSO PERFORMED MUCH IN THE WAY OF SESSION WORK DURING HIS 20 YEAR CAREER, ATTRACTING QUITE A REPUTATION FOR RESPONDING TO A LAST MINUTE PHONE CALL FROM SOME STUDIO OR OTHER. I WASN'T AT ALL SURPRISED WHEN A PLECTRUM FELL FROM BOB'S WALLET DURING OUR CHAT. INDEED, COULD I GET HALF AN HOUR WITH THE MAN BEFORE HE WAS REELED IN BY GARY MOORE OR THE LIKE?

MARK SIMNETT - HOW WAS HEEP REFORMED BACK IN 1981?

BOB DAISLEY - WELL, THE BAND HAD OFFICIALLY BROKEN UP.....ME AND LEE HAD BEEN OUSTED FROM OZZY (WE WERE WITH OZZY FOR THE FIRST TWO ALBUMS AND AT THE END OF THAT OZZY DECIDED THAT HE WANTED AN AMERICAN BAND AND TO BE BASED IN AMERICA) AND SO WE PHONED UP MICKEY AND SAID "WHAT ARE YOU DOING? HE SAID "LET'S GET THE BAND BACK TOGETHER." WE HAD A COUPLE OF ORIGINAL MEMBERS-LEE AND MICKEY - PLUS THE CONNECTION BETWEEN LEE AND ME WITH THE OZZY STUFF (AND THE OZZY STUFF WAS SELLING REAL WELL) SO WE THOUGHT LET'S PUT URIAH HEEP BACK TOGETHER.

M.S. HOW LONG WERE YOU A BAND BEFORE RECORDING ABOMINOG?

B.D. IT TOOK A LITTLE WHILE. FIRSTLY LEE, MICKEY AND MYSELF WORKED ON SOME IDEAS, THEN PETE AND JOHN CAME IN AND WE WENT TO RIDGEFARM STUDIOS TO PUT THE IDEAS DOWN, BUT THEN GERRY BRON DIDN'T LIKE SOME OF THE STUFF AND HE WANTED US TO GO BACK IN WITH DIFFERENT MATERIAL. SO MOST OF ABOMINOG WAS A SECOND ATTEMPT!

M.S. HOW DID THE BAND WORK TOGETHER AT THAT TIME?

B.D. JOHN SINCLAIR, PETE GOALBY, MICKEY, LEE AND MYSELF ALL HAD IDEAS OF OUR OWN, SO WE STARTED WORKING ON THEM TOGETHER AS A UNIT. EVERYBODY GELLED AS A PERSONALITY- THAT BAND WAS LIKE A FAMILY TO ME. THERE WAS A CLOSENESS THAT JUST

HAPPENED...CHEMISTRY WISE AND FRIENDSHIP WISE, IT REALLY WENT WELL.

M.S. WERE THERE ANY LEADING LIGHTS IN THE BAND?

B.D. IT WAS PRETTY DEMOCRATIC REALLY..... EVERYBODY VOICED THEIR OPINIONS - THERE WAS NO REAL 'BOSS'. MICKEY WAS THE FOUNDER MEMBER AND WAS RESPECTED AS SUCH, BUT IT WAS NEVER, "THIS IS MY BAND AND YOU DO AS YOUR TOLD," HE WAS A LOVELY BLOKE TO WORK WITH.....I REALLY LIKED WORKING WITH HIM.

M.S. DID YOU TAKE ANY PARTICULAR ROLE?

B.D. HAM & CHEESE (LAUGHS)....NO! THE CHEMISTRY WAS RIGHT AND I WAS A FIFTH OF THAT CHEMISTRY.

M.S. CAN YOU REMEMBER HOW YOU FELT ON COMPLETION OF THE MASTER TAPES FOR ABOMINOG?

B.D. I LIKED MOST OF IT. WAS 'ON THE REBOUND' ON ABOMINOG?

M.S. YEAH (I COULD HEAR BOB'S MEMORY COGS WHIRRING!)

B.D. THAT WAS THE ONE SONG I HATED, IT WAS TOO POPPY. I COULDN'T STAND IT, I THOUGHT IT WAS A PILE OF CRAP! I THINK I REFUSED TO PLAY ON IT AND I THINK IT MIGHT HAVE BEEN A SYNTH BASS LINE INSTEAD.

M.S. YEAH, I THINK IT IS!

B.D. OZZY REALLY LIKED THE ALBUM, HE PHONED ME FROM AMERICA AND SAID "FUCKIN' HELL THAT ABOMINOG ALBUM IS BRILLIANT.....I LOVE IT. I'M GOIN TO WEAR A SANDWICH BOARD UP AND DOWN SUNSET STRIP AND TELL PEOPLE TO BUY IT COS I THINK IT'S GREAT!!!"

M.S. WHO'S IDEA WAS IT TO DO THE COVERS OF OTHER SONGS ON ABOMINOG?

B.D. GERRY BRON....TYPICAL RECORD COMPANY MAN, STUPID! ASHLEY HOWE THE PRODUCER CAME UP WITH A COUPLE OF IDEAS WHICH WE

WENT ALONG WITH . MOST OF THE SONGS WERE LIVEABLE WITH . PRISONER WAS A GOOD SONG , BUT YOU SEE SOME OF THE STUFF WE ORIGINALLY DID AT RIDGEFARM WAS BETTER.....IT WAS HEAVIER..... ESPECIALLY FOR AN ALBUM SLEEVE LIKE ABOMINOG. I CAME UP WITH THE NAME ABOMINOG.

M.S. WHAT DOES IT MEAN ?

B.D. IT COMES FROM THE WORD 'ABOMINATION ' OBVIOUSLY , AND THEY HAD THIS DRAWING THING FOR THE COVER , SO I THOUGHT IF YOU LOOK AT THE BACKGROUND OF A LOT OF THE CHARACTERS IN HORROR FILMS AND STORIES A LOT OF THEM END IN 'OG ' - ' YOG ' - ' GOG ' - ' MAGOG ' AND I WAS WATCHING A HORROR FILM AND THEY REFFERD TO THE CREATURE IN IT AS AN ABOMINATION AND SO THERE YOU GO..... 'ABOMINOG' AND THATS HOW THE NAME CAME ABOUT .

M.S. ANOTHER OF THE COVER SONGS WAS 'THATS THE WAY THAT IT IS.

B.D. YEAH , THAT ONE , THAT GOT A LOT OF AIRPLAY IN AMERICA AND I THINK IT ACTUALLY GOT IN THE TOP 40 OVER THERE . SOMEBODY ELSE DID A COVER VERSION OF THAT , GRAHAM BONNET , I THOUGHT OUR COVER WAS BETTER THAN HIS THOUGH.....(LAUGHS !)NOT JUST BECAUSE IT WAS OUR VERSION OR ANYTHING !!

M.S. HOW DO YOU FEEL ABOUT THE LAST TRACK ' THINK IT OVER ' ?

B.D. WELL I KNOW MICKEY LIKED THE SONG , I WASNT OVER THE MOON WITH THE SONG , BUT IT KIND OF GREW ON ME AND I RESPECTED MICKEY SO I THOUGHT WELL IM NOT GOING TO SAY , 'NO I'M NOT PLAYING ON THAT,' BECAUSE IT WAS A PRETTY GOOD SONG AND AT THE END OF THE DAY I WAS PLEASED WITH THE WAY IT TURNED OUT . NOT NECESSARILY WITH THE MIX ON IT , THE MIX COULD HAVE SOUNDED A BIT HEAVIER. IT WASNT IN THAT HORRIBLE CATAGORY OF 'ON THE REBOUND 'OR ANY OF THOSE . I POSSIBLY HAD RESERVATIONS BECAUSE IT HAD BEEN WRITTEN BY EX - MEMBERS OF THE BAND AND I WANTED TO MOVE ONTO A NEW THING . BUT WHEN MICKEY SAID , ' I'D LIKE TO DO IT ,' I SAID 'OK , ITS A GOOD ENOUGH SONG , IT HAD A GOOD RIFF IN IT

M.S. WHAT ABOUT JOHN SINCLAIRS KEYBOARDS ON THAT TRACK ?

B.D.WELL I'VE ALWAYS LIKED JOHNS KEYBOARD

PLAYING AND I'VE ALWAYS LIKED WORKING WITH HIM . I USED TO TELL OZZY ABOUT HIM ALL THE TIME, HE HAD DON AIREY AND THEN A COUPLE OF OTHER PEOPLE THEN HE GOT JOHN IN

M.S. SO YOU WERE RIGHT IN THE END ?

B.D. OF COURSE (LAUGHS) AND JOHN DID TWO ALBUMS WITH OZZY .

M.S. WHATS HE DOING NOW ?

B.D. HES OUT ON THE ROAD WITH ' THE CULT

M.S. WHAT LIVE PERFORMANCES MENT A LOT TO THE BAND AROUND THAT TIME ?

B.D. THE DONNINGTON ' MONSTERS OF ROCK ' GIG . WE DIDNT HAVE THE BEST POSITION OF THE DAY , BUT WE STILL WENT DOWN WELL . WE ALSO DID A TOUR OF AMERICA SUPPORTING ' JUDAS PRIEST ' WITH BIG AUDIENCES AND BIG AUDITORIUMS AND THEY STUCK IN MY MIND . PLAYING TO AN ARDENT JUDAS PRIEST AUDIENCE AND GOING DOWN WELL WAS A FEATHER IN OUR CAP REALLY.

RETURN TO OZ !

M.S. HOW DID YOU FEEL ABOUT HEADFIRST ?

B.D. ABOMINOG WAS THE ONE THAT WE REALLY WANTED TO "CRACK IT " WITH AND DO REAL WELL WITH , PUT THE BAND BACK ON THE MAP . IT HADN'T QUITE DONE THAT , BUT BY THE TIME WE WERE DOING HEADFIRST IT WAS SORT OF ' SHIT OR GET OFF THE POT ' SORT OF THING . IT AROUND ABOUT THE TIME WHEN I'D BEEN OFFERERD THE OZZY THING AND I FELT APPREHENSIVE ABOUT LEAVING THE BAND , I FELT LIKE I WAS DESERTING THEM .

M.S. WAS THIS AFTER YOU'D RECORDED 'HEADFIRST' ?

B.D. OZZY HAD PHONED A COUPLE OF TIMES , ACTUALLY THEY WANTED ME TO GO DURING A URIAH HEEP TOUR AND I SAID I WOULDNT LEAVE THE TOUR . MORE THAN ANYTHING I DISSAPOINTED WITH GERRY BRON AND BRONZE RECORDS AND THE GENERAL SORT OF THING THAT WASNT REALLY HAPPENING. THERE WASNT ENOUGH PUSH OR PROMOTION AND IT WAS A PRODUCT LOST . WE'RE ALL IN IT FOR THE ART , BUT YOU'VE GOT TO PAY THE BILLS AS WELL ! WHEN SOMEONE COMES ALONG AND SAYS " WILL YOU DO THIS ALBUM FOR ME AND THERES ALOT OF MONEY INVOLVED " YOUVE GOT TO GO FOR IT

. IT JUST DIDNT QUITE HAPPEN LIKE IT COULD HAVE OR SHOULD HAVE . GERRY BRON DIDNT HANDLE THINGS WELL FOR ANY OF THE BANDS .

M.S. HAVE YOU SEEN HEEP SINCE YOU LEFT ?

B.D. YES , I SAW THEM ON TOUR IN 91 . IT WAS A RAINY MONDAY NIGHT IN WORTHING , I THOUGHT " OH HELL NO ONES GOING TO BE THERE , " AND NOT MANY PEOPLE WERE . THERE WERE ABOUT 250/300 THERE , WHICH I DIDNT THINK WAS TOO BAD FOR A 'ORRIBLE RAINY MONDAY NIGHT . BUT THE BAND WERE JUST SPOT ON , THEY WERE GREAT . I WAS PROUD TO HAVE BEEN A MEMBER OF THAT BAND . THEY HAD A LIMITED LIGHT-SHOW AND THEY MADE THE BEST OF IT AND THE HARMONIES WERE SO GOOD THAT I SAID TO MICKEY AFTER THE SHOW, " MICK , WERE THOSE HARMONIES TAPED REAL OR WHAT ? " HE SAID " NO , THEYRE ALL REAL ." GREAT , FIVE PART HARMONIES WITH EVERYBODY SINGING LEE AND THE KEYBOARD PLAYER AND EVERYBODY THEY WERE ALL SPOT ON , I WAS REALLY IMPRESSED . TO LOOK AT THEM ON STAGE YOU D THINK THEY WERE PLAYING TO 3000 PEOPLE RATHER THAN 300 BECAUSE THEY PUT EVERYTHING THEY HAD INTO IT AND THEY MEANT IT . I THOUGHT ! GREAT , REAL PROFESSIONALS YOU KNOW YOU DONT SEE THAT ABOUT SO MUCH THESE DAYS , THEY WERE GREAT 10 OUT OF 10 !!!

M.S. ARE GOOD VOCAL HARMONIES WHAT YOU LOOK FOR IN A LIVE BAND ?

B.D. NOT NECESSARILY , BUT IF A BANDS GOING TO DO LIVE HARMONIES - ESPECIALLY FIVE PART , IF THEY'RE NOT SPOT ON IT CAN SOUND PRETTY AWFUL . WITH HEEP IT WAS COMING OFF REALLY WELL . BUT THEYVE ALWAYS BEEN A BAND WITH GOOD HARMONIES . EVERYTHING WAS GOOD THAT NIGHT . SOME OF THE MATERIAL WAS STRONGER THAN OTHERS , THE EARLY STUFF AND A COUPLE OF THINGS OFF ABOMINOX AND HEADFIRST WERE ACTUALLY BETTER THAN THE LATER STUFF . I THINK STUFF LIKE JULY MORNING , THE WIZARD , EASY LIVIN ARE CLASSIC SONGS FROM A CLASSIC ERA . SOME OF THE LATTER STUFF LET IT DOWN BUT , YOU COULD TAKE HEEPS WORST SONG FROM THEIR WORST GIG AND IT WOULD BE BETTER THAN ALOT OF GROUPS BEST SONG ! THERES SOME RUBBISH AROUND AT THE MOMENT I SAW ABAND ON JOHNATHAN ROSS CALLED NIRVANA . THEY PLAYED LIVE AND KICKED THEIR GEAR OVER AT THE END . THEY SHOULD HAVE HAD SOMEBODY COME ON AND KICK THEM OVER ! IT WAS AN INSULT TO INTELLIGENCE TO HAVE THEM ON THE SCREEN , THE AUDIENCE SHOULD HAVE BEEN

GIVEN EGGS THEN IT WOULD HAVE BEEN A JOKE. IT WAS AWFUL , THEY COULDNT SING , COULDNT PLAY , COULDNT MOVE ,THEY LOOKED AWFUL , PLAYED AWFUL AND THE SONG WAS AWFUL , APART FROM THAT IT WAS ALRIGHT (LAUGHS)!!

M.S. ARE THERE ANY HEEP BASSISTS THAT YOU PARTICULARLY LIKE ?

B.D. YEAH , THE NEW ZEALAND GUY , GARY THAIN I PARTICULARLY LIKED HIM , HE KINDA RESEMBLES ME (LAUGHS) IN HIS ATTITUDE AND APPROACH TO PLAYING ...

M.S. DO ANY OF HIS BASS LINES STICK OUT ?

B.D. THE ONE SONG I THAT I REALLY ENJOYED PLAYING WAS JULY MORNING . I HEARD GARY THAIN LIVE ON THAT TRACK . ITS GOT AGGRESSION AND ITS GOT FINESSE WHICH KEEPS IT INTERESTING . BUT THEYVE ALWAYS HAD GOOD RESPECTED BASS PLAYERS AND ITS A GOOD STABLE TO BE ASSOCIATED WITH .

M.S. ARE THERE ANY CRAZY STORIES THAT YOU CAN RECALL ?

B.D. THERE WAS NEVER A DULL MOMENT WITH HEEP!! I REMEMBER IT WAS A STAGE IN MY CAREER WHEN I WAS DRINKING A LOT !!

M.S. ARE HEEP A DRINKING BAND THEN ?

B.D. OFF AND ON , BUT IT WAS ALWAYS A PROFFESIONAL BAND , NOBODY GOT OUT OF IT IN THE STUDIO AND WHEN WE WERE WRITING , BUT ONCE THE ARRANGEMENTS WERE ESTABLISHED AND EVERYONE KNEW THEIR PART , THEN WE'D GET PRETTY LOOSE . AFTER A GIG MICKEY AND ME USED TO REALLY GET STUCK INTO THE JACK DANIELS AND THERE'D BE A FEW HANGOVERS FLYING ABOUT . YES THERE ARE SOME STORIES TO TELL , BUT I CANT REMEMBER 'EM , IT WAS ALL A BIT OF A HAZE REALLY (LAUGHS) LETS JUST SAY IT WAS DEFINITELY A ROCK 'N' ROLL BAND!

THANKS TO MARK SIMNETT FOR THE INTERVIEW WE HAD TO EDIT ONE OR TWO OF BOBS REMARKS. MICK SAID BOB WAS ONLY ALLOWED TWO INTERVIEWS . WHEN ASKED WAS IT GOING TO BE A GOOD SHOW THAT NIGHT, BOB WOULD SAY " DOES A BEAR SHIT IN THE WOODS ? " OR "HOW MANY L'S IN BOLLOCKS ? " SO IT WAS DECIDED ON RADIO INTERVIEWS THAT ALL BOB GOT TO SAY WAS " BOB , BASS !"

Member who asked this night 5

THE OTHER SIDE OF MIDNIGHT !

URIAH HEEP

ISLE OF MAN - SUMMERLAND

JUNE 6/8 1992

THIS WAS ALWAYS GOING TO BE A SPECIAL WEEKEND. MICK AND TREVORS BIRTHDAYS WOULD SEE TO THAT!! ITS BEEN 10 YEARS SINCE HEEP PLAYED AT THE T.T. RACES THAT TIME IT WAS BROADCAST LIVE BY RADIO LUXEMBOURG , THIS TIME NO SUCH MEDIA ATTENTION BUT AS ALWAYS HEEP GAVE 101%

THE U.H.A.S. MEMBERS TURNED OUT IN FORCE AND THIS GAVE ME MY FIRST CHANCE TO MEET, WHAT I CONSIDER TO BE MY EXTENDED FAMILY, AND I WOULD LIKE TO THANK THEM ALL FOR MAKING A GREAT PARTY ATMOSPHERE ON BOTH NIGHTS.

FOR THOSE OF YOU WHO WONDER WHAT THE BAND DO WHEN THEY ARE NOT ON STAGE I'LL ENLIGHTEN YOU SLIGHTLY, AFTER THE FIRST CONCERT , I TRAVELLED BACK WITH THE BAND TO THEIR FOUR STAR HOTEL 40 MINUTES AWAY FROM DOUGLAS. A FEW OF THE BAND OPTED FOR THE EARLY NIGHT (IT WAS 3AM!) I COULDN'T MISS THE OPPORTUNITY OF A CHAT ABOUT "THE OLD DAYS" WITH LEE AND THE ACCOMPANIMENT OF A FEW DRINKS (I CANT QUITE REMEMBER HOW MANY!) IT WAS 7.30AM - BREAKFAST WAS AT 9! ONE OR TWO DIDNT MAKE IT FOR BREAKFAST!!

BACON, SCAMBLLED EGG, FRIED BREAD, MUSHROOMS ETC, ETC A REAL GOOD HEART ATTACK BREAKY! (MICK'S DIETITION WOULD HAVE BEEN PROUD OF HIM, A TOMATO AND SOME GRAPES!!) IT WAS MAD SUNDAY ON THE ISLAND , ANYTHING GOES!! AND ANY THING THAT DOES GO, HAS TO GO AROUND THE TT COURSE AS FAST AS POSSIBLE . THE AWAKE MEMBERS WALKED INTO RAMSEY FOR SOME SHOPPING AND THE EVENING WAS TO VISIT DOUGLAS FOR THE QUO CONCERT! AS WE TRAVELLED (BY PUBLIC TRANSPORT) THE PLANS FOR THE EVENING UNFOLDED. WHAT DOES EVERY ROCK BAND DO? *BINGO* OF COURSE. THE PLAN TO ALL GET BLUE RINSES FAILED (NO BLUE DYE) BUT THE LADY CALLING THE NUMBERS WAS LEFT IN NO DOUBT SHE WAS DEALING WITH EXPERTS!! SHE HAD TO BE TOLD ON SEVERAL OCCASIONS THE CORRECT TERMINOLOGY, LEGS ELEVEN, TWO FAT LADIES ETC. THE PRIZE BOOTH WAS OPENED AND THE CHOICES MADE. RUBICS CLOCKS, OVEN GLOVES. ETC. TOO LATE FOR QUO NOW SO IT WAS DOWN TO THE PUB FOR SOME "PUBLIC RELATIONS" AFTER AN HOUR OR THREE! IT WAS BACK ON THE BUS (THE DRIVER , AN EX TT RIDER, TOOK 15 MINUTES OFF THE JOURNEY BACK!) THE MEXICAN WAVE WAS RE-WRITTEN FOR BUSES SO WAS CHARARDES. WE APOLOGISED TO THE PASSENGERS AS WE LEFT, BUT I THINK THEY ALL ENJOYED IT REALLY. AFTER A FEW MORE DRINKS IN THE HOTEL IT WAS TIME FOR AN EARLY NIGHT (4AM)

BACK TO BREAKFAST, MORE OF THE SAME, THEN IT WAS "CROQUET ON THE LAWN"!! THE FINER PRINCIPLES WERE SOME WHAT LOST, BUT THE IDEA OF BANGING THE BALLS AROUND REMAINED. AFTER THE NOVELTY HAD GONE IT WAS ONTO THE PUTTING GREEN. YOU WOULD THINK IT'S IMPOSSIBLE TO LOSE A GOLF BALL ON A PUTTING GREEN , BUT IT ISNT, IS IT PHIL? AT LEAST NOT IF YOU HIT IT THAT HARD!



PHOTO BY DAVID OWEN

Wonder who Phil fucked this night?

4PM BACK TO THE GIG. THE TRADITION OF WHEN IN THE NORTH DO AS THE NORTHERNERS DO WAS ADHERED TO, CHIPS AND GRAVY FOR TEA, FOR THE ROADCREW. THE SOUND CHECK HAD TO BE DELAYED DUE TO THE CINEMA SHOWING BASIC INSTINCT NEXT DOOR. AFTER THE SOUND CHECK, THE BAND RETURNED TO THEIR HOTEL FOR TEA AND WE SET ABOUT SETTING THE BIRTHDAY SUPRISSES. THE APPY BIRTHDAY MICK & TREV BANNER WAS CONCEALED ON THE SIDE OF THE STAGE AND THE OUTRO TAPE WAS RE-RECORDED WITH HAPPY BIRTHDAY ITS A GOOD JOB NICKY (GOULASH THE ROADIES GIRLFRIEND) COULD PLAY THE KEYBOARDS! THE SHOW WENT REALLY WELL, AND I'M SURE IT WAS THE BEST SOUND FROM THE P.A. I'VE EVER HEARD.

AS THE CONCERT NEARED THE END GOULASH AND BLANCHE LAUNCHED THE MOCK CUSTARD PIES (MEDICATED SHAVING FOAM, A REAL EYE STINGER!!) TWO DIRECT HITS, TREVOR BEING GENEROUS SHARED HIS WITH FAN CLUB MEMBER BILLY SMITH AND A FEW OTHER PEOPLE WHO HAPPENED TO GET IN THE WAY!! I DONT THINK ANYONE HEARD THE WONDERFUL VOCALS ON THE OUTRO TAPE, AS THE CROWD CHEERED FOR MORE, HEEP WALKED OFF STAGE INTO THE DRESSING ROOMS (ONE SMOKING AND ONE NON SMOKING, FOR MICK) THE SMOKING ROOM WAS SOON FILLED WITH "ADORING FANS", WELL THE DAILY STAR GLAMOUR GIRLS AND THE EXCELLENT SUPPORT GROUP ENGINE, EVERY HELPED THEMSELVES TO THE DRINK AND BIRTHDAY CAKE.

MICKS DIET WAS ABANDONED FOR THE EVENING AND HE PROCEEDED IN A ONE MAN QUEST TO DRINK DOUGLAS DRY. PEOPLE SWOPPED CLOTHES (SEE PICTURE!) AND AS THE BOUNCERS STARTED TO MOVE OUT THE REVELLERS IT WAS BACK TO THE VAN AND ONTO THE HOTEL.

THE NIGHT PORTERS EVENING WAS RUINED!! BUT HE DID GET SOME BIRTHDAY CAKE AND A LITTLE ABUSE! MICK CONTINUED ON THE MISSION, HE DID MISS HIS MOUTH WITH THE CAKE ONCE OR TWICE AND WHEN HE REALISED TREV HAD ALREADY COLLAPSED IN BED HE DISSAPEARED TOO. IT WAS DOWN TO LEE AND MYSELF AGAIN, WELL, AS THE FERRY LEFT AT 7AM IT WASNT WORTH GOING TO BED.

I THINK THERE SHOULD BE A MORAL TO END THIS REPORT (OR A PUBLIC HEALTH WARNING!) DONT PAY FOR A BEDROOM WHEN YOU DONT USE IT!! THE END! -ROLL ON THE NEXT ONE.

DAVID OWEN

Friday night in Graz.

It is now 19 years since I got in touch with Uriah Heep stuff for the first time. I think the band, especially Mick, doesn't know that in a very special way they have helped to form me into the person I am to-day. Their songs helped a lot in many situations of my life.

To-day, I know many people in the music business for example, Managers, Roadies, Musicians e.t.c and it is always good to know that everybody is fascinated and impressed after he (or she) have worked with Heep. There is always a special magic between them and the audience and they always find time to talk to fans and friends. Their show, on top of the hill above the city of Graz, was one of the best I have ever seen. A very romantic and historical place as a background for Uriah Heep's performance at its best. One of my dreams came true that Friday night and a very big thank you to the band for still touring and everybody else who made it possible.

ISSABELLA SEEFRIEDT

The Roots Rock Festival.

2 August 1992, second day of the three day Roots Rock Festival in Nidrum, Belgium - a really beautiful day.

The highlight of the festival was of course Uriah Heep. Some spectators, and definitely not a few, had come from far away (Holland, Germany) to see Uriah Heep live on stage in Nidrum and of course to support them whole-heartedly. One could notice this because the supporting acts had difficulty in getting the crowd going. Finally, at around 11.00 pm, the time was there and Uriah Heep was announced, now everyone was ready to rock. All rushed to the front to be as close as possible to the stage. If there hadn't of been a small ditch between the stage and the crowd, some would

definitely have climbed on stage. As usual Bernie had caught the attention of the audience, but also Mick, Trevor, Phil and Lee were in a terrific mood. The audience felt it and nothing could stop the sensation - it was wild! Unfortunately, the one and a half hours flew by too fast. Naturally, Uriah Heep played "Lady in Black", a great finish to a great show. None of the audience could complain - everyone got value for money. There is definitely no place too far, to experience Uriah Heep live on stage.

MARIKA SCHUMACHER



PHOTOS BY MARIKA SCHUMACHER

And now, a blast from the recent past, from their USA-Canada Raging Silence tour 1990,
Uriah Heep Rockin' Toronto, Canada.

For over fifteen years I've been an adamant follower of the British based group Uriah Heep. I was originally turned onto Heep by my best friend's older brother. From their first album to present day, every album has been listened to with voracity. The one problem that we, as Canadians, have had was the lack of live gigs in which to see Uriah Heep play. I know all you English gentlemen would rather keep Uriah Heep all to yourselves in the U.K.! Thank God, Uriah Heep came to Canada to promote their new release "Raging Silence".

"Uriah Heep in concert at Rock 'n' Roll Heaven, tickets are goin' fast" echoed over my car radio. I almost drove off the road due to the excitement. I rushed home and utilised man's greatest invention since the guitar, the credit card! Knowing all of my friends would kill me if I didn't pick them up a ticket, I quickly ordered five for the concert. Q107 is Toronto's best radio station and they were promoting the gig at Rock 'n' Roll Heaven which is owned and operated solely by Q107. The reason I was so shocked at the concert announcement was that I wasn't even aware that Uriah Heep was in North America. At this time, I didn't have the benefit of the Uriah Heep Appreciation Society to guide me. All that's changed and I'm sure that Alan and David won't let that happen again!

My friends and I all assembled at my house the day of the concert to go over some of the old albums and get reacquainted with some of the new material. About three hours before the concert we all headed down to the bar for the gig. There were about fifty or so people in the bar sucking back a couple of beers and what not. We were in luck and grabbed the last table that could hold the five of us and still maintain an excellent vantage point of the stage. Uriah Heep was scheduled to go on at 10.00 pm so we relaxed as the crowd started to pour in. You could hear the dismay of some of the groupies because all of the stage area tables were taken up. Of the many people I talked to, most of them didn't realise that Uriah Heep had never quit the scene, they just weren't as prominent as they were during the release of "Demons and Wizards" and "Magicians Birthday". With the release of "Raging Silence", Mick and the group cracked new promising ground as far as the North American music scene was concerned.

Just to flash back to the early years Mick Box, Ken Hensley and David Byron were the heart and soul of Uriah Heep. This by no means detracts from the creative input of the other members. It's just that these three musicians stand out in my mind the most. How can you not like a band that has a keyboard player that takes you soaring in clouds, a guitarist that makes your whole body rock 'n' roll and a vocalist that could evoke tears by singing ballads such as "Come Away Melinda" amongst others. To finally see this band live was a dream come true.

The concert was about to start with a line up of Mick Box on guitars, Bernie Shaw on vocals, Phil Lanzon on keyboards, Trevor Bolder on bass and Lee "The Bear" Kerslake on drums. Talk about a stacked team. They wasted no time in promoting their new album with a searing cut into "Blood Red Roses" which is a straight ahead rockin' tune that got the crowd revved up. You could tell from an audio level that this group was "tight" and sounded so together. The sound was an experience which is a credit to whomever orchestrated the audio part of the gig. The vocals were right on the money and reminded me of the perfection of the Byron era. Bernie Shaw no doubt stands on his own as a vocalist. In my mind this is what Uriah Heep was looking for after the tragic demise of Byron. Mick and the rest of the boys finally found a "vocalist" for Uriah Heep and not a "replacement" for David Byron. This is a great achievement for Bernie because we all know how great David Byron was, may be rest in peace. Even Bernie's renderings of the old Heep classics such as The Wizard and July Morning were done with class and, overall, are a treat to hear again.

Mick held nothing back. The energy that man puts into a guitar solo is amazing. After going over the old Uriah Heep video footage, I often wonder how he survived some of those concerts. In my mind, once again, I feel that somewhere along the long and winding road, Mick developed as the most underrated guitar player in the history of Rock 'n' Roll. It's a shame that all these music critics write about, is what they see and hear on the music scene instead of what they feel. The number one reason Uriah Heep is still prominent in the U.K., Japan, Russia, U.S.A. and Canada is because they play the music the way they feel it. There's no big secret, it's plain and simple. Sometimes the solution to the hardest problem is the simple solution. I could write another whole story on that, but that's not why I'm writing this story.

The concert resumes Easy Livin' pounded out, to the delight of the crowd. Mick and the boys were bathed in sweat by this time, Bernie Shaw obtained the crowd's vocal participation to "Lady in Black". The fans could hardly contain themselves with us included. By this time I was approaching intoxication. I just want to let everyone know that I didn't have any arguments with any mirrors backstage (right Bill!!!!)

After all was said and done I must say that this outing was well worth the wait. This is not to say that I want to wait that long again guys.

RAY POINT

Wonder who Phil fucked this night?

Private words from a dusty shelf.

When I was first asked to contribute to your association's magazine, my first thought was, just where do I start?

After a little thought however, it became clear that the problem would be just where to stop!! I have been extremely lucky to have shared some incredible moments with Ken and the other members of the bands he has been with, some ups and some downs, but in general experiences and memories that will stay with me forever.

So I would like to share with you, with full apologies to Ken, some "Private words from a dusty shelf!"

Some of my experiences have been quite breathtaking, I remember very well Lee taking my wife Anne and I up on to the stage at a packed Albert Hall, the roar from the assembled Heep fans was beyond belief.

I also remember, but for very different reasons, working as a D.J. with one of Ken's early bands, the Jimmy Brown Sound, and as they finished their set and I started mine I played the very record the band had just finished with.

I, of course put it down to pure coincidence, but as I am sure you can imagine, Ken put it down to, well I am sure you can work it out !!!

On another occasion I recall Mick, Lee, Ken, David and Gary turning up at my house, quite unexpectedly on their way to a gig, because they wanted to watch an England soccer match on T.V.

A match, incidentally, we watched in black and white, it was that long ago !!

My final trip down memory lane involves a deep discussion between my wife Anne and David Byron, where she was praising David for the range of his voice on July Morning.

At the end of the discussion David turned to me and offered me two marbles and a conker for Anne, I of course turned him down, but I often wonder what would have happened if he had offered me three marbles and a conker ?

More stories and memories another day, but they are, as I hope you all agree, quite priceless. I think I'd like to finish by just saying a few words about Ken himself, slightly personal but I make no apologies for that.

Having grown up with him, drunk with him, fought with him and generally hung around together, you get a unique insight into somebody when you've been around each other for as long as we have.

When I listen to records such as Lady in Black, Rain, Sweet Freedom and Stealin', one of the things that amaze me is how words that you and I use in every day life, can be used in such a way that they seem to come to life.

This is one of Ken's greatest assets and why I am sure that we have not seen or heard the last of him on the recording scene.

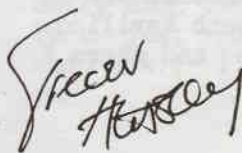
I have talked to him a great deal lately and I know he has been busily writing, ready for that "rainy day".

These songs will no doubt reflect the experiences and changes in his life, but I am sure that they will be pure Ken Hensley, and I for one am really looking forward to them.

I have recently started to catalogue Ken's achievements which is proving to be a major task, but I will stick at it and if any of you have special memories you would like to share I'd be pleased to hear about them.

Finally I would like to thank you Heep fans for allowing me to express some of my feelings and memories and if you've got any questions or queries, I will do my best to answer them through Dave or Alan at the U H A S.

Thanks and keep on rocking.


Trevor Hensley

"I want to do my part to put this band back on top"

Lee Kerlake

An exclusive interview



The Phantoms, left to right, Nobby Lum, Lee Kerlake, David Williams, Terry Lafferty and Martin Rowsell.

A.H. What was your first professional Band?

L.K. It was a band called "The Phantoms". We didn't make any records, we were only semi-professional and we used to rehearse in my front room. My dad was our Manager and a guy who worked for his building firm was the driver, bouncer and general looker after! On the photo I'm only 14 years old. After a while we lost a couple of members because their girlfriends said it was either them or the band. When they had gone we changed the name to "Tony Saturn and the Planets". That name had began to sound dated so we changed again and became "The Trackmarks". We were still playing on a semi-professional basis in and around my home town at Bournemouth until one day Mr Paul Newton Senior, who was Paul Newton's father, saw me playing at the Bournemouth Pavilion. He found out who I was and where I

lived and he was waiting for me one night when I got home from work. My dad said this is Mr Paul Newton and he's got something to say to you. I said, what's that and he said, I've got a band called The Gods would you like to become a professional drummer? I said o.k. what kind of money are we looking at? He said, I'll give you £20 per week, you'll move upto Andover to rehearse and we'll take it from there. So I picked up my stuff and moved to Andover. We stayed at a place called The Coffee Bar, the rent cost £10 per week which left £10 for food, but it was great, when we started rehearsing I soon realised the potential in the band, there was Ken Hensley, Joe Conaz, Mick Taylor had left and Gregg Lake had joined and I said we've got to move up to London, no one will notice us in Andover. So we uprooted and the whole band, moved to London. We got a management company called Harvey Block Associates and it took

off from there. We found we were doing quite well, but then Gregg Lake left because he had a better offer with more money, we got John Classcock in and that lasted for quite some time. Next I played in "Toe Fat" and "Cliff Bennets Rebel Rousers", but I got the sack from Cliff's engineer because I wasn't a good enough drummer or so he said. I then formed my own band called "The Nation Head Band" we made one album called "Albert One", it had a beautifully embossed cover and I've lost my copy through moving house. That didn't really do to well then I got the call to join Heep. I met Mick in Jubilee Studios in November 1971, I'd met him before, I liked him and he seemed to like me. They gave me a couple of songs to learn and the rest of the band said that's great, when they heard me play. They went off for a drink, but Mick and I stayed jamming for about two and a half hours. They came back ready to start again, but we were ready for a drink then. A week later, I was on tour with Heep we recorded The Wizard then the album Demons and Wizards with Garry Thain on bass and the rest is history.

A.H. How did last year's tour in Japan go and what are your memories of the Japan tour of the early 70's?

L.K. It was obviously different because when we went in the early 70's we were very, very, big, we played The Budakan which holds 13,000 people, we were the same status as Deep Purple, that was an experience and a half. It was great to go back because I love Japan, I love the culture, the people, the food and the sakhi, we had a great time. In fact there were negotiations going on for another tour out there.

A.H. How was this line up accepted in Japan.

L.K. It's so long since we were last there that of the people who saw us then, very few of them came this

time, there were lots of younger people who maybe heard of us from their families or heard our records and we had full houses, it was great.

A.H. You've been involved in writing film music with Bob Daisley can you tell us a little about that?

L.K. Yes, we've done the music for an Australian film called "Caught in the Crossfire", but the recession has had a part to play and we can only hope that when there's more money about the film will be on open release. It's a Hells Angels film about a massacre in Sydney of two rival gangs.

A.H. Did you ever imagine when you left Heep that you'd be back.

L.K. No, I was so angry with Gerry Bron, I was disgusted with him and I'm not one for holding a grudge. At first I went to do some recording work with Pete Cox who went on to sing for "Go West", we were hoping to get a band together then I got offered the job with Ozzy, we did two albums that went double platinum and that showed that I was right about the direction I wanted to go. I'd left Heep, I hadn't faded, I'd gone on to record with Ozzy Osbourn's Blizzard of Oz, a major band and we'd done two huge selling albums so my way of thinking must have been right. Ozzy was a nutter but, a lovely guy to. We used to stay at each other's house a lot in the early days but, he got involved with Sharon who made up her mind she was going to have him and make him a big success which she did, she's one hell of a business woman and I respect her for that but, I don't really like her as a person. I lost out but, that's just one of those things. The word was put about that Bob Daisley and I were no longer in Ozzy's band and Mick 'phoned to ask if I'd like to get Heep back on a good level. I said yes, as long as Gerry Bron isn't the Manager, he said he's just the record company so I said o.k., I've got a friend who's a

bass guitarist and I knew John Sinclair who was in America. We were asked if we would have Ken back but, too much water had gone under the bridge, a lot of things that resulted in my departure were rooted from Ken's attitude and the way he worked with Gerry so I couldn't go back. I'd already gone forward, I was willing to go back to a certain level to get the band back, but not that far. I'd already proved my point. Ken had gone anyway, he didn't want to know, he was doing his own thing which is fine, it all worked out fine. We still talk if we see each other, we say hello and shake hands, he knows what an arsehole he was at times and I know what an arsehole I was at times. A.H. What's your favourite period from your time with Heep?

L.K. Well, it's got to be 1972 - 1976, the growth and the fame was phenomenal, in four years I saw and did so much in my life and I look back at it now and say, what happened? It was great to have

albums high in the charts in Europe, America etc. At one point we had about four albums in the top 100 at the same time.

A.H. What are your hopes for the future?

L.K. I want to do my part to put this band back on the top or get the rest of the world to recognise the potential of this band. We've been around and survived for more than 20 years and I want to see the band back where it deserves to be, in the top bracket. We work hard and so do the people behind us including yourself and if we get a bit down then it's people like you and the others who always come to see us, even at the overseas gigs, that makes us think, well we are doing it right, it's worth the effort to keep going. My father used to say "if you throw enough mud at the wall soon it will stick" that's true and that's what we're doing.

Interview By Alan Hartley

Quiz time

In this issue we're giving away the exclusive photo of Ken Hensley used for the front cover. Ken has signed it for us so we're sure you will want to win this very special item. All you have to do is answer the following question:-

List the year of release of each of Ken's solo albums.

Send your answers to the society address at the front of the magazine.

Congratulations to Charles Hertzog from France who won the silver disc award for Wonderworld from issue 4. The answers were:-

The Wonderworld sleeve design was by Graham Hughes,

For Kens five bands we would have accepted any of the following, The Gods, Toe Fat, Uriah Heep, Shotgun and Blackfoot, Head Machine, Weed and WASP although strictly speaking, Ken was never a member of WASP as he's only ever played for them on a session basis. (please don't write in about that one, we know he's listed as a member on some recent WASP releases)

Finally, and this proved to be the hard one, Ken once signed professional papers for Luton Town Football Club.



AREN'T WE ALL a little bored with the constant hullabaloo about British bands doing well in America?

If you've heard once about Uriah Heep cracking a few skulls, and celebratory bottles of wine over there, you've heard it a dozen times.

When Mick Box and I sat down to talk at the Bronze Offices in Oxford Street we could have formulated a plan to tell you all again. Because it's true.

But we didn't.

Oh, we talked about a part of that. But, in fact, most of our time on the subject of the Stateside excursion — from which Heep returned a couple of days before Christmas — concerned their ring side seat for the Apollo 17 lift off, and how bloody cold it gets in Canada round this time of year.

Have you ever asked yourself why Uriah Heep are a success? Surely it's the logical conclusion of a super-duper musical progression which quite a few of us have traced through their albums. Right up to their latest, "The Magician's Birthday".

I can still hear the chants though: tell us about America, tell us about Heep there. Okay.

Mr. Box: "The nicest thing about the States" . . . the words shoot out fast, like balls rebounding on a pinball machine . . . it's that they've caught on to this 'Magician's Birthday' thing really well.

"We'd walk on stage and the whole place would be sunk in darkness. Then they'd all light up candles and lighters and matches and things. The whole place would be just a sea of light, and it looked fabulous."

WHICH leads us well into the point that audience enthusiasm is definitely reflected in Uriah Heep's stage presentation.

Box, who was due at his Harley Street doctor to pick up a prescription, agrees.

"Obviously the more successful you get, the more confidence you have as you take to the stage, and I think it must show in the way we approach things."

"But also, I think you've got to be very wary when you start getting really successful that you don't just rest on your laurels. Otherwise you can really land yourself up."

The metaphorical chicken-and-egg story could apply here though. Just what came first?

Heep took off in a big way this year but was that a result of the music improving — or did that happen *after* the breakthrough?

Box, who'd removed his shades and was holding a coffee cup tightly, has no doubts when he says: "The music improved first. We started breaking all the barriers down when we got in Gary and Lee. 'Cause that's the first time we ever

URIAH HEEP

How Heep broke the barriers in '72

had a really tight rhythm section behind us.

"When you've got that tight section happening on stage as well, kicking you up the arse all the time, you play better. It improves the front men as musicians, urging everybody on."

"The change in the band and the success all came with the change in musicians. Then we went out and people heard us, and they thought: 'Well hang on, now they've got it down.'"

"The missing links had been found, because Lee and Gary sing as well, and they both write. Which is evident on the 'Magician's Birthday' album, when you see five writers for the first time."

"You see, we found our niche with 'Demons And Wizards'. That was the first thing we recorded as the band stands at the moment, and it's the first time we've ever recorded an album with just all members of the band."

"'Magician's Birthday' is an extension from that. That's why," he continues, "we're cutting away on the next album and doing something completely different — by going live."

"Then the next studio album will be something completely different again."

DOES THAT imply Uriah Heep have reached the limit with studio recordings?

"Not really, I wouldn't say that," comes back Box. "We did 'Demons' and it was very, very successful. Then we did 'Birthday' which is following in the same foot steps. But we can't go on for ever doing the same thing."

"So we've got the live album, which we've always wanted to do, and people have asked us for . . . and then maybe we'll find another stepping off thing for studio work."

"We just want to keep moving, that's what I meant by resting on your laurels — you get a successful thing and just lay back on it. In the end that'll strangle you."

Considering the level Heep's music has reached, one can easily trace their progress through the albums.

I'd say, up until the last one, they'd shown heavy influences from popular rock. People like Zep, the Vanilla Fudge and others.

"Obviously, you drain off all the influences that are around you at that time." Box remarks as a justification. "Which must have shown up on the early albums. Now I think we're rid of that from 'De-

mons' on — where we came in as complete strength in our own hand.

"We're never conscious of doing something that sounds Fudgy . . . we just follow our own noses. When we were all together we just wrote and put down the things that sounded attractive to the ear."

COMING INTO their own has a link with the American tour — or any series of tours for that matter.

In Mick Box's estimation, it is down to how numbers are received on stage. Thus, they have audience critics responding to parts of the music, which the band can then pick up and develop.

"That's all part of the development," Box explains. "Because we knew what we'd got with 'Demons' and, by the requests and applause that we got when we announced things from 'Look At Yourself' we knew what was successful there. On 'Birthday' they were all combined."

"So, when you're writing or playing or whatever, you've got more of an idea what to go for — as opposed to just sitting down at you did in the early days and just playing."

He adds: "The band would break up if we weren't playing something that's accepted by everybody . . . you find out what's successful all along the line and then drain from that."

Obviously they have a talent which eliminates the need to draw from the chords and so on of better-known bands.

"People then realise what Uriah Heep is," he elaborates, "and you subconsciously go for it."

THE CONVERSATION then flitted around a little. We touched on Heep's melodic approach which, perhaps, gives them more worth than many of the heavy riffs who more or less blast your brains out.

And also their musical moods, like the representation by instrumentation of good and evil in the title track of "Birthday". Also how they have at last found a fine balance between riffs and melody, weight and light contrasts.

Box is content to comment: "We're still growing, we're still progressing. That's why I said 'Birthday' was an extension from 'Demons and Wizards'. We got a little deeper into it."

He implies there is more to come. And this live set will allow time to concentrate on one mighty good studio album.

"We think the time's right for it to be honest," Box states simply. "We've done what — five studio albums — and we think the next one would be lovely to stick out as a live album. It just shows that we do things successfully on stage as well."

"What we're actually doing is putting down an era, or a cross section on a live album. And that's that period dealt with. You're standing still for a bit."

Guaranteed that it won't be for long though.

MICK BOX talks to TONY STEWART

Members letters

We've been asked if there could be a page in the magazine where members could write in and give their opinions, make comments and debate about Heep. So, if you have anything to say about the band, past or present, the society or anything in or about the magazine, we want to hear it. The letters page will also be used to answer any questions you may have and will therefore replace the "Members Questions" section. Don't forget to include a SAE (UK members) or a International Reply Coupon available from any post office (overseas members) if you want a personal reply. Hope we hear from you soon.

Dear UHAS,

Congratulations on the first anniversary of the society. The magazine is an excellent publication and long over due, I'm really impressed that devoted Heep people have got together to provide the service specifically for Heep fans.

Sometimes I feel i'm the only Heep lover in existence so it's nice to know that there are others out there who feel as I do.

Paul Johnson, Hessel, England.

Dear UHAS,

Thank you for the excellent service, the articles and information provided is first class. This is the 3rd Heep fan club to which I've been a member and the service I have received in this one by far out weighs the first two.

There is one concern and that's the impression I get from the tone of some of the writing in the articles that unless you support them 100% and follow them everywhere, you are not considered a true fan. Some of us have commitments like families, mortgage payments, bills etc which do not allow us to follow them in this way but we still consider ourselves to be true fans.

A.J. Weeks, Dudley, England.

We've had many letters which tell us how pleased you all are with the service we provide and the standard of the magazine and we would like to thank you all for taking the trouble to write and tell us.

We also welcome criticism as it will help improve the service and the magazine, we're sorry if this is the impression given by any of the articles written by us or any of the members, it's certainly not meant on our part as we both suffer the same commitments listed above. Our only interest is to give as much information and detail about the band and their activities as possible and we can assure you that the band and ourselves at UHAS consider every one of you to be true fans and we're all grateful for your support.

Dear UHAS,

Whilst talking with a friend about concerts we had been to in the past, my friend mentioned that Grand Prix were the support band to Manfred Mann's Earth Band on their German tour of 1981. Were Bernie and Phil in Grand Prix at that time?

Frank Hunlich, Heidelberg, Germany.

Yes, both Bernie and Phil were members of Grand Prix at that time.

Dear UHAS,

It was great to see Heep live on stage in the Isle of Man but being able to speak to them after the show was something else, and it was all thanks to David Owen. I couldn't believe how friendly and down to earth they were, they're a great bunch of guys and we'll never forget it so thanks again,

Logan & Angela Burns, Ayrshire, Scotland.

Your welcome !!!

Dear UHAS,

I understand that Miracle Merchandising does not have any more business relations with UHAS. I am interested in buying Heep merchandise and was wondering if there are any plans to start selling it again through the magazine?

Harry Echevarria, USA.

As we reported in issue 2, Miracle now have no connections at all with the band or UHAS, in fact, Miracle no longer exist. We've had a lot of letters asking about merchandise and we do hope to be able to offer some at some point in the future. We'll let you know about this in the magazine when it happens.

Dear UHAS,

In issue 4 of the magazine, Ken Hensley said, "John Sloman came in and started to steer the band away from me". Personally I think that John Sloman was a good looking front man with musical ambitions, the right person to put Heep back on top. He was also able (unlike John Lawton) to push Ken Hensley back into the corner where there were no spotlights. Certainly John had a different voice and his interpretations were original but the new material fitted the new voice of Heep and I thought the second decade of Heep was going to be as great as the first.

Jurgen Cissarek, Gelsenkirchen, Germany.

Dear UHAS,

In his interview in the last issue, Ken Hensley said of John Sloman, "he wrote songs and I think the band saw this as a way of getting away from my style of writing". May be the band were trying to tell ken what they thought of the songs he had written during the last few years of the 1970's.

Mark Simnett, London, England.

Well, controversy on the pages of the UHAS magazine !!! what can we say? everybody has their own opinions about the different eras of the band and the members from each era, but, as Mick once said during an interview, "Ken was probably as big a member of the band as anyone as he wrote a lot of the songs". This was of course true and, it's also true that no matter what anyone may think of the songs from the late 70's, different as they may be from what went before, this period, particularly in Europe but also many other parts of the world gave the band some of their best record sales. We all get bored with our everyday work, who knows, perhaps Ken was bored and was wanting to experiment with different styles of song writing. We're sure that you all have opinions on this and other Heep subjects so lets hear them and keep the debate going on the letters page.

DISCOGRAPHY No.5

THE MAGICIANS BIRTHDAY

THE MAGICIANS BIRTHDAY WAS THE FIFTH ALBUM FROM HEEP AND THE SECOND FROM THEIR MOST STABLE AND PRODUCTIVE LINE-UP. IT WAS RELEASED IN NOVEMBER 1972 ONLY SIX MONTHS AFTER DEMONS AND WIZARDS. AGAIN THIS WAS A TOP 30 ALBUM PUTTING HEEP IN AMONGST THE VERY TOP ROCK ACTS IN THE WORLD PURPLE , TULL , SABBATH ETC ETC.

HEEP , FOLLOWING A SUCCESSFUL FORMULA , KEPT WITH ROGER DEAN FOR THE SLEEVE ARTWORK AND ONCE AGAIN THE SATANIC OVERTONES WERE HEARD BY ALL AND SUNDRY, EXCEPT THE BAND WHO HAD WORKED HARD PRODUCING VERY QUICKLY ANOTHER HIT LP.

IF YOU ARE LUCKY ENOUGH TO LISTEN TO A SOUND CHECK , I'M SURE YOU'LL HEAR LEE AND MICK REELING OFF A BIT OF "SWEET LORRAINE" AND MAYBE IT'LL REAPPEAR IN THE LIVE SET SOON ?



SIDE ONE
SUNRISE
SPIDER WOMAN
BLIND EYE
ECHOES IN THE DARK
RAIN

SIDE TWO
SWEET LORRAINE
TALES
THE MAGICIANS BIRTHDAY

LP RELEASES

BRONZE ILPS 9213 WITH INNER SLEEVE

BRNA 213

CASTLE CLALP 109

(NOW FETCHING £15 !!)

CD RELEASES

CASTLE CLACD 109

SINGLE RELEASES

NO UK SINGLE RELEASES

IMPORTANT FOREIGN RELEASES

SPIDER WOMAN / SUNRISE

SWEET LORRAINE / RAIN

SWEET LORRAINE / BLIND EYE

GERMANY HOLLAND SPAIN JAPAN

ITALY

USA

CONSIDERABLE THAILAND RELEASES OF EP'S ALSO CAME FROM THIS PERIOD.

LEE' S MEMORIES

"WHEN WE GOT TO THE HAPPY BIRTHDAY BIT OF THE TITLE TRACK MAGICIANS BIRTHDAY WE DECIDED THAT WE NEEDED A SOUND , A BIT LIKE A MUFFLED TRUMPET , FOR THE BACKGROUND . I SAID " WHAT ABOUT IF I PLAY MY COMB WITH SOME TOILET PAPER OVER IT , IT'LL SOUND LIKE A KAZOO ! ? ! " EVERYONE FELL ABOUT LAUGHING , BUT WE RECORDED IT , AND GERRY SAID HE LOVED IT , AND IT STAYED ."

DAVID OWEN



The classic line up, Garry Thain, Mick Box, Lee Kerlake, Ken Hensley and David Byron.

Collectors

KEN HENSLEY SOLO DISCOGRAPHY.

KEN HAS RELEASED THREE SOLO LPS TO DATE:-

PROUD WORDS ON A DUSTY SHELF	BRONZE ILPS9223
EAGER TO PLEASE	BRONZE ILPS9307
FREE SPIRIT	BRONZE BRON534
ALSO THERE ARE TWO REISSUES:-	
PROUD WORDS ON A DUSTY SHELF	BRONZE BRNA223
EAGER TO PLEASE	BRONZE BRON307

A COMPILATION LP/CD CALLED THE BEST OF KEN HENSLEY WAS RELEASED IN 1990 ON SEQUEL NEXCD/NEXLP 104.0 THE 7" SINGLE RELEASES OF KENS SEEM TO BE A LITTLE HARDER TO TRACK DOWN THAN THE 12"

IN THE MORNING/WHO WILL SING FOR YOU BRONZE BRO15

THE SYSTEM/INSPIRATION BRONZE BRO117

NO MORE/THE SYSTEM BRONZE BRO145

THIS LAST SINGLE IS THE HARDEST TO FIND, IN FACT, NOBODY I KNOW OF HAS A COPY. MAYBE IT WAS NEVER RELEASED?

TWO FOREIGN RELEASES ARE ALSO KNOWN:-

FROM TIME TO TIME/FROM TIME TO TIME USA PROMOTIONAL COPY

WHEN EVENING COMES/FORTUNE USA PROMOTIONAL COPY

PLEASE LET US KNOW IF YOU HAVE ANYTHING DIFFERENT.

DAVID OWEN

URIAH HEEP SURVEY

We would be grateful if you would all take part in this survey by answering the questions below. We will print the results in the next issue and we can tell you all that the band are very interested in the answers which will be given in list or percentage form. All replies will be treated in confidence. Please send your answers as soon as possible to give us plenty of time to work out the results.

1. List in order your 5 favorite Heep albums.
2. List in order your 5 favorite Heep singles
3. List in order your 10 favorite Heep songs. These can be from albums, singles or B sides.
4. List in order the 5 songs that you would most like to see back in the live set.
5. What year did you first become a Heep fan?
6. Which of the following age groups are you in?
Below 20
20-30
30-40
Above 40

Thanks for your help, we look forward to hearing from you.

The Ken Hensley exclusive interview, part 2.

U.H.A.S. How did you get involved with St Louis Music?

K.H. Well, my wife is a flight attendant for TWA. I met her when I was touring with Blackfoot, she was based in St Louis and I had to go there to see her. I found I was spending more and more time there and when we got married, that is where we settled. Back in late 1983, early 1984, I was still working with Blackfoot, I was travelling quite a bit, but I quickly put down roots and got to know a couple of the guys who worked at St Louis Music. By the time I left Blackfoot towards the end of 1984, I was doing some producing, some session work and setting up my own publishing company which was what I really wanted to do. One of these guys called me at the end of 1986 and asked me if I would go to the National Association of Music Merchants show as their guest and invite some of my friends down to visit their booth and look at their products with a view to try and secure some endorsements. I said sure I'll go, I like to look around trade shows. I was in the market for some new studio equipment anyway. I called a bunch of musician friends who all showed up and the people at St Louis Music all thought this was miraculous. They asked if I would work for them some more, I said no, but they said will you consult for us as we need to get an endorsement programme going. So I said, yeah, I'll be glad to do that. I did it for a little while, but they kept nagging me to go and work for them so I said I'll tell you what I'll do, I've got a lot of other things going

on, but we'll try it for six months to see if it works. I very quickly found out that it was great because I still had the freedom to do the other things I wanted to do like write and do benefit shows as I'm involved with a lot of charity work. The job is a major challenge to me, it effectively uses all my experience, one thing that worried me was after 23 years on the road, how do you take all the experience you've got, good and bad, and put it to good use. It's very interesting and fulfilling and I never thought it would be. The working conditions are good, the people there are good and the products are good, in my opinion, its a blessing. I went into it thinking it was going to be a real loser, but now I feel very fortunate. I don't have to go out and play in half empty clubs to pay my bills. I can live a civilised existence and get crazy when I want to on my own agenda not somebody elses.

U.H.A.S. Can you see that you'll do this for the rest of your working life?

K.H. I will continue to do it for a while because they've just asked me to take a position as their International Marketing Manager which means that I'll be doing similar things to what I'm doing here in most of the 30 countries that the company exports to and that to me is an exciting challenge. I'm always looking for fresh challenges, it gives me a reason to get up in the mornings and I like what I am doing. The great thing about touring was I always loved doing it and it seemed

ridiculous to get paid that much money for doing something that was like my hobby. I was having so much fun and getting paid for it. They used to shoot people for having as much fun as we had on the road. I enjoyed it, the road is a great place to be if you're enjoying it you don't even think about the fact that you're working 23 hours a day. Now I'm in a situation where I am enjoying what I do in much the same way that I enjoyed what I was doing then, plus it doesn't stop me from doing other things. I'm not what you'd call an orthodox business person, but the Company likes that, they know I have to relate to musicians all over the world and musicians relate best to other musicians. My parents gave me a good education and I can carry myself at any level whether it's working with the musicians or at executive level with their record or management company, because I had all this experience, it wraps up into an attractive little package as far as St Louis Music are concerned. So, as long as I enjoy doing it then yes, I will keep doing it, I don't plan to do it for ever because my wife and I have plans to do things together. We have some very clear goals as to what we want to do, like going to Tibet going to see the Pyramids e.t.c., but I guess that I'll carry on for another 8 or 9 years and who knows, maybe these goals will have changed by then, but for the foreseeable future this is what I'll be doing.

U.H.A.S. Is there any prospect of an album from you?

K.H. Yes there is, I feel that I've got at least one more album in me before I'm 50.

U.H.A.S. Would St Louis Music give you the time to do it?

K.H. Oh yes, without question, you see if I do it in Nashville I could do it on long weekends by flying down on Friday night and back up on Monday. I get paid by the Company to

work 40 hours a week, but I work 90 and they can't do anything but benefit from it. I'll be using all their products and all their endorsements it'll be something else for them to talk about. It might take me a year to get it done, but it wouldn't be a problem doing it.

U.H.A.S. Have you written any songs for it?

K.H. To tell you the truth, the answer to that is yes and no. I've got about 140 songs that are finished in my present catalogue. I've never stopped writing, it was always my favourite part of everything we did. I just carry on writing all the time. I was recently on vacation with my wife and I took my guitar and wrote 2 songs whilst we were away. I wasn't supposed to be doing that I was supposed to be swimming and taking it easy, but they keep coming so choosing the songs is going to be really tough. Once I get a firm idea of where I want the album to fit musically, then I'll be able to pick the songs a little more easily. Some of them I haven't listened to for 4 or 5 years, so I may go and think hum...., I don't want to record that or then again I may think that's pretty cool and rearrange it so it sounds more contemporary. The weird thing of it all is that I sense that if Uriah Heep were still together as they were, they would be bigger than ever because the whole saga has come around again. I'm seeing hippies in the street just like I did when the band were getting really big. Not only that I put a band together for the National Association of Music Merchants show this year with Mike Anthony from Van Halen, Gregg Gerfreea from The House of Lords, Frankie Binally from Quiet Riot and a whole bunch of other guys. Every year, at the show my company puts on a big bash - there was a Jazz Sextet which was great, a pop/rock band from L.A. and us. Mike Anthony came up with the idea to do 4 Heep songs so we did Easy Livin, Stealin, The

Wizard and July Morning, it was unbelievable. There was about 1,800 people at the party and they went wild, completely nutty. We had so much fun and I said to someone afterwards, well shit, we were just jamming, just having fun and everyone went crazy for it, they said that's because it's real music and they haven't heard real music in a long time, so I think the band could have done real well at this time.

U.H.A.S. What do you think of the present line up?

K.H. I'll tell you one thing about Uriah Heep, I saw them in St Louis and I thought the vocalist did a fantastic job on both the old songs and the new stuff. What really impressed me most was that he was working hard to do justice to the old stuff, a lot of new musicians would walk into a situation like that and want to say goodbye to old stuff as quickly as possible. You know they'd want to forget that and just do their own stuff. He didn't do that and I was very impressed by it. For me it's hard because how can I stand there and look at a band called Uriah Heep having been in the band with Mick, Lee, David and Garry, it's an unfair comparison. To see this line up now was interesting, it was nostalgic and it was even a little emotional, but the one thing that stands out is that he did such a good job on the old stuff and I thought that was pretty neat.

U.H.A.S. Bernie has been rated as high as David in many ways.

K.H. Well he certainly has some of David's voice perhaps, but then I think that some elements of that would have to be absorbed to sing the songs properly. David was such a charismatic person that whether you liked him or not, he made an impression on you and forced a reaction, that's a hard thing to achieve, but I was very impressed with the new guy.

U.H.A.S. Did you have much contact with David after he left?

K.H. No I didn't really because the truth is I couldn't really say that to any great extent the band were friends with each other. Sure we'd go out and eat together occasionally or something, but in terms of friends socialising it wasn't to any great extent. I did see him a few times and he was still obviously in trouble drinking and everything, then at one point it seemed as if he was getting himself together. Earlier this year, I ran into his wife in Hamburg and she told me a lot more about what actually happened and it was even more horrifying than I thought. People have asked me about him and Garry saying do you think you could have done more to prevent it from happening, but I was trying to prevent me from killing myself and that took all my time. Not only that, but in David's case, I don't think that you could help somebody who wouldn't help themselves. I'll tell you what my theory is and this is just my theory - it's an opinion and you know what people say about opinions, they're like arseholes everybody's got one and they all stink. I think that David couldn't see the end coming or if he did he couldn't accept it and he tried to substitute the uphoria of playing to 20,000 people by taking substances. He tried to recreate that uphoria and it's an indescribable feeling when 20,000 people are telling you that every breath you take is right and everything you're doing is wonderful, there's no substitute for that, but I think that was what he was trying to do. As I said, it's only my opinion, but I'll tell you something else, it makes it very hard to watch old film footage, not just because of some of the clothes were wearing, but because Garry and David are no longer around - its weird.

Interview By
Alan Hartley & Dave Owen
(Continued in Next Issue)

Penfriends

Bob Eakins,
Camelot Apts £33,
RT 7, Box 33,
Parkersburg,
WV 26101,
USA.

Ray Point,
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Barry Winton,
340 The Colonades,
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Stefan Kunzi,
Lotschbergweg 9,
3008 Bein,
Switzerland.

Classified ad's

Wanted, 7" singles, Return to Fantasy and Primadonna. Will pay good price. Stefan Kunzi, Lotschbergweg 9, 3008 Bein, Switzerland.

Wanted, Baby Face Killer LP by David Byron and Uriah Heep picture disc. Chippa Giovanni, Via-Umberto I No 23, 22070-Capiago Como, Italy.

Wanted, 7" singles, Something or Nothing, One Way or Another, Wise Man, Come Back To Me, Hold Your Head Up, 12" single, Blood Red Roses, LP's Ken Hensley, Eager to Please, David Byron, Take no Prisoners, On The Rocks and Baby Face Killer.

For sale or trade, 7" singles, The Wizard and Carry on. Mark Owens, 8 Dryden St, Bootle 20, Liverpool, L20 4RU, England.

Wanted, 7" & 12" singles, T-shirts, video, anything on Uriah Heep or related bands, I have articles to trade so please send your lists. Kevin Julie, 5 Louis Ave, £316, St-Catherines, Ontario, LM2 6R3, Canada.

Wanted, David Byron LP's, Baby Face Killer and On The Rocks, Ken Hensley's Free Spirit LP, albums by The Gods and John Lawton in the Les Humphries singers. Steve Thomas, 86, Scott Lane, Aston, PA 19014, Delaware County, USA.

Record Finding Service, send your priced wants lists with a SAE or a IRC to:- Mark Dormon, 28 Riverside Close, Coventry, CV3 4AU, England.

Next Issue

Final part of the exclusive Ken Hensley interview.
An exclusive John Sinclair interview.
All the latest news.
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URIAH HEEP

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18th Jan	Town Hall	LEEDS
19th Jan	City Hall	NEWCASTLE
**20th Jan	Empire Theatre	EDINBURGH
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25th Jan	Guildhall	PORTSMOUTH
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