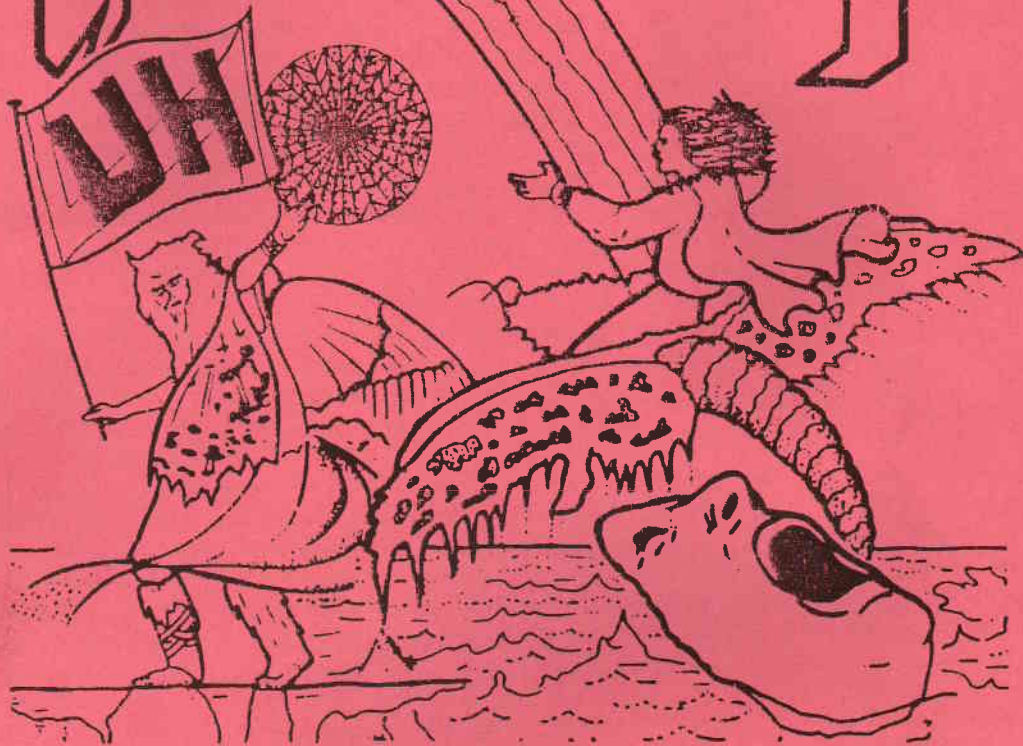


THE OFFICIAL

IRISH DEEP



APPRECIATION SOCIETY

Drawing by Steve Whitworth

ISSUE 6

THE OFFICIAL

**URIAH
HEEP**

APPRECIATION SOCIETY



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

Hi again and welcome to issue 6.

The news you've all been waiting for about a new recording deal isn't quite with us yet. There is interest in the band from the record companies and they could probably sign a deal tomorrow but they want to wait for the right deal that suits everyone in the band. Realistically speaking it will probably be the middle of next year before a deal is finalized but this is allowing the band to go through a writing period in preparation for a future album. It goes without saying that we'll bring you details of any developments in future issues.

Heep played their last concert of the year at the Rocknight Festival on October 3rd, in Germany as reported in the last issue. Their set was cut short as The Stranglers, who were on the same bill, wanted to leave early to catch a plane. It turns out that they didn't bother to go for the flight so the shorter set was all for nothing. The band were pleased to see all the Society members who stayed to have a chat after the show.

The festival on September 12th in Ukraine was cancelled and this for the 3rd time. The event was to celebrate the 1st anniversary of the independence of Ukraine from the USSR. There have been a string of excuses from the death of a religious leader, a general strike and the latest is lack of government finance which has probably been the real reason all along.

The good news is that Heep will probably tour Germany starting on 9th February in Tuttlingen in the south of the country, running through to 20th March 1993. The details are not yet finalised but if the tour happens between these dates, it will start before the next issue of the magazine. So, for anybody who wants the dates when they are confirmed, please send us a stamped addressed envelope (UK members) or an international reply coupon available from any post office (overseas members). The tour will hopefully be another joint venture with Nazareth but this time Heep will be playing a new set which Mick tells us may even include one or two of the new songs so don't miss it !!!!

The following dates are also confirmed at the time of going to print:-

27th & 28th March, 1993, South Korea. (venue to be announced)
29th May 1993, Tent, Egellaan, Zandvoorde/Oostend, Belgium.
12th June, 1993, Glamrock Festival, Esbjerg, Denmark.

Once again there has been a flood of new compilation releases on the market. They are all from Germany and don't really cover any new ground but they are a must for the avid collector. There are 2 from Castle Communications (Germany), "The Best of Uriah Heep", (Castle Masters Collection) CHC 7034, CD only and "Lady in Black" (The Double Collection) CBC 8023, double CD only. The 3rd one is from Ariola as part of their "Masters of Rock" series, it's called "Easy Livin'" Ariola Express 291 004-200. This is also a CD only release. Castle have also re issued "Still Eavy Still Proud" and "Live in Moscow" (minus Gypsy as the CD bonus track) on their "Classics" label and we understand "they are also to re issue "Raging Silence". We also understand that the "Rarities" CD is to be released in Germany under the title of "Excavations From The Bronze Age" NEXC 184. Perhaps our German members could let us know if there is anything different about this release other than the first word of the title. For news of something really special in new releases, turn to the collectors section of this magazine. You will not be disappointed.

Over the last year Trevor has been involved with a local band in his home town of Hull called "The Hidden". They're hoping to go into the studio to record some demos soon with Trevor in charge of production. We wish them luck in finding a record deal.

John Lawton has recently been seen on German TV back with the Les Humphries Singers performing a new song called "Spirit of Freedom".

Thanks to Barbara Ullrich for this information. We do however understand that this is not a permanent career move for John. There will be an interview with him in the next issue.

Our thanks go out to the following people for their help and support, Lee, Bernie, Trev, Mick and Phil, Ken Hensley, John Sinclair, Tina Lewis, Steve Whitworth, Barbara Ullrich and Jurgen Cissarek.

From ourselves and the band we wish you all a MERRY XMAS and a HEEPY NEW YEAR

Enjoy the magazine,
Keep on rockin'
and we'll see you next issue.

Alan & David.

December 1992

It was a real thrill for me when
I got in the band
John Sinclair,
an exclusive interview.

A.H. Why did you leave Heep?

J.S. At that time the band was going through a very bad period, we were at a real low. It was weird in a way because when we did Abominog, it seemed to me that the line up was largely put together to cut the losses of the management money had been spent putting other line ups together that hadn't gelled and it was as if management was trying to make money to cover what it had lost up to that stage. We went in and made Abominog and it surprised everybody, there really wasn't a lot of promotion, it wasn't set up to be a big project. It just went on its own, the video of "That's the way that it is" got lots of airplay and everything was great. Then we started to get management troubles and I personally was going through a bad stage, a lot of it was financial problems. I was offered the job with Ozzy and I took it for the money, I couldn't afford to be in Uriah Heep any longer. I'd previously been offered a job with Ozzy just after Head First but I stayed loyal to Heep, this time I couldn't. It was a shame in a way because I had a great time in Heep.

A.H. Did you think things were going to be better when you signed up with CBS?

J.S. I did, we all did because we were told that

once the CBS machine gets behind you, there's no stopping it. What we didn't take into account is that a company like CBS is so big that they can afford to take things on chance. We were told afterwards that the board of directors, the high up guys, would look through the new albums and say "we'll go on this one and we'll go on this one" then they would see Uriah Heep who have been together for a long time and say, "we won't go on this one". It's unfortunate but it's one of those things. I think that to some extent, when we did Abominog, we would have done better to use a different name. Uriah Heep were big in the 70's and that made people bias. It was a different sounding band and it was a little unfair to the old Uriah Heep who I was a big fan of, I mean, it was a real thrill for me when I got in the band.

Going back to Equator, by that stage, which was the last album with that line up, if the band hadn't been so close, almost like brothers, I don't think the band would have been around. The closeness kept us going through the external pressures. Even now when I meet up with the guys, it's just like I'm still a member which is great because by the time Equator came out, it had got to a low ebb for everyone, not from within the band or from the fans but

from the management. It didn't seem to start with the Uriah Heep I was in it seemed to go way back through their history.

A.H. How did you come to join Heep? I remember you in "The Heavy Metal Kids" when you supported Heep on the Sweet Freedom tour in 1973, had you stayed in contact with them since then?

J.S. We supported Heep through England and Europe on that tour and we all got to know each other in the bar after the shows. I mainly kept in touch with Lee, when I moved to the states he would come over to stay, we were always pals. I was talking to Lee one day and when I asked what he was doing he said, "we're getting Heep back together" and he asked me if I was interested. I had nothing going on so I came to England and we got started. That was the connection, The Heavy Metal Kids on the tour, Keeping in touch with Lee and being free when the band started again.

A.H. It was a shame about the death of Gary Holton. (lead singer of The Heavy Metal Kids).

J.S. It was, a big shame.

A.H. Did he always fancy going into acting? (he played Wayne in the English TV show Aufwidersehen Pet)

J.S. He was an actor before he was a singer. He was once in Oliver on stage, when he got the part in Aufwidershen Pet, it sold quite a few records from The Heavy Metal Kids back catalogue. Someone called me up one day from EMI

to say there was some royalty money for me from the sales.

A.H. Getting royalties must be down to trust

J.S. Yes, it is because as an artist how do you know if one of your songs is being used on the other side of the world. Last time I was in the states with "The Cult", Ian Asbury got me a copy of the Heep concert from Camden Palace which was commercially available on American format video, I mean, who did the deal for that?, I knew nothing about it and I'm on the video !

A.H. Between The Heavy Metal Kids and Heep, you were in a band called "Lion", what else were you involved with during that period?

J.S. It was pretty much just Lion but I did a lot of session work for who ever needed it, people like Jefferson Starship, The Babies, what ever was going on.

A.H. And since Heep you've mainly worked with Ozzy and The Cult.

J.S. Yeah.

A.H. Have you any ambitions to be in one band, full-time, or are you happy with session type work?

J.S. No, without being mercenary, I am not happy going out playing other people's material and being paid for it. I've invested a lot of money in my equipment and people come back to me because they know I can play, it's like providing a service

rather than being in a band. As far as my own thing goes, I am doing a lot of writing with a friend of mine who's a working actor at the moment. It's difficult time wise, because I have to go out on the road four or five months a year for financial reasons, but in the time we manage to spend together we've set up quite a good working relationship and there is already interest from within the recording industry. That's my ambition really. I am 38 years old, I've been a professional musician since I was 17 and I try to use all that experience to do the best I can in each different work situation, but I do strive to do my own thing.

A.H. Have you written songs for anybody else?

J.S. Ozzy takes contributions from everyone whose involved, but with The Cult it's pretty much a closed shop writing wise.

A.H. How did the song writing work Heep?

J.S. There was such a closeness that we always said we didn't want a situation where there were one or two lead writers. I've seen it in bands before and other members would resent the fact that they didn't get a look in. When we got together we decided to keep it as democratic as possible, and the other way of looking at it is that one member may get the initial idea, but everybody contributes to make it a complete song and at the end of the day you are all working to the same goal.

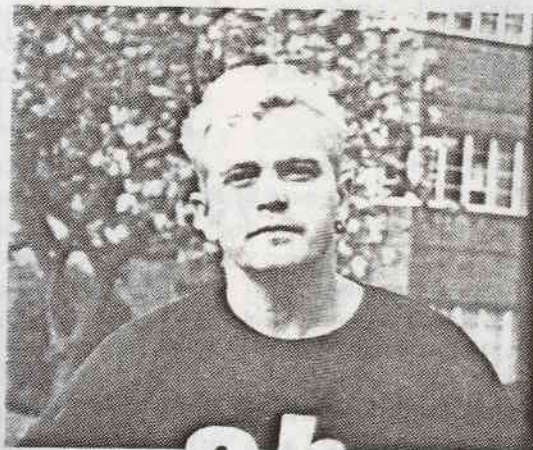


Photo by Alan Hartley

A.H. When you joined Heep how did you feel about stepping into Ken Hensley's shoes bearing in mind that Greg Dechert had replaced Ken for a brief spell.

J.S. I was a fan of Kens so jumping into his shoes was a big thing. I had to think seriously about what I was going to do to maintain something like the sound of the band. Ken had a high falsetto voice which was a part of the band's sound. Mick had the next highest voice and I devised a set up where I could use a specially modified Mellotron like a sampler. I had multi-tracks or Mick's voice and when I hit the keys it would start a tape with Mick doing the high oohs and ahs, it was very crude but samplers weren't around at that time. That was the first thing that struck me when I took his place, but I was influenced by Ken being exposed to his style when we toured with Heep in '73. I was confident that I could emulate his style of play, but the vocal part caused the most problem. It didn't sound exactly like the old Uriah Heep, but we still had the high vocals

coming out of the machine.

A.H. I never realised it came from a machine.

J.S. Well, yeah, I had the idea that if you could hit a key on a Mellotron and start a tape playing, I wondered just how tight you could get it. I had things on it like "stand up, shout it out", from Sell Your Soul which were the five of us yelling at the top of our voices mixed down on about 60 tracks to sound like a few hundred voices. At the time nobody was using samplers and people were amazed by stuff like that.

A.H. I'm not sure I ought to put that in print (laughter).

J.S. At that time, I did an interview for International Keyboard magazine and I talked about it there. Keyboard players were probably more interested in the technical side of it. Mellotron uses 1/3rd inch tape with three tracks, they were the only people to make 1/3 inch tape so you couldn't make your own tapes. The transport was all wrong for standard 1/4 inch tapes, they did it with 1/3 inch tape so they could charge a fortune. In the end, when string machines came in they did make a conversion package so you could use standard tapes and make your own up and that's what I did. In a way, it was the original, accessible sampler.

A.H. I know you have done it there, but how do you feel about bands using a lot of samples when playing live to recreate the exact studio

sound?

J.S. It's interesting, I read an article about one artist touring Australia who dropped the mic down the side of the monitor and couldn't quite get to it, but the vocals just carried on. Everybody was horrified, but that sort of thing happens. What I find is that if there's tape machines running people feel they are being ripped off, they think it's a scam. If you are using a sequencer which is so much more versatile than a tape, the effect is the same but it's part of the modern age and there's not quite the same bad feelings attached to it.

A.H. Can you explain just what a sequencer is?

J.S. It's basically similar to tape machines, but there's no tape running. Information is stored on a computer program in a digital form and that information actually plays the keyboards. The sound isn't stored in the sequencer like it's stored on tape, it's the memory of what you have played and it's that information in the memory that plays the keyboard. The sequence is worked by M.I.D.I., Musical Instrument Digital Interface, it's a language that all keyboards understand. You play the part into the sequencer, the sequencer stores the information then it replays it on the keyboard when the sequence is triggered. No keys move, but the sequencer plays the instrument exactly as you played it when the information was stored.

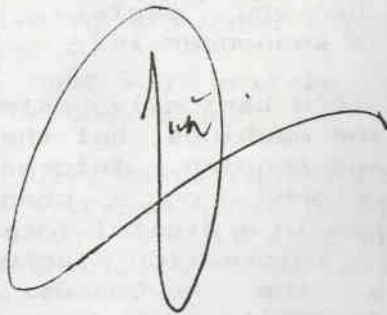
(Interview by Alan Hartley)
(Continued next issue)

In Memory

Rick Lawrence passed away on 26th October 1992 in Raleigh, North Carolina, U.S.A., whilst on tour with the rock band "Bad Company". Rick was a well respected tour manager/tour accountant with many bands including - Uriah Heep, Motley Crue, Whitesnake, Bon Jovi, Wishbone Ash, Sussane Vega, Lenny Kravitz, Crowded House, Ringo Starr, Bad Company, Paula Abdul, The Firm, Robert Plant, & Blue Oyster Cult etc.

Rick was my guitar technician for many years and we had some great times together, he will be sorely missed by everyone who had been lucky enough to have worked with him, for he was a good professional, with a great sense of humour, and a good friend.

Ricky lived by the motto, " if it's not Scottish, it's crap". Spoken like a true Scotsman!

A handwritten signature in black ink, appearing to be 'Mick Box', written in a cursive style with a large loop at the end.

Mick Box.

Recently, a new member, Yves Monast from Canada wrote to us about a friend of his called John Kelleher also from Canada. I was very sorry to read that John had died at the age of 31. I also knew John and know that many of you out there did too. The last time I heard from John was about 18 months - 2 years ago and until now I had no idea what had happened to him. John was a huge fan of Uriah Heep but he had never been lucky enough to see the band play live. I'm pleased to have been able to call John a friend for the time that we were in contact and I hope he'll be in all our thoughts the next time we're at a Heep concert.

A handwritten signature in black ink, appearing to be 'Alan Hartley', written in a cursive style.

Alan Hartley

This issue is dedicated to the memory of Rick Lawrence and John Kelleher.

URIAH HEEP SURVEY RESULTS

Many thanks to all of you who took part in the survey, both ourselves and the band have been looking forward to the results. This is how we worked it all out, for your 5 favorite albums we gave 5 points to your first choice and 2 points to your second and so on, this method was used for questions 1 to 4. It's a bit like the eurovision song contest really !! About one third of the membership responded to the survey.

Question 1. 5 favorite albums.

- 1) Demons and Wizards, 219 points. 2) Sweet Freedom 93.
- 3) Look at Yourself, 86. 4) Salisbury, 85. 5) Abominog, 82.
- 6) The Magicians Birthday, 71. 7) Raging Silence, 69.
- 8) Live 1973, 62. 9) Firefly, 53. 10) Very Eavy Very Umble, 48. 11) Different World, 40.

Question 2. 5 favorite singles.

- 1) The Wizard, 166 points. 2) Easy Livin', 162.
- 3) Stealin', 114. 4) Look at Yourself, 67.
- 5) Blood Red Roses, 65.

Question 3. 10 favorite songs, album tracks, singles or B sides.

- 1) July Morning, 353 points. 2) The Wizard, 231.
- 3) Gypsy, 167. 4) Lady in Black, 155.
- 5) Easy Livin', 141. 6) Stealin, 135.
- 7) Circle of Hands, 123. 8) Salisbury, 95.
- 9) Pilgrim, 90. 10) Look at Yourself, 85.
- 11) The Park & Sweet Lorraine, 83.
- 13) Bird of Prey, 80. 14) Blood Red Roses, 79.
- 15) Paradise/The Spell, 74. 16) Sweet Freedom, 71
- 17) Magicians Birthday, 64. 18) Sunrise, 57.
- 19) Return to Fantasy, 57. 20) Year and a Day, 54

Question 4. Song most wanted in live set.

- 1) Circle of hands, 111 points. 2) Sweet Lorraine, 69.
- 3) Sunrise, 61. 4) Pilgrim, 38. 5) Return To Fantasy, 31.
- 6) Sweet Freedom, 30. 7) Free N Easy, 29.
- 8) Think It Over, 26. 9) Bird of Prey, 25.
- 10) Suicidal Man, 24.

Question 5. What year did you become a Heep fan.

There was an equal spread over the bands 22 year career.

Question 6. What age group are you in.

Below 20 2%. 20-30, 25%. 30-40, 70%. over 40, 3%.

Once again, thanks for taking part. In issue 1, I wrote that I was dissapointed when Circle of Hands was dropped from the live set all those years ago so I'm pleased to see that many of you feel the same. Mick tells us to keep our ears open during the shows next year, you never know what you may hear.

DISCOGRAPHY No. 6

URIAH HEEP LIVE, 1973

The live album was recorded in Birmingham, England on 26th January, 1973 at the atmospheric Town Hall, a grand old building which has always been renowned for bringing the best out of performers. Heep proved to be no exception.

In it's black sleeve with programme incert, the idea of the album was to sit down and experience the live set in the comfort of your own home.

It was the complete set from start to finish with no overdub or re-mixing. The strength of the live set in 1973 is reflected by the "return to the live set" section of the survey results in this issue.

Side 1

Intro
Sunrise
Sweet Lorraine
Traveller in Time
Easy Livin'

Side 3

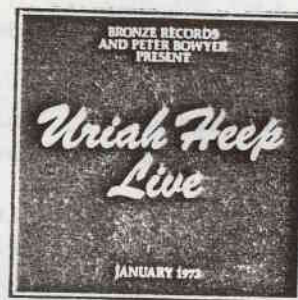
Gypsy
Circle of Hands

Side 2

July Morning
Tears in my Eyes

Side 4

Look at Yourself
Magician's Birthday
Love Machine
Rock & Roll Medley



LP Releases

Bronze, ILSD 1, with programme and inner sleeves
Bronze, BRSP 1, with programme and inner sleeves although this release also appeared without them.
Raw power, RAWLP 041.

CD Releases

Mercury, 822 790-2, USA, single CD without Rock & Roll Medley.
Teichiku, 32DN-52-53, Japan, double CD complete with programme, lyrics and copies of inner sleeves in 2 booklets.
BMG Ariola, 353 608, Europe, double CD.
Raw power, RAWCD 041, UK, single CD including Rock & Roll Medley.
Castle, CCS CD 317, UK, re-issue of the Raw Power release.

7" Singles (no UK releases)

July Morning/July Morning	Mercury DJ3349 promo	USA
July Morning/Tears in my Eyes	Mercury 73406	USA
Love Machine/ Easy Livin'	Bronze LL 2612 BZ	Japan

Mick's memories.

We had 4 concerts to record and the idea was to pick the best of the 4. The first 3 all encountered technical problems so Birmingham was the last chance. Luckily it all went well.

David Owen

Mr Powerhouse.

Since Uriah Heep came to the attention of the world, they've had their problems with drummers. As others changed their shirt, Heep changed their drummer. The solution to this problem was and is, Lee Kerlake. Ken Hensley remembered this guy from his days with The Gods and Toe Fat, Lee had his own project, The National Head Band but, at the end of 1971 he joined Heep and the great institution began to make history. With the talents of Garry Thain on bass, the pair built up the best rhythm section the rock world had ever heard.

Lee, the powerhouse not only put the sheer power into the heavy tracks, he also put the nice, gentle sound on the softer numbers, his song writing skills were also evident on many cuts. To see him perform live is wonderful, he is able to make powerhouse drumming look like the easiest thing in the world and he gave us a drum solo which achieved standing ovations from the audience time and time again. One part of his contribution not to be forgotten are his backing vocals which are so much a part of the special Heep sound.

I remember also a funny side to this great guy. On my first Heep concert which was during the Return To Fantasy tour, Mick played a guitar solo in a long and special version of Sweet Lorraine. Lee came on stage with a carpet sweeper to clean the red carpet in front of his drum kit. Lee always gave his best and together with Mick was the guarantee of good music, both being hard working masters of their instruments.

Then in 1980 there was shock news in the music press, Lee had left Heep. From the official side manager Gerry Bron told journalists Lee had problems but the problem was Bron himself. He was replaced by Chris Slade but is it possible to replace an institution like Lee Kerlake? Chris is a very good drummer but the feeling was lost.

When Ken Hensley left there was hardly a mention of Heep in the German press, most of their fans thought this would be the end. Lee appeared with his quality drumming and song writing with Ozzy Osbourn but many were unsatisfied that Heep were no longer on the rock scene. Then, in 1982, whilst buying some food in a supermarket, I looked at the LP's on sale and I couldn't believe my eye's. A red demon straight out of a nightmare was looking at me !!! Uriah Heep were back. For my second surprise I looked at the line up to see Lee.

Of course, some new musicians had joined and for myself I missed Trev on the bass, he was such a fantastic companion to Lee, but, the times were a changing and Trev came back to. Mick, David and Ken built up Heep the first time around, but it is Mick, the true Mr Uriah Heep, Lee and Trevor who have kept the band solid and laid the foundation for the great Uriah Heep of today. Of course, John Sinclair and Pete Goalby worked well for the new beginning of Heep at the start of the eighties, but, I think, and this is just my opinion, they lost the feeling of the old Heep classics.

This feeling returned when Phil and Bernie joined the band, they gave Heep a fresh start, a new direction, and their own identity whilst still remaining true to the old feel of Heep. I want to be objective and not just see it through the tinted glasses of a Heep fan, but, what other band would play with the same power and fun for a crowd of 500 as they do for a crowd of 50,000 ? That's true professionalism and even those who aren't Heep fans cheer the warmth and success of them.

Musicians write music history and their fans give them their success, some bands loose sight of that but Heep have never forgot this connection. Guys like Mick and Lee, and, of course Trevor, Phil and Bernie are true stars, friendly and fairly giving their best and, the feeling that there is more than just business involved

A professional musician has to earn money but, there is a world of difference between bands who are only in it for the money and bands like Heep. Thanks for all the great years you've given us, let's hope there will be many more to follow.

JUERGEN CISSAREK



HEEP with typical (?) musical-having fun at recent British session. Pic: ROBERT ELLIS

By JAMES JOHNSON.

Cartoon: TONY BENYON

OVER THE last year the price of downers on the American drug market has doubled and is still rising. So will this affect the livelihood of bands like Uriah Heep one idly wonders?

Ken Hensley and David Byron can ramble on about U. Heep's artistry but in a place like Chicago it's hardly an issue. Most of the crowd at the first of two concerts they played in the so-called Windy City appeared to have successfully obliterated their brain cells in the grand old tradition of American hard rock audiences.

One more or less comes to the depressing conclusion that as long as U. Heep, or any other band for that matter, are sufficiently loud and occasionally blast off into a few vocal histrionics they'll be received as a great band by the average Chicago concert goer who desires no more.

In fact the only criticism of that could be gleaned from the show was from a bare-midriffed young lady who complained that weren't quite as leaden as on previous visits.

Uriah Heep, of course, are following in the laborious trail set by other British bands in the States in — in the wake of the likes of Deep Purple, Black Sabbath and the perennial old touring warhorse, Ten Years After.

In fact it was on a TYA gig in Canton, Ohio, that David Byron first felt Uriah Heep were about to break through in the mass wreckage stakes in their own right.

"We went down really well considering we were second on the bill, and after the show Alvin Lee came in and said, 'I want to shake your hands and tell you I'll never allow you to be on the same bill as us again.'"

Now U. Heep could have coined the phrase: every time we tour it's heavy. Apart from the standard requisite Flee-

wood Cadillacs, elegant hotels and masses of girls hanging the foyer, they also employ bodyguards.

Bodyguards? When David Byron sits down to dinner he's joined by two muscular gents in mafioso chic Hawaiian shirts who puff cigarettes and gaze around the restaurant with an ever-on-the-alert expression which would deter any remotely suspicious behaviour by the quite innocent-looking fellow-diners.

Does anybody really want to kill off Uriah Heep? Do people hate their music that much, or what? Assassination seems a shade extreme.

"I've had three or four threats on my life in Chicago," comments Byron as he's given a different *hors d'oeuvre* from the one he ordered. He doesn't notice the difference.

"We decided to just play safe. Once when we were touring with White Trash over here, their drummer Bobby Ramirez got killed outside a club — murdered by a couple of karate blows."

He pauses before moving on to further revelations. He treats it ultra-calmly. He appears quite cheerful, looking remarkably fit with a ruddy, farmer's complexion.

"A guy tried to stab me on stage last night in Louisville. He had a nine inch stiletto in his hand. The guys got him just before he reached me."

"The trouble is, you never know when it's going to happen. I could go out on my own, spend the night on the town and be perfectly all right — then get snacked by some guy as I'm walking into the hotel. That happened lots of times. I've said, 'What's that for' and he's just said, 'For being you', or something."

"England, being England, is usually more staid and conservative, but things can happen... remember Frank Zappa got knocked off the stage in London because some guy's cluck fell in love with him."

However Byron must surely admit that there are certain sides to Uriah Heep which could encourage a few more perverse forms of behaviour. Like there's the number about the girl and the whip... "Gypsy"?

"That was just a story song about the gypsy religion. Like, if you're in love with a gypsy girl there's a strong religious thing where you've got to prove yourself as good as they are. They found her making love to this guy so they beat the shit out of him. It wasn't particularly related to a whip. That just happened to come into it as we were writing it."

But it could get the more crazy, a little heated? "Yeah, I suppose it's violent and I suppose our image seems to provoke a little violence... strange people read the wrong things into our lyrics. It's silly because they'll maybe get hung up on a line that maybe was just put in to rhyme."

"Most of them are cranks anyway, they're not serious. Everytime I'm away my old lady gets phone calls from chicks I've never met, who say things like, 'There's no point in staying because I've been with him since the beginning of the tour and I can tell you what's in his suitcases and what colour his underpants are and he's bringing me home.'"

"At first it used to freak her out, but now she just says things like 'Okay there's plenty of room in bed for the three of us'."

"Personally it's never frightened me or freaked me out. I've always liked the idea of living on the edge of a razor blade ever since I was a kid."

Isn't it possible to take one step too many occasionally? "Yeah well, there've been times when I've felt it was time to get out of a place especially in Germany recently where there were a lot of fights. It's part and parcel of this business, but in return the rewards are fabulous... the response you

get — everything. It happens to anybody in public life. Look at the president of the United States — he drives around in a bullet proof limousine and probably gets a threat everyday of his life."

Yes, but Uriah Heep have always seemed to be close to the stance of being 'One with the people' and all that. Byron, especially, on stage makes attempts to show that Uriah Heep has a human face. And one suspects that the average guy at a concert wants to identify a bit, to think Heep are much the same as he is and not exactly living a life style that in any way resembles that of the odious and nearly-deleted current president.

"I don't think we're the same as they (the audience) are. We would probably never have got involved in this business if we were. There are certain people who are leaders, others who are followers. We don't think above them... we can do things they can't do, sure, but they can do things we can't do as well. If we met them individually they could probably entertain us but we'd still be the focal point of attention."

"I've always wanted to be that. I remember as a kid at parties I always had to be that and ended up being so. It fascinated me. I just had to make people watch me."

"I think our audience want to relate to us a lot, but don't necessarily want to be on a par with us."

BYRON IS now into his main course. The bodyguards shift in their seats and two girls sitting the opposite corner of the restaurant send over some drinks. It's Byron and Hensley who are usually the main target for groupies, although they make strenuous efforts to avoid showing much interest.

They appear concerned their wives might hear about it, which seems somehow out of step. Rock musicians on the road ruled by their wives? But we'll let it pass.

Earlier Byron had expressed a rather surprising desire to eventually step into the tuxedos of guys like Frank Sinatra and Sammy Davis Jr. David Byron at Caesar's Palace? Tell us more.

"I'm really a great admirer of guys like that. You know, I'd love to be an all-round entertainer, acting in films and plays, appearing in shows, singing. I love all that kind of scene and for me it's what I do on stage already."

"If I can stay in Uriah Heep forever I will, but I'd want to incorporate other things, because it's a challenge to want to change yourself all the time and see if you can handle it."

Back to the razor blade... The conversation rambles on over sickly brandies and Byron makes some observations about people not accepting Uriah Heep as much as they might. As with many more heavy weight bands, it's a subject of some perplexity to Byron and U. Heep as a whole.

"Uriah Heep is definitely art... What kind of art it is... I mean people decide over a long period of time about what is art. It wouldn't be for me to say because I'm too closely involved with it."

He then predictably moves off into a dialogue involving statistics, capacity houses, gold records and figures.

ALTOGETHER Uriah Heep played to 32,000 people with two shows in Chicago. Perhaps the disciples of Uriah Heep, rather than those of any other band, have reputation for being a trifle weighty in their devotion. There was the renowned incident in London when they bottled the Alex Harvey Band. And in the States there have always been tales of somewhat dubious students of the cosmos latching on to them after the "Demons And Wizards" album. Rather disappointingly, the cosmoids are rather thin on the ground in Chicago.

One searches in vain. One

approaches likely candidates with purple paint washed across their faces and is disheartened to find them. Fairly normal. Like, "We just thought the paint would be fun. We do it at any special concert that comes along."

Basically it's the younger blades in the crowd (around 14) who are most stoned and most into the band. However, they tend to find difficulty in expressing exactly why, and don't seem that knowledgeable.

"Are Uriah Heep from England?" inquires a girl called Sherry who is 15 and is tripping. "Oh wow... I love their albums... David Byron is... she splutters a bit while thinking about it. "Hey, is there much dope in England?"

There were others, however, who were prepared to make a more coherent defence for Uriah Heep. An hour before the show was due to start, Ray Tauper (26), his wife and friends were taking a few beers in a nearby bar before entering the central battle zone.

Tauper said he runs apartment blocks during the week and his best all-time Uriah Heep album was "Demons And Wizards" — "until it got ripped off."

At 26 he displayed a certain coolness — lacking in some of the younger concertgoers — yet still named his favourite bands as Heep, Deep Purple, Black Oak Arkansas and Grand Funk Railroad, whose drummer he described as "the best there is".

He continued: "My sense of music isn't that tight that I can tell whether anybody is playing technically great music or not. 'I don't care. I just love hard rock.'"

"Like I work all day and when I go out at night I want to enjoy myself and go wild. Nothing too loud when I get here and get wrecked. In my opinion bands aren't loud enough. They should turn the amps up."

He doesn't look for any kind of sophistication in his music,

The uppers and downers of Uriah Heep



then?
 "Naw, I guess people in England think about that ... y'k now there's a lot of snobby people over there. I've seen concerts in England on films and TV and the people just sit down and listen to the music. Over here nobody watches the concert. They want to get their rocks off more."

"Uriah Heep play a great style of music for that, and their performance on stage is fantastic. They put on better performance than somebody like The Allman Brothers who are good as well but don't put on much

of a show."

Not quite so Mr. Average (or should it be Mrs?) was Emily, sometimes known as Mike, a transvestite groupie, who was around the backstage area with his/her friend Claudette.

Claudette and Emily have spent four years now hanging out with bands, and consider themselves somewhat hardened veterans. They're known as the Chicago G's and claim they were immortalised for posterity by Silverhead, who wrote them a song each — "Claudette" and "Parody" (the second naturally about Emily/Michael).

They also claim they know Uriah Heep well, but when confronted by David Byron they produce no glimmer of recognition in his face.

When asked whether bands get a little freaked out when they discover she's a boy, Emily replies, "Yeah, some of them deserve it though."

ALTOGETHER, attending a rock concert in any of America's more industrial areas can be a dangerous occupation, and Chicago conforms to the norm. Before anything had happened on stage, some of those seated

in the lower half of the auditorium were led out, clutching their heads, suffering from exploding firecrackers that were flipped down from the upper tiers. A few fights developed. In front of a pop corn stand there was a pool of blood.

Manfred Mann's Earthband eventually shifted into a spirited, crescendo filled set that diverted attention from some of the more ugly goings on. After the more esoteric wanderings of Manfred's Chapter Three in the past, he's now brought together an excellent band who were deservedly called back for an en-

core.

Then after the interval Heep exploded on stage in a battery of dry ice. They heaved into their first number. Crowd and band greeted each other with glee. David Byron waved a peace sign.

Although the sound was more distinct than at their recent Hammersmith, Odeon concert, it was hardly perfect. Still, nobody seemed to care just so long as the band's monumental grind infiltrated through.

Gary Thain (drums) and Lee Kerslake (bass) made sure of

this, battering down behind the unremarkable solos of Mike Box (guitar) and Ken Hensley (keyboards). Meanwhile, Byron proved once again that he's an excellent vocalist — maybe not blessed with an immediate stage presence but still very much the figure-head of the band.

There was the expected mixture of old material like "July Morning" and newer material from the "Wonderworld" album. About mid way through a large back-drop was released, announcing the name of the new album, just to remind people.

Altogether, if you cast a few critical faculties out of the window, there's no doubt Heep put down a fine line in demented rock without ever plummeting zomboid levels. Perhaps the only way to approach it is with the maxim: it's only rock 'n' roll ... etc.

NEXT DAY it's Riviera weather in Chicago, and some of the Uriah Heep contingent are lined up by the hotel pool, on canvas chairs, fending off good natured jibes from a bunch of plump American salesmen who have obviously escaped their wives for the weekend and are determined to make the best of it.

Ken Hensley is among them, affecting a casual Costa Brava look instead of the normal Heep style of dress — rough denim flash; leather and levis; large stack heels; an occasional ear ring.

Hensley in fact is an excellent individual, who gives a pleasant, quizzical grain to most of his comments. This contrasts with the opinion apparently held by a lot of folks in the States — that U. Heep are a rather heavy combination of personalities. In fact they're really quite wholesome. No body acts out the noble savage.

Apart from being 'nice', Hensley is also the main creative cog in the band, especially lyrically. If he takes any pride in his work it must be a little strange, if not frustrating, to be contributing to a band like Uriah Heep who in artistic terms are greeted with nil respect.

On the sleeve of his solo album there's a pic of a few dusty leather volumes, one of which is inscribed with Mr. Hensley's name. Is this how he'd ideally like to see it?

"No, it was just that I had all these songs sitting around unused, and I thought they'd end up getting covered in dust. So I thought I'd make a solo album. There was no motive behind it suggesting that I'd like to see one of these fine leather books full of my profundities."

He does have other aspirations, however.

"I once said to Gerry (Bron Uriah's manager) that I'd like to get some poems and short stories out some time, but it'd be a while before I could get them in orderly or decent condition."

So does the budding author and poet read very much?

"Not very much. I like Aldous Huxley, and after reading some of his stuff most other books don't come anywhere near it for me. I usually pick up a book and read maybe a page or two, then if I'm not grabbed by it I can't read any more. I like talking and listening mainly. You can learn just as much from that as reading."

Still, he must get a bit irritated when it's constantly suggested that guys in bands like Uriah Heep are a little slow in thought and action?

"I don't know why that is. I don't know whether we bring it on ourselves, or whether it's the music industry with its perpetual habit of categorisation and generalisation."

"But I wish it wasn't like that. Y'know, it's put around that the only people who have any form of bloody intelligence are the beard and pullover brigade who play on Bob Harris's programme. I mean, just because they play profound political songs on their Yamaha acoustic guitars doesn't indicate to me any degree of intelligence whatsoever. We're more into entertainment than passing brains to people."

Like, it must be a drag playing Art (sic) when, in Chicago at least, the supposed recipients of your creativity seem much more intent on obliterating their brain cells.

Members letters

If you've any questions you need answers to, any comments or opinions about the band, the magazine or the service of the UHAS, we want to hear it. If you want a personal reply from us, please include a SAE (UK members) or a International Reply Coupon available from any post office (overseas members). Hope we hear from you soon.

Dear UHAS,

For the first time in my life I noticed in a hardrock/heavy metal encyclopedia that David Byron made an album called "This Day and Age" in 1980. Can you tell me if this is true? Personally I doubt it as i've never heard of this album.

Louis Rentrop, Holland.

It's nice to see "This Day and Age" raising it's ugly head again but as I wrote in the article on David Byron's solo projects in Issue 4, this is not our David. If any body is still unsure about this fact and goes ahead and buys the album, then they'll be dissapointed as soon as they see this guy's photo on the sleeve. As one reviewer once wrote about him, "he looks like a cross between Steve Forbert (forgive my ignorance but who's that?) and Art Garfunkel". He is listed along with our David in such publications in England and probably the world over and also goes under the name of D. L. Byron so watch out for him.

Dear UHAS,

Can you tell me anything about a pre Uriah Heep album called "Platinum" by a band of the same name released in America on the Bell lable in 1970. I've read that it features David Byron.

Kevin Julie, Canada.

The two of us have no memory of David Byron being involved in this band in 1970. I've asked Mick and Paul Newton (watch out for an interview with Paul in a future issue) and they both know nothing about it. To quote Mick, "It's not the David Byron I knew". I'll ask Ken Hensley next time I'm in contact with him and let you know his answer but it seems like this is yet another David Byron, unless you know otherwise.....!

Dear UHAS,

With reference to the brilliant "Rarities from the Bronze Age" CD, there is mention of the so called "Five Miles Acetate" recordings from around the "Fallen Angel" era. Are these going to be available and will there be another rarities CD? There must be a wealth of Heep material that's as yet unreleased.

Howard Burton, England.

The "Five Miles Acetate" recordings were made after "Fallen Angel" and were to be part of the next Heep album. As we all know John Lawton and Lee Kerslake left the band so there was a situation where only half the album tracks were complete. There are 5 songs on the acetate:- Fools, Life is a Dream, Never Forget, Been Hurt and I Won't Change. When the Conquest line up went into the studio 2 of the songs were re recorded, "Fools" appeared on the album and "Been Hurt" was the B side to "Carry On" and also "Feelings" which was released in Germany. As for the other 3 songs, they sound more like the "Innocent Victim" era but it has to be said that "I Won't Change is a nice ballad with a hint of country style slide guitar. In the collectors section of the issue there is news of a forthcoming CD but unlike the "Rarities" CD, this one contains previously un released material. If this type of release sells well and there is the demand for more, then it's always possible that we could see more un released material in the future.

Dear UHAS,

I really can't find any fault with the society magazine except maybe that the competitions seem to be aimed at fans who have been into the band since the early days with all the questions relating to the bands activities in the 1970's. I realize you don't want to make the competitions too easy, but questions about Heep from say "Abominog" onwards would give newer fans a fighting chance.

Apart from this minor grievance, I have to say the prizes have been excellent. Especially the personal items that once belonged to members or ex members of the band rather than, say a CD that could be bought anytime.

Bryan Scott, England.

We've always set the questions to suit the era from which the prize originates and looking back 3 out of the 5 so far have been from the early 1980's to the present. However we do take the point about the newer fans to the band having trouble with questions from the old day's.

Dear UHAS

Please could you tell me what kind of equipment Trevor Bolder uses including strings and pedals.

Arnold Van Der Kammen, Holland.

Trevor uses a Fender Precision bass guitar with Seymore Duncan pickups, Picato strings guage 35, 55, 75 and 85. PV mark 4 & 5 amps, 4 PV Black Widow 2 x 15 cabinets and Boss chorus, Boss octave divider and Yamaha delay pedals.

Dear UHAS

As far as I know, Equator is the only Heep album not to be issued on CD. Is this true and if so will it be issued on this format in the near future?

Dave Mack, England.

Equator is the only album not to be released on CD anywhere in the world. It's been listed in some discographies as being released on CD in Japan, CBS Sony 28-3P-604. We've checked this out in Japan and have been told that this is the catalogue number of the LP and there was no CD version. However, if members in Japan know different then please let us know, we'll gladly accept a copy each as payment of next years membership fee.

As CBS hold the rights to Equator it seems that if they intended to issue it on CD they would have done so by now. If you all wrote letters to CBS asking for a CD of the album they may decide to do something about it, but otherwise we will have to wait for another company to licence the material.

Dear UHAS,

Is the live section with the Byron/Hensley line up on the video "The History of Uriah Heep" taken from the album, "Live at Shepperton 1974"?

Terje Larsen, Norway.

It's the other way round really, the film was made at the Shepperton Studio sound stage for the US TV programme, "Don Kirschner's Rock Concert" in March 1974 and was famous for the woman who ran nude across the stage during the concert. This bit wasn't shown on US TV or in the video which is an edited version of the TV show. The "Live at Shepperton 1974" album is the soundtrack of the TV show.

Dear UHAS,

Is the little girl featured with the band on the inside of the "Fallen Angel" cover a relative of anybody associated with the band? She looks just like my little daughter does now.

Chris Marik, England.

Her name is Julia and she is Ken's daughter.

Dear UHAS,

What a brain teaser you've set asking us to take part in the survey. For many years I've made up tapes of favourite tracks only to constantly change them as new albums are released. To only list 10 favourite tracks is almost impossible but anyway, here goes !!!

Mike Kirwan, England.

We've had lots of letters saying how hard it's been to answer the survey questions. We've had the same trouble ourselves so we really appreciate you taking part.

Dear UHAS

First of all, I'm delighted to say that the magazine seems to be going from strength to strength. The idea of introducing a members letters page is a good one. I look forward to

reading the different opinions and views held by Heep fans from around the world.

I noticed in the last issue that Heep have recorded 5 new tracks and it is very interesting to me that 3 of them are over 5 minutes long. I would like to see much longer tracks, eg, Pilgrim, Salisbury, July Morning etc on future Heep albums and would like to know if there is any possibility of this happening. Also, would there be any possibility of the CD version of a future album including as bonus tracks songs like "Winds of Time" and "Blaze of Glory", the band may consider them to be old hat but the fans would appreciate the chance to hear them.

B. MacDonald, England.

I've asked Mick about the possibility of longer tracks and the simple answer is yes, anything's possible. As for songs such as "Blaze of Glory" being on a future CD release, the track in it's present form only consists of Mick and Phil playing and singing with a drum machine and has not really progressed beyond the basic idea at the writing stage. For this reason the band would be unwilling to use such songs on a future release.

Dear UHAS,

I would like to say that "The Easy Road" would go down well in the live set. Bernie and Phil are probably the best two to pull it off since David and Ken. What do you think?

A. J. Reed, England.

Sounds good to us !!

Dear UHAS,

I would like to express my disagreement with Mr Cissarek and Mr Simnett's comments in issue 5 regarding Uriah Heep's late 70's output. I never felt any decline in the quality of Ken Hensley's song writing at any point in his days with Uriah Heep and I'm sure I'm not alone in thinking that both "Firefly" and "Fallen Angel" are among the strongest albums in the Uriah Heep catalogue. I believe that with a bit more airplay (if there was any) songs like "Sympathy" and "One More Night" would have made the list of Heep classics just like Ken's early songs. I do agree with Ken when he said that John Sloman, although very talented, wasn't suitable for Heep. I think conquest would have been a much better album if Ken had handled the vocals himself. Finally, it was nice to read that Ken is to do another solo album. I just couldn't figure out how a man with his talents can be silent for so long. Eagerly awaiting more proud words from a dusty shelf.

Farzin Blurfrushan, USA.

Dear UHAS,

Re the Ken Hensley controversy in issue 5, I believe it

wasn't so much the songs themselves that were poor in the late 70's but the arrangements and production that lost the normal heavy sound. In Ken's interview with Tommy Vance on the Saturday afternoon rock show when Free Spirit was released Ken said he needed to leave Heep for himself and he also believed he was holding the band back. All credit to him. Don't forget though that after the thin sounding Lawton albums came the rich sounding Conquest. Though pomp, it was quite excellent and mostly written by Ken. Regarding John Sloman, yes, he was a good frontman but as Ken said on the history video, not at all Heep. They're much better off with Bernie.

David Walters, England.

There must be many more of you with points of view on this topic and others so write soon.

Can anybody beat this?

This is colleen Bolstad from New Zealand. She is such a big fan of Uriah Heep that she's had the Heep logo and the phoenix tattooed on the top of her leg. Is there anyone else who can send us photos of a similar show of dedication to the band, it doesn't have to be tattoos, anything interesting will do. One member once sent us photos of his/her van which was painted with the Fallen Angel sleeve design. We're very sorry but we've lost them and we can't remember who sent them. Please send us another copy and we'll print them in a future issue. We're looking forward to hearing from all of you, there could even be a prize for the first member with "Uriah Heep" tattooed across the forehead as long as you can prove it wont wash off.



Collectors

In the light of all the new Heep compilations that keep putting out the same old album tracks we're now faced with the prospect of an exciting new release which hopefully should be on the market around March, 1993.

This as yet untitled CD release will contain tracks which are previously un-released. They are drawn from the Very Eavy Very Umble, Salisbury and Look at Yourself recording sessions and not only include songs that have previously never been heard but also different versions of some of the album tracks. Although the actual track listing is not yet finalised I can tell you that the songs short listed are excellent and you will not be dissapointed.

It will be a time consuming job in the studio as the master tapes have been stored in such poor conditions that there is a lot of work to be done to bring them up to scratch. The work is being undertaken by "Red Steel Productions" and the CD may be released on their own lable or franchised to another. More news on this in the next issue.

Alan Hartley

Quiz Time

Congratulations to Geert Ryssen of Belgium who won the exclusive signed photo of Ken Hensley in issue 5 with the answers for the year of release of ken's solo albums.

Proud words, 1973
Eager to please, 1975
Free spirit, 1981
The best of, 1990

For the prize in this issue, John Sinclair has given us a copy of the Abominog LP which he has signed. To win it answer the following questions:-

1. Name the Heep albums which have been used to make up the design on the front cover of this issue.
2. What is the hidden message in the names of the band members in the old add on the back cover of this issue?
3. Name 5 bands which Jhon Sinclair has played for as a member or on a session basis.

Please send your answers to the society address at the front of the magazine.

The Ken Hensley exclusive interview, part 3

U.H.A.S. From all the periods in your career, what is your favourite recording be it from other bands you have been in or solo stuff?

K.H. Demons and Wizards. I think Heep were at their musical peak at that time. I loved the Live 1973 album for different reasons. Look At Yourself was exciting because it was the album that launched the band in America and each one of the albums has it's own significant factor in Heep's development, but Demons and Wizards, to me, was when the band was peaking and I remember being tremendously excited about the production of the album and the feeling of the album. I thought, Jeez, this is amazing it seemed like world class stuff. We were all communicating so wonderfully at that time that it was almost unstoppable. The Gods albums were amazing to me because they were the first records I really worked on and I got a lot of experience through that even though when I listen to them now they are musically and sonically extremely disappointing, they are still important to me. The Blackfoot stuff was interesting because it was totally different and was a major challenge for me, but nothing will ever beat that phase from Demons and Wizards through to the live album. Frankly, if we'd have had the original band, Fallen Angel, Conquest and albums like that which fell way short of where they could have gone, would have been as good because the band would have contributed instead of it being one person bringing the songs and the band playing them. The difference between that Heep and the old Heep was that the old Heep would take one of my songs and then turn into a band song. Take July Morning, when I brought it into the rehearsals it was an acoustic guitar song, I strummed it to the band and by the

end of the day it finished up as the song that's on Look At Yourself. The band was capable of doing that and that was the magic of the band. There was no mention of who would get paid for doing what, it was simply lets take this song and make it a Uriah Heep song and they did. The later part after Garry and David, we just took songs and recorded them, we didn't arrange them and put the bands heart and soul into it and put the band's identity on it, we just worked them out as quickly as we could and recorded them.

U.H.A.S. How do you feel about releases such as Live In Europe 1979 and Live at Shepperton 1974?

K.H. Live at Shepperton is a little bit of cheek to tell you the truth because that's the sound track of an in concert film that we did for American T.V. From a business viewpoint they can release all the stuff they want to, I don't care, as long as the cheques end up in my mail box, then that's fine, from a business standpoint, those are my feelings. From a musical and historical standpoint, I think they are quite valid especially from the historical side, with my new perception of why it's so important to a lot of people, I understand that it's valid and it's O.K. From the musical side, I'm not to enthusiastic about it, but I don't have a problem with it. I only had a problem with Shepperton because I think it was a little bit sneaky, but that's more to do with demise of the Bron organisation more than anything else. I've found out a lot of stuff since I left the band that I did not know whilst I was in the band, but that's just dirty laundry and I don't want to throw that around. It just shows that you need to think twice before you sign things and it's your own responsibility to find out what's

going on, not to wait for somebody to tell you. Going back to the bitterness you referred to, I did feel bitter towards Gerry Bron for a number of years and people would say hey man, it's just rock and roll, but I'd say no it isn't it's not right none of it, but I've got over it.

As a musician, I'm so naive, when Mercury released the first few albums on C.D. in America, I thought why are they doing that it's ancient, then it started to sell and I thought, I wonder why that's happening. The point was lost on me that there are people who want the music and they want it forever and they'll take it in any format they can get. I now know that people pay lots of money for the Head Machine album and incidently when I did that album, I didn't know what the word orgasm meant, I swear, I had no idea and when David Paramore put all the heavy breathing noises and that stuff on, I thought it must have some kind of sexual inuendo in it, but like anything else I was just into the music not all the garbage that goes with it. There has to be a reason why people pay a lot of money for the album or even why they spend \$25,000 for a 1958 Les Paul guitar, as a musician you don't necessarily see that side of it and because I'm so good at putting the past behind me I don't think about it. I think about what I'm going to do today, but the release and re-release of the old stuff has given the music a new lease of life, particularly in the States where there's a lot of modern trashy music, the more the older stuff gets played on the radio. It all kinda ties together, but I don't much care for the business. I don't think I ever did.

U.H.A.S. If you had your time again what would you do differently?

K.H. I definitely wouldn't take the drugs, it was a terrible waste of money, a great distraction, it changed my personality and it really took a lot of time away from what I was doing. I would possibly be just as financially extravagant as I was because you can't change the fact that I came from basic poverty to

having all that money. That would have an effect on anybody so I wouldn't change that, but I would consciously try not to flaunt it as much as I did because it really doesn't mean a damn thing, we come into the world with nothing so we should be satisfied with simply having enough.

To me, my definition of success now is having enough to share, that comes partly with my values in life having changed and the fact that I've rediscovered my christianity so my whole religious position is completely different. People refer to it as being "born again", "saved" or all those other things. I don't know if that's what it is, I just know that my values have changed a lot. I would try to be kinder to my colleagues in the band, I would try to be more approachable. There are a lot of things I would change, but then it's all experience and I hope I've become a better person because of what I went through, both good and bad and I hope that if I hurt people along the way, which I know I did, I just hope they've recovered from it and ultimately I'll get forgiven for it, that's probably one of the reasons I'm trying so hard to connect with people from my past so I can take it out of my subconscious so it's no longer a bad factor in the equation and can be stored away as a positive entity in my history. I probably would have moved to the States a little sooner than I did, there's a few things I probably would have done differently. I wouldn't have got married three times that's for sure, that was a major error. I've nothing against the people I got married to, but it really wasn't a very smart move. It was almost like, do you want to get married, well yes, O.K. then it was a case of, are we married now - well I've got to go. What a twit I was, some people say don't you get pissed off when you look at all the money your ex-wife got. I say no, it's my fault she didn't get married on her own, I had to say yes to and I screwed it up and yet I went ahead and got married again for the fourth time, but this

time it seems to be working we've been married 8 years now and we have a great time. I really can't think of anything else, but I do wish I had been a bit more level headed in those days because I think I could have helped to keep things together more instead of becoming a catalyst for more aggravation. I may have been able to moderate between David and Gerry or David and myself or all the others and myself or Gerry. If I could have done one thing that I think could have saved the band, it would have been at the time when things got really bad. I don't know if we could have saved Garry, but at the time when the music was on the back burner and we were so much into the champagne and limousines, I wish I'd had the courage to say guy's, look, here's what's happened, we're blowing it, the music sucks, we're getting caught up in this, we need to stand back and get refocussed and get back on track again. If that means taking a year off then lets do that, we would refresh ourselves and remind us why we got in the business in the first place, it sounds good now but, it might have helped instead of me saying if you're going to do that, I'm going to do this, it was a downward spiral.

U.H.A.S. Have you done any session work since the Wasp album Headless Children?

K.H. I started working on Blackie Lawless solo project which was a concept album and I don't know what's happened to it because I haven't heard from Blackie in a while. It was a weird experience working on Headless Children because I did the whole album without hearing any vocals. In the rehearsals, Blackie hadn't finished the lyrics so I never heard him sing one song. In the studio, I went in and cut all my parts and still hadn't heard any. I knew approximately where the vocals went, but I still hadn't heard any lyrics. I went to the release party in Hollywood and Blackie hands me a package of C.D.s, tapes etc, my wife was there, she looked at his lyrics and it was fuck this and fuck that, she said Blackie, your more

intelligent then this why do you put all this crap in your songs? She's no halo bearer, she'll swear every now and then if I step on her foot or something, but she thinks as I do, in my opinion it doesn't belong in music and I have a real problem with it. I remember the first time David said fuck on stage, the kids when crazy. all of a sudden it made David the same as they were, it broke down the barrier and he was seen as just a regular guy, but I have a real problem when I go to a show and the word fuck gets the biggest ovation of the night. If I was a song writer I'd be pissed off that all my well crafted songs that took months to write and record have been blown off the stage with that one word. I'm not into censorship one little bit, at the same time I don't see the necessity for writing obscene lyrics. I used to have fun playing with the language and I don't think there's an obscene lyric in any of my songs, there's inuendo, but no obscenity.

U.H.A.S. Do you think you'll ever take a band on the road again?

K.H. No, I've go to a lot of shows more than I care to go to, I watch the bands playing and people always ask me if I miss it and I don't, I have absolutely no desire to do that again. It could never, ever, be as good as it was from 1971 - 1975, those were just unbelievable experiences. 100,000 people at Manhiem, headline at all the great venues around the world, it was unimagineable, it could never be that good again so why would I want to do it now? I watch the kids doing what I did 15 or 20 years ago and I think good luck to 'em. I stand on the sides of the same stages we used to play on, I was out with Bon Jovi for a few dates a couple of years ago, we went to a lot of the same venues that I went to with Heep. They were sold out and all it does is make me smile because I think it's amazing I used to do this.

Interview by
Alan Hartley & Dave Owen

Classified ad's

Wanted, Free Spirit LP by Ken Hensley and any Ken Hensley memorabilia. Kevin Julie, 5 Louis Ave "316, St-Catherines, Ontario, LM2 6RS, Canada.

Wanted, On the Rocks LP by The Byron Band. Joe Doran, 77 Inverness Cres Apt "614, Nepean, Ontario, K2E 6P1, Canada.

Wanted, To buy or trade any NTSC format Heep video excluding Live Legends and Gypsy. Bob Eakins, Camelot Apts "33, RT 7 Box 33, Parkersburg, WV 26101, USA.

Wanted, Heep compilation albums and CD's, Downunda, Super 20, Ironstrike etc to buy or trade. I have some singles to offer. Bill Smith, 144 Ashley Terrace, Alos, Clackmanshire, Scotland.

Can you help?

We've been asked the Museums department of the City of Sheffield to print this appeal on their behalf:-

In 1993 Sheffield City Museum will be the venue for an exhibition of the social history of popular music, which will run from January to March with a possible extension until June. We would like to hear from anyone who would be prepared to loan any of the following items; prized paraphenalia - as worn/used by "the stars"; complete period outfits; objects which typify the scene from 1950 to the present, and special collections of posters, fanzines autographs and other ephemeral. If you can help please phone Paul or Jillian on 0742 768588 or Kin on 0742 722106 or write to Sheffield City Museum, Weston Park, Sheffield, S10 2TP, England.

If you can help please do so, if not, try to go along and have a look round.

Next Issue

Part 2 of the exclusive John Sinclair interview.

The first part of a John Lawton interview.

Another great prize in the quiz.

Tour reports, please send them in.

All the latest news.

Out in about 3 months



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ISSUE 6, SUPPLEMENT.

GERMAN TOUR 1993

There was to be a loose merchandise sheet with this issue but since we've gone to print some of the German tour dates have been confirmed so its turned into an information sheet. There's still some merchandise at the bottom of the page but first, the tour dates:-

FEBRUARY 1993

9th	Tuttlingen Ekzente	20th	Fulda Jugendtreff
10th	Manheim Feuerwache	22nd	Ragensburgh Q
11th	Frankfurt Music Hall	23rd	Munchem Terminal 1
12th	Nurnberg Resi	25th	Hannover Capitol
14th	Dusseldorf Tor 3	26th	Hamburg Grosse Freiheit
15th	Gottingen Outpost	27th	Erndtebruck Sporthalle
16th	Coburg Kongress-Haus	28th	Bremen Aladin
17th	Knetzgau Musicscene		<u>MARCH 1993</u>
18th	Freising Mehrzwekhalle	2nd	Stuttgart Longhorn
19th	Neustad Markgrafenhalle	3rd	Aalen Stadathalle

There are sure to be more dates following on from these so keep a look out in the press or send us a stamped addressed envelope (UK members) or international reply coupon (overseas members) and we'll send you any further dates when they are confirmed. As we've reported in the magazine, HEEP WILL BE PLAYING A NEW SET so don't miss it, you won't be dissapointed and thats a promise !!!!

LIVE IN MOSCOW, OUT ON VIDEO ?

Can it be true after all this time? well, it now seems possible that Castle will release it, the bad news is that it is only scheduled for release in Japan. If any Japanese members see it, please let us know but we'll bring you more on this in the next issue.

OFFICIAL URIAH HEEP APPRECIATION SOCIETY MERCHANDISE

We can offer official 1992 tour T-shirts, they are black, extra large in size, there is a colour print of the wizard on the front as seen on the cover of issue 4 and on the back the words:- "World Tour 1992" The first few orders for the T-shirts will receive free a 1992 laminated tour pass. The cost including post is:-

UK £11, Europe £12, Elsewhere £13. Heres how to pay:-

UK Members. cash, cheque or postal order.

Overseas Members. UK stirling money order, UK stirling cash, your own currency in cash.

Please make Cheques, postal orders and money orders payable to "The Official Uriah Heep Appreciation Society", if overseas members wish to pay cash in their own currency, please add £2 to the price shown above and always send cash by registered post. Please allow at least 4 weeks for delivery, enjoy the magazine and keep on rockin,

Alan & David