

THE OFFICIAL  
URIAH HEEP



APPRECIATION SOCIETY  
ISSUE 8

THE OFFICIAL

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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 8,

Thanks to everybody who wrote to say how much they liked the new format of the magazine, we're pleased to say that nobody complained about it. One immediate benefit which results from the new format is that we've changed printers and the printing process used, this should be most apparent in the quality of reproduction of the photographs which should show a vast improvement from those in previous issues.

For all those who ordered "The Lansdowne Tapes" CD from issue 7 and are wondering where it is, we can tell you that as usual in the record industry, things are behind schedule. The mastering is complete and the manufacture of the CD is now underway. The original aim to have the CD in the shops in May, changed to June and is now more likely to be July at the earliest. We are sorry that you have been kept waiting but it is something that is out of our control. We will get the CD 6 or 8 weeks before it is in the shops on general release and you can be sure that we will send your copy as soon as possible. If you have not ordered a copy of this UK only CD of previously unreleased Heep material from the early 70's you can still get one before it's release by using the merchandise form with this issue. Don't forget to write in with your comments on the CD and we'll print them in the next issue.

In the last issue we reported that Heep went to Germany on March 19th to perform "Gypsy" and "Lady In Black" for the German TV show "Golden Schlagerparade" (we think that is "Golden Hits" in English) on the "Sat 1" channel. Well, that was the original arrangement but when the band arrived the TV people wanted them to do "Free Me" in place of "Gypsy", not only that but they wanted them to mime to the original studio version of the song recorded by the John Lawton line up. The band's response....NO WAY!! In the end they did "Lady In Black" and "Easy Livin".

Mick has recently recorded an interview for BBC radio 1 for a show about rock music to be broadcast to coincide with the Donnington festival this year. The show will be hosted by Bruce Dickenson and will be broadcast at 2pm on 14th August. Also on 14th August, London Weekend Television will feature Uriah Heep on their "Cue The Music" show. The presenter, Mike Mansfield, will give a short history of the band followed by the "Live Legends" film.

Onto concert dates now, as previously reported Heep played Tent, Egellaan, Zandvoorde/Oostend on 29th May. We also reported in the "Latest News Issue 7

Supplement" the possibility of some dates in the former East Germany and Austria following on from this show, these dates and all others confirmed at the time of going to press are as follows:-

- 30th May, Open Air Festival, Gustrow, Germany. (Former East)
- 1st June, Posthof, Linz, Austria.
- 2nd June, Sporthalle, Weinerneustadt, Austria.
- 12th June, Glamrock Festival, Esbjerg, Denmark.
- 18th June, Hellerudsletta, Norway.
- 19th June, The Moss Festival, Norway.
- 17th & 18th July, 2nd gymnasium in the olympic park, Seoul, South Korea.
- 22nd July, Jurmala Festival, Latvia.
- 7th August, Open Air Breitenbach, Near Basel, Switzerland.
- 13th August, Gmund Open Air, Austria.
- 14th August, Finkensheim Arena, Austria.

Don't forget to send in an International Reply Coupon, (overseas members) or a SAE (UK members) if you want to be kept informed of concert dates as they are confirmed between issues of the magazine. Please state whether you want the dates for your own country or world wide.

In the last issue Mick told us of the possibility of Heep playing the UK with Nazareth in November of this year, this now seems to be one step closer to becoming a reality. There are 17 dates listed below but these are not yet fully confirmed. Issue 9 will be out in plenty of time to bring you any changes but for now, this is how it looks.

- 12th Nov, Assembly Halls, Tunbridge Wells.
- 14th Nov, Brentwood Center, Brentwood.
- 15th Nov, Town Hall, Cheltenham.
- 16th Nov, Decorum Pavilion, Hemel Hempstead.
- 17th Nov, Lees Cliff Hall, Folkestone.
- 19th Nov, The Dome, Doncaster.
- 20th Nov, The Leisure Center, Mansfield.
- 21st Nov, The Pavilion, Glasgow.
- 23rd Nov, The Regent, Ipswich.
- 25th Nov, The Ritz Theatre, Lincoln.
- 26th Nov, The Civic Theatre, Halifax.
- 28th Nov, The White Rock Theatre, Hastings.
- 30th Nov, The Sands Center, Carlisle.
- 1st Dec, De Montfort Hall, Leicester.
- 2nd Dec, Assembly Hall, Worthing.
- 3rd Dec, The Venue, Borehamwood.
- 4th Dec, The Grand Opera House, York.

Thanks to everyone who sent in a letter for CBS asking for a CD release of "Equator". The response to this wasn't as good as we would have hoped and CBS have indicated that they have no intention of releasing "Equator" on this format. However all is not lost, Red Steel Productions are looking at the possibility of licencing "Equator" for a CD release which could include "Back Stage Girl" as a bonus track. We'll keep you informed of any further developments.

Repertoire Records have now released Ken Hensley's "Free Spirit" on CD in Germany (REP. 4343 WY). Look out also for the new "Zar" album, "From Welcome To Goodbye" (Solid Rock Records, Germany) We understand that John Lawton sings a duet on one of the tracks. Whilst we are on the subject of Germany, we believe that all postcodes in Germany will change in July. Please don't forget to let us know your new postcode before issue 9.

A short while ago we came across a silver disc award for Kieth Baker for the "Salisbury" album. It was from Norway and was awarded some years after Kieth had left the band when the album had reached silver status. With the help of Paul Newton we managed to track Kieth down and almost 20 years after the event, we were pleased to present Kieth with his silver disc.



**Kieth Baker and his wife. Photo by Alan Hartley.**

Finally football, (soccer to the US members) I can't resist saying well done to Manchester United who are the 1992/93 Premier League Champions. I knew this was on the cards after we put 4 goals past Tottenham Hotspur, opp's sorry Mick, I promised not to mention that again.

Once again our thanks go out to the following people for their help and support, Phil, Mick, Lee, Bernie and Trev, Ken Hensley, John Lawton, Kieth Baker, Tina Lewis, Steve Wright, Steve Whitworth, Roy Landgren, John De Jonge, Monique De Haan, Leo Spruit, Issabella Seefriedt, Marika Schumacher, Mandy and Kev Kitson, Stefan Pawlata, Lasse Lundberg, Par Engstrom, Jurgan Hoevelmann and Eduardo Capurro.

Enjoy the mag,  
Keep on rockin'  
and we'll see you next time,

*Alan & David*

June 1993.

# TREVOR BOLDER. MY TIME WITH WISHBONE ASH.

## An exclusive interview.

The original idea for this interview came from The Official Wishbone Ash Fanclub. They wanted some input from ex band members in their magazine and Trevor was happy to oblige. So, I made the short trip along the M62 to Trev's place and we spent the morning talking about his Ash days of more than 10 years ago.

**Alan.** How did you come to join Wishbone Ash?

**Trev.** At the time I was very despondent with Heep and I saw an advert in Melody Maker that said:- "Top band requires bass player" I thought about it and decided to give them a call. I spoke to a guy who turned out to be their manager. I said "who's the band?" and he said "I can't tell you until you tell me who you are" We went on like this for a while and in the end I gave in and told him who I was and he said it was Wishbone. I went down for an audition, they had a rehearsal place booked and it was full of bass players. The next day they rang me and asked me to go back for another audition and a chat. So, I went back and ended up getting the job. The good thing about it was that I was used to playing their style of music as I'd been playing it since I was a kid. It was mainly blues based except for tracks like Phoenix.

**Alan.** You say you were despondent with Heep at that time, was this after John Sloman, Chris Slade and Greg Dechert had already gone from the band and it was down to just you and Mick?

**Trev.** Yeah, they had already gone, we were still being managed by Gerry Bron who had messed the whole thing up. It had just got down to me and Mick and the time had come to move on, I needed the money.

**Alan.** How did you feel about replacing Martin Turner, bearing in mind that John Wetton had filled the bass position in Ash for a short period?

**Trev.** I didn't really think about it, it was a case of going for a job and if you get it, you get it. I wasn't scared of replacing Martin Turner or John Wetton. I'd replaced John in Heep, I seem to follow him round but I don't think I'll be joining Asia. They were both great bass players and good singers but it didn't bother me at all, I thought I could compete.

**Alan.** The "Twin Barrels Burning" album had a heavier sound than previous Wishbone albums. Was there any deliberate attempt to change the band's sound?

**Trev.** I suppose I had a little influence as I'm really a heavier style bass player but there was no deliberate attempt from me to change the sound of the band. I think at that time Laurie Wisefield was edging the band towards heavier rock along the lines of AC DC or ZZ Top. He was very much into ZZ top and I think you can hear that influence on the album. All the songs were written at the drummers house whilst we were rehearsing and jamming, we all contributed to them so it wasn't me walking in

and heavying it up, it was just a natural progression. It was the way we all wanted to go but I do accept that my bass playing may have been heavier than previous Wishbone albums.

**Alan.** How do you feel about the two numbers on which you handled lead vocals - "Hold On" and "Wind Up". "Hold On" is considered by many Wishbone fans to be the album's best track.

**Trev.** Laurie sang on Wind Up, I only did the ad-libs at the end. We may have sang some two part also but Laurie was really the lead vocalist on that track. I sang lead on Hold On, I'd written the song so I ended up doing the vocals. I thought it came out alright and I just hoped the fans would like it.

**Alan.** That brings us nicely to the next question, all the songs on "Twin Barrels Burning" were credited to Wisefield/Powell/Upton, why was that if you were writing with them?

**Trev.** Yes, I did write, Hold On was written totally by me and as I said, the rest were put together by us all at Steve's house. The reason I'm not credited is at the time I was signed to a publishing company who shall be nameless. I didn't think I was getting a very good deal from them so I decided to take my name off the album so they wouldn't know that I'd been writing. I didn't want money going to them because they owed me money.

**Alan.** Were you aware that "Twin Barrels Burning" was actually remixed for US release and if so, what was the reason for this?

**Trev.** I'd left when it got remixed, I don't like the remix at all, it's awful. I heard the reason was the record company in America was a small lable. The son of the guy who owned it decided for some reason that he didn't like our mix and he wanted to remix it. He took the multi track tapes to America and remixed it in their studio. That to me was crazy, there was nobody from the band there. He didn't know what we wanted the album to sound and feel like, he took lots of stuff off that he shouldn't have taken off, he just stripped it down to bare bones. I think he ruined it but that's the reason it was remixed. I'd left by then but I don't know why they let him do it. The first I knew of it was when I was at Steve's house one day, he gave me a copy of it. Even the covers naff!

**Alan.** During your time with the band, Wishbone performed two un released songs on stage, namely, "Cat And Dog Fight" (May 1982 tour) and "Danny Don't Go To Ireland" (May/June 1981 UK/European tour with Clair Hamill on vocals). Were either of these songs actually ever recorded?

**Trev.** I think Cat And Dog Fight was recorded during the Twin Barrels sessions but it never made the album. Danny Don't Go To Ireland was a Clair Hamill song, I loved playing it on stage. We never recorded it but the BBC recorded us at Hammersmith on that tour, the track wasn't included in the radio broadcast of the concert but there must be a live recording in the BBC vaults.

**Alan.** Do you have any particular standout memories of your time with Wishbone?

**Trev.** The great memories are just playing together, they were all great players. A lot

of the time at sound checks, Andy would just play anything, he could latch onto any style of music and he was good at it. We'd jam for ages and I loved that, I miss it in a way because Heep don't really do that.

**Alan.** Why did you leave Wishbone?

**Trev.** I decided to leave mainly because Mick asked me to go back to Heep. I'd never lost touch with Mick, we have always been real good friends and we always will be. I missed the friendship side of Heep, we were like a family. It's always like that for some reason no matter who's in the band. I wanted to go back to Heep because I liked the progressive rock and when Mick phoned up, it didn't take me long to make my mind up. Things weren't that brilliant with Ash, there was a lot of confusion, they weren't quite sure which direction they wanted to go in and the management wasn't that good. We had a bit of a bad break up when I left which was hard but we're all good friends now.



**Alan.** Had you already decided you wanted to leave when Mick phoned?

**Trev.** I would have gone in time. I think I would have moved on and looked for something else eventually. It wasn't that long after I left that Laurie went, he was bordering on it to. He decided he wanted to go elsewhere and look what he ended up doing, Tina Turner, Joe Cocker, he's done a lot of things, I think he felt we'd got stuck in a rut. To me, the thing with Wishbone is they didn't have a real leader in the band, you may get a great vocalist or someone who writes great songs or someone who just keeps the band going in the right direction, like Mick does with Heep. I don't think they had that and I'm sure that's why it started to fall apart.

**Alan.** Bearing in mind that you produced Heep's last album, do you have any plans to pursue a career in production and if so, what qualities do you look for in a band?

**Trev.** Very much so, that's what I want to finish up doing. I'm not going to be on the road forever so unless Heep get really big overnight, I'm looking towards finishing my career in production. As far as the qualities I look for in a band, it doesn't matter if they're great players or not as long as they have great songs and a style of their own that's different to anything else that's around. That's the sort of band I'd look for, not one who sound just like Bon Jovi for example, they may sound great, but they sound just like Bon Jovi. I'm not interested in that type of band.

**Alan.** What did you think of the recent Wishbone gig you went to in Hull?

**Trev.** I thought they were brilliant, I was very impressed, they sounded great. I didn't expect them to be that good but where I was standing it was just superb. I loved it and I'm looking forward to seeing them again.

**Alan.** If Andy invited you to jam with Wishbone on stage, Which number would you most like to do and why?

**Trev.** I think Twin Barrels Burning, that's one of my favourite numbers that we did together. I've done it with them in Germany when Heep and Wishbone went there on a double headlining tour. I was going to get up and play with them last time but they were late arriving and we couldn't organise it.

Interview and photo by Alan Hartley.

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## **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 them. If you want a personal reply please include a SAE (UK members) or an International Reply Coupon available from any post office (overseas members). Hope we hear from you soon.

**Dear UHAS,** Can you tell me if it is Gary Thain or Mark Clarke who plays bass on The Wizard/Why single and who plays Bass on the Demons and Wizards version of The Wizard? **Thomas Thulin, Sweden.**

*Mark Clarke plays bass on The Wizard, it was recorded before the rest of the Demons and Wizards songs whilst Mark was a member of the band. It's the same version on the single and the album. Paul Newton plays bass on Why which was left over from the Look at Yourself sessions.*

**Dear UHAS,** Can you tell me what is the meaning of the Russian words on "Cry Freedom"? **Jurgen Hoevelmann, Germany.**

*Phil tells us they mean:- "cry freedom and tell the world".*

**Dear UHAS,** On March 1st I went to see Heep at the Longhorne club in Stuttgart and the lads were as good as ever. The new set was brilliant with "Circle of Hands" and "Rainbow Demon" probably being the best of the oldies. The two new songs were very good so I hope a new album is not too far away. Do you realise that this line up has been together for 6 years but we've only had 3 albums from them, it only makes us hungry for more new material. **Steven Lewis, England.**

**Dear UHAS,** With "Rain" in mind, wouldn't it be great if Uriah Heep were to do an "unplugged" concert and make a record of it. "Uriah Heep Unplugged", wouldn't that be something. I would also like to know if the CD "A Boy Called David" by David Garrick is actually David Byron Before he changed his name? **Lasse Lundberg, Sweden.**



*For those who don't know, "unplugged" is the term used these days for bands who perform their songs with acoustic instruments only. This has been made very popular in recent years by MTV who have recorded many top bands performing their songs "unplugged". It may surprise you to know that Uriah Heep were way ahead of their time in this field as they often did acoustic/ electric sets in the early 70's. These were shows that started with a 45 minute acoustic set and were followed by an electric set after a short break. Heep performed this show in England and Europe. On to the CD, "A boy called David" by David Garrick. David Byron's real name was David Garrick but this particular David Garrick is really called Philip Core. He was born in Liverpool, England and was a pop singer in the 1960's.*

Dear UHAS, I've noticed in a few David Byron discographies an LP titled "Black Widow" (Rockport 1984). Is this really our David or yet more from our old friend D L Byron? I was also very interested to read about the "History Of Heep" project in the last issue and particularly the 1973 Japan live film. Can you give me any more information on this 1973 film? it would be tragic if this film from one of Heep's best eras never saw release on video. David Bartle, England.

*It seems safe to say that the "Black Widow" album is another one from D L Byron and is not our David. Whilst we're on the subject, you may remember the letter in issue 6 from Kevin Julie in Canada asking about a self titled album by a band called "Platinum" on Bell records in 1970 featuring David Byron. In addition to ourselves, Mick Box and Paul Newton, we can now tell you that Ken Hensley knows nothing about it. As we believe that the person involved in this project goes by the name of "Larry Byron" it seems like it's old D L again, unless you know otherwise . . . . .!! Onto the 1973 live in Japan film, it was made during Heep's first tour of Japan at the Budokan, 16th March 1973, (I think), possibly for Japanese TV. It has been shown in some cinemas in Europe many years ago and clips of "July Morning", Look At Yourself" and "Sunrise" have been on TV stations around the world. It would be a great tragedy if it were never released on video and we can only live in hope.*

Dear UHAS, I'm getting increasingly annoyed by the reported suggestion that Uriah Heep found a heavy rock/metal direction with the "Look At Yourself" album implying that the experimental side of their music was finished thereon. Is "Paradise/The Spell" a heavy rock track? are tracks like "Magicians Birthday", "Pilgrim" or "Dreams" heavy rock? "Look At Yourself" had a heavy production sound, but "Demons And Wizards" and "Magicians Birthday" were lightweight in comparison. You wouldn't find a track like "I Wanna Be Free" on either of these albums. I am more in agreement with Ken Hensley (probably for the first time) who maintained that Heep always had a problem finding a set direction or identity. This was a problem for Ken, but I think in a way it was Heep's strength. Mark Simnett, England.

*There are some very good points made here. I'm sure that Heep's strength lies in the fact that their music is seen differently by different people. For instance, "Pilgrim" is to me, quite a heavy track, particularly the last half of the song. I could also imagine tracks from "Demons And Wizards" and*

*"Magicians Birthday" sitting quite comfortably alongside the heavy tracks on "Look At Yourself". I'm talking about the likes of "Easy Livin", "Traveller In Time", "Circle Of Hands", "Sunrise", "Spider Woman" etc. On the opposite side "What Should Be Done" would not be out of place with the lighter weight tracks from "Demons" and "Magicians". I think the main ingredient was Heep's ability to combine melody and power in there music together with diversity and style which enabled them successfully record the lighter weight tracks.*

Dear UHAS, Can you tell me which Heep albums have sold the most worldwide and how many they actually sold? Also, are there any plans for a tour of Australia? **Scott Flemming, Australia.**

*Mick tell's us that he's no longer sure which album is the best seller worldwide or how many copies were sold as it's become difficult to keep track of it with all the re-issues. However he thinks "Demons And Wizards" would be top followed by "Sweet Freedom" and "Innocent Victim". At present there are no plans for a tour of Australia, sorry!*

Dear UHAS, Is it correct that both John Wetton and Ken Hensley sing the lead vocal on "One Way Or Another" from the "High And Mighty" album and is this the only Heep track that Wetton sings the lead vocals? **Terje Larsen, Norway.**

*Yes, both John Wetton and Ken Hensley sing the lead vocals on "One Way Or Another" and this is the only track on which John sings lead.*

Dear UHAS, I have a comment to make about the way many people slate John Sloman. I think "Conquest" is one of Heep's best albums and John handled the vocals for Heep very well in the short time he was in the band. He wasn't given enough time to adapt himself to the band, "Conquest" represents a new sound with new rhythms and John deserves a medal for his work. He was perfectly suited to Heep and I hope more people agree with me on that point. **Lennaert Groot Wassink, Holland.**

*Oh dear, the John Sloman debate again, and there's more to come in the next letter.*

Dear UHAS, I feel that Ken Hensley was an important player and songwriter in Uriah Heep and he wrote a lot of my favourite songs. However, he made a comment about John Sloman in the notes to "Two Decades In Rock", he said that John had "little going for him vocally". Why don't we let Mick Box and a few others give their opinions. I'm heavily into "Conquest" and feel that Sloman's singing on "Fools", "Feelings", "Imagination" etc is fantastic. **Brian O'Malley, USA.**

*Well, here are the other opinions you wanted to hear, Mick Box says:- "at first John's vocals seemed strong and he could get the full range of notes. Then it became apparent that he suffered from a weak voice and he often lost it on tour and in the studio. A lot of this problem was a result of his style of singing which was from the throat, he didn't carry the melody of the song, he would weave in and out of it constantly in a Stevie Wonder esque style. I think this did a lot to weaken his voice so he spent a lot of time in the Doctors surgery over it". Trevor Bolder says:- "as a musician John had a lot going for him, he*

*could play the guitar and the piano, he had a good voice and if he had trained himself and found his direction, he could have made it with the right attitude and experience. I wrote quite a bit with him and I thought his voice was OK".*

**Dear UHAS,** Is the live section with Peter Goalby on vocals from the "History of Heep" video recorded in Auckland, New Zealand or Oakland, California, USA? Do Heep get more money from the Bronze/Ariola or Castle CD's in Germany? Who sang the second high vocals behind Ken Hensley on "Firefly"? and finally, in Ken Hensley's interview he mentioned a concert in Mannheim in front of 100,000 people, when was it? **Frank Hunlich, Germany.**

*The live section of the video was recorded in Auckland, New Zealand on the "Head First into New Zealand tour" of 1984 and is an edited version of the film shown on New Zealand TV. The concert was also broadcast at the same time on radio. Mick thinks that the band will get a little more from Castle CD sales than they will from the Bronze/Ariola sales. Ken Hensley tells us that he sang the second high vocal on "Firefly" himself, (I'm sure we all remember that John Lawton sang this part in the live shows) and the Mannheim show was in the early 70's, probably 1973.*

*Keep the letters coming in please and we'll do our best to answer your questions or print your opinions.*

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## LIVE REPORTS, HEEP IN GERMANY 93.

### **HEEP LIVE, DUSSELDORF TOR 3, 14/2/93**

The Dusseldorf Tor 3 was completely sold out as the whole tour seemed to be and I was pleased to meet some other UHAS members before the show. I had hoped to go backstage with them after the show but I had to meet up with my two female companions who had left the hall for a breath of fresh air during the break and were not allowed to return by the stupid hall officials. I simply could not keep them waiting any longer after the show was over. Nazareth were well received by the audience but the crowd seemed to be a little problematic as they didn't have the party attitude that I'd been used to during all my previous Heep shows. This was a problem that Heep also had difficulties with but that night they once again proved themselves to be the best line up since the early 70's, it was almost too good to be true. The list of old classics says it all, "Devil's Daughter", "Rainbow Demon", "Rain", "Circle of Hands" and "Sweet Lorraine" plus the return of "Look at Yourself" and "Cry Freedom". Also the two new songs, especially "Everything in Life", gave a good idea of how great a new Heep album will sound. Of course, there was the usual good deal of fun as all five Heeps seemed to be enjoying the concert very much, (no surprise really!) What sticks in my mind most was the brilliant version of "Rain". Not that the other songs had been played any less superb, but until this tour many fans might have considered that song only to be performed by Kenny and David as it is so typical of their talents, but how brilliantly the song was interpreted by Phil and Bernie -that was unbelievable! I can only hope (and I'm sure that all UHAS members share my opinion) that this kind of

song, this kind of diversity, will also be reflected in the next studio album. If Heep are able to capture the magic of these old classic tracks they have just resurrected for their live show, the new album will another songwriting highlight in their career. Congratulations to Mick, Lee, Trev, Phil and Bernie on the new live set, they have made a giant step forward by going back to their roots. I also think the design of the 1993 tour shirt would be a good choice for an album cover!

Jurgen Hoefelmann.

### **THE DYNAMIC DUO DOES DUSSELDORF!!!**

My friend, Par, and I decided to take a few days off and fly to Germany for the Heep gig in Erntebruck. All was well until I got a letter from my German friend Jurgen Cissarek telling me the gig was off. Within a few hours we managed to re arrange our trip for the Dusseldorf gig instead. Once there Jurgen picked us up at the airport: Many things happened during the two days that are never to be forgotten and then, before we knew it, we were at the Tor 3 waiting for Heep. Nazareth were good but better things were to come. We knew the song list had changed but still, the opener "Devil's Daughter" was a big surprise to us all and was followed by "Cry Freedom" and "Stealin". We were then introduced to a new song called "Everything in Life", it's always hard to tell on first hearing if it could be a hit but it went very well with "Bad Bad Man" which followed. Then my big moment, "Rainbow Demon", the first song I really liked when I was 15 or 16 years old. From the old to the new, "Words in The Distance" followed, I really liked that one. After "Mr Majestic" Phil and Bernie performed a wonderful version of "Rain", I'm sure I saw tears in some people's eyes. By this time the crowd were eating out of their hands and "The Wizard", "Circle of Hands" and "Sweet Lorraine" only made it better as did "Gypsy" and "Look at Yourself". By now they had played well over 75 minutes and left the stage to thundering applause from the crowd. Soon they were back, "The Other Side of Midnight", "Lady in Black" and "Easy Livin" hit us straight between the eyes. A wonderful concert had ended but wait, after about 20 minutes Lee and Phil came out to have a chat with us. That really made our day. A big thank you to Uriah Heep and to Jurgen and his family who looked after us during our stay in Germany.

Lasse Lundberg and Par Engstrom.

### **HEEP AT CHIEMING**

325 km through storm and snow gave me enough time (almost 5 hours) to wonder what Uriah Heep would play this time. I was looking forward to meeting them again and seeing them live on stage with a new set, many memories went through my head as I drove my Alfa through the dangerous snow but I knew it would be worth it as my favourite band always give everything on stage. Tired but safe I arrived at Chieming at about 4 o'clock in the afternoon, Nazareth were in the lobby of the hotel and Heep had just arrived, they had also been on the road for 5 hours. After a short hello everyone went off to their rooms but we met again half an hour later to drive to the soundcheck. It was freezing and still snowing and as we arrived we all remembered the wonderful

sunset and bright weather we had last year. I didn't ask what would be in the set but Mick said I would be surprised. I showed them my photos from their show in Graz, Austria last year, I took a photo of the band and their crew and after a short soundcheck it was back to the hotel for a rest. Nazareth were first on stage, I missed about 2 of their songs but I enjoyed the rest of their set very much. This double package of Heep and Naz is brilliant and it would be great to have them touring every year. I didn't leave my place at the front of the stage during the break and I couldn't help but catch just one look at the set list, I didn't trust my eyes - incredible!! The lights went down and Uriah Heep entered, by now everybody knows of the songs in their set so I don't have to tell you what they were again. All I can say is that the sound was great and I didn't realise what happened to me while they were playing. I never had a chance to hear old songs like "Sweet Lorraine" or "Circle Of Hands" live and "Rain" was one of my favourite songs 20 years ago. Time was standing still whilst we were all singing and clapping Heep through their brilliant set. Of their 2 new songs, I only want to say that I hope to hear them on a new album soon!! After the show Heep and Billy and Darrell from Nazareth had drinks in the bar with some of the fans who had waited to see them and then at about 3 a.m. it was back to the hotel. The hotel bar was still open and this gave me a chance to talk to Lee about the new set. I didn't need to tell him that I loved it, he had noticed so many things from behind his drum kit. It became a long night with many drinks and many things to discuss. The next day it was still stormy and freezing, Heep's bus was stuck in the snow and some of the crew worked for an hour to get it free. This gave me one last chance for a chat and a late breakfast before it was time to leave. I'd love to see them all again in Austria later this year, to have seen one show is never enough!!

Isabella Seefried.

## CARNIVAL OF ROCK.

A last minute ferry booking, a trip to collect our Deutshemarks and we were ready for our first Heep shows of 1993 at Hannover Capitol, Hamburg Grosse Freiheit and Magdeburg Kulturhaus ANO. We arrived at the Capitol on Thursday evening 25th February 93 and the first person we saw was Bernie. I think he was surprised to see us as were the rest of the band. We chatted for a while then it was show time. We went into the club which was pretty full, the lights went down and "Roll Overture" sounded out Heep's intro. They hit the stage and the crowd cheered as they went into "Devils Daughter". What a surprise to hear so many old songs and two brand new ones in the set. The audience really enjoyed them with Phil and Bernie's version of "Rain" bringing out a flood of cigarette lighters. As the last few bars of "Easy Livin'" were played we both agreed it was probably one of the best shows we had seen. The next night the Grosse Freiheit was just off the Reeperbahn (what an eye-opener). The show was a late one, 1.15 a.m. As we turned into the street it was still crowded with people trying to get in. The club held approximately 1700 people and it was sold out with 400 people being turned away. We arrived at 11.00 p.m. just as Nazareth were about to go on, it was filled to busting point, no chance of getting a drink. When Heep took the stage we stood at the mixing desk, it was about the only space left in the place. Another brilliant show with all the crowd joining in on "Sweet Lorraine", "Look At Yourself", "Circle Of Hands" etc. So to the former East Germany at the Kulturhaus

ANO, we arrived early for the sound check. Doors opened at 7.15 p.m. and the crowd flocked in. This time Heep were on first and it was another great show and a really appreciative audience. And so to the good-byes, We followed the band back along the autobahn, they were heading for their hotel, we were heading home. As we came to their exit we all waved good-bye. We would just like to thank them all and we hope to see them again soon.

Kev and Mandy Kitson.

### **ANOTHER TOUR, ANOTHER THRILL !**

Knowing Heep would play a completely new set of songs on their German tour in Feb and March of 1993, many Dutch fans didn't hesitate and planned several trips to German towns to see the band in action again. We were two of those and decided to go to Bremen on 1st March and Osnabruck on 4th March. As always it was good to see everyone again, the band, the crew and the fans. Everytime we see the band we feel so lucky to be part of this rock 'n' roll circus, as every fan who's ever met the band knows, Heep think the world of their fans and no-one is ever disappointed when these guys are asked for their autographs, never mind their photos and they always find time to talk to their fans. We arrived at the Aladin in Bremen just in time to see the sound check and once they started we knew the evening would be a big success, "Devil's Daughter" sounded so fresh and it was fun to see them play "Easy Like a Sunday Morning" with Lee singing his heart out. A good crowd showed up that night and Nazareth were on first. A great bunch of guys but they were a bit too loud for our liking. Heep started with some old intro music from the Goalby days and then full into "Devil's Daughter" - a great opener. All of the old songs fitted into the set really well and "Circle of Hands" is now one of our favourites. The only song that didn't get a good reception was "Rain" but talking to other fans who'd been at other shows, this was different at other venues. Maybe it isn't wise to put "The Wizard" and "Rain" together as the attention of the audience tends to drift away. Although the band had to travel many miles between shows, (which is nothing new) everyone would have thought this to be their first show of the tour - it's so obvious they love playing live! Osnaruck being only a 3 hour drive and the last show of the tour was too good to miss. This time Heep were on first and once again it was a great show.



Nazareth came on stage during "Lady in Black" and sang along but they didn't know what Heep had in store for them. Nazareth went down well but Heep had their stunts well prepared. During the song where all of the Naz boys play the drums, Lee came on wearing shorts and glasses, looking very much like Benny Hill playing a toy drum with a big grin on his face. It took a while before Nazareth realised why the crowd were laughing so much. Then, when Dan played the bagpipes, Lee came on again in the same outfit with balloons under his arm resembling bagpipes, making fun behind Dan's back. Still that wasn't the end of it, Nazareth had barely started their final encore, "Tush" when all of Heep and their crew ran on stage wearing self made kilts, with plastic swords and blue paint on their faces, true Scottish barbarians! Mick got the most attention, he was the last to have his kilt measured and there wasn't enough material left for a full size one. From the audience's response we could tell that he should send a pic of himself to 'Playgirl'- HA! Everyone jammed together on "Tush", a great finale to a great tour. The party afterwards was great, all the talk was of the great stunt that Heep pulled. Concluding this we'd like to thank Heep and their crew for giving us a great time and we're looking forward to seeing them all again later this year at the summer festivals across Europe.

Report by Leo Spruit and Monique de Haan, photos by Eduardo Capurro.

### HEEP AND NAZARETH BACK IN GERMANY

Finally they were back, in Hannover, Magdeburg, Bremen and the great Finnish in Osnabruck, we could see Uriah Heep and Nazareth once again. Both bands were tour minded and the waiting hadn't been in vain. Uriah Heep played a mixed set of old, new and not yet released songs which proved to hit the bull's eye, the audience loved it. Not to be forgotten for the fans was the final gig on March 4th 1993 at Hyde Park, Osnabruck.



Nazareth and Uriah Heep had some great practical jokes in store for each other.

Nazareth came running on stage with video camcorders to confuse Heep but they didn't get the success they hoped for and the highlight of the evening wasn't yet in sight. The boys from Heep and even some of the crew came running out of nowhere onto the stage wearing self made kilts, armed with swords and shields and with war paint on their face's. No one could stop laughing! A great atmosphere and a good end to the tour. I hope both bands will be back on tour in Germany next year as many fans will be looking forward to that.

Report and photos by Marika Schumacher.

## **KEN HENSLEY LIVE, AUSTRIA 93.**

### **ROCKIN AT THE ROCK IN.**

March 13th Ken Hensley played a jam session with ex Journey guitarist Neal Schon and two Austrian musicians at The Rock In club in Vienna. I went with 6 of my German friends, all of who are Heep fans that had come down for the show, 2 of them drove all the way from Berlin. The gig was really great, Ken played 4 instrumentals with the band and then he sang solo with acoustic guitar 2 Heep classics, "The Wizard" and "Lady in Black". It was so good to see Ken behind his Hammond organ again and to listen to those brilliant sounds we've missed for such a long time. Not only was the club gig was an unforgettable event for us all, even more so were our personal meetings with Ken and his charming wife before and after the show. We first met ken in the lobby of the hotel where he was staying. He gave us such a warm welcome and was extremely friendly to us all. Before the gig we met him again in the club and he signed the records we had brought with us including some rarities such as the "Weed" and "Head Machine" albums and he invited us to meet him again after the show. He was extremely kind to all of us, answering our questions, letting us take pictures and just joking and having a good time with us. I'm happy that I have met Ken personally, he's a legendary and brilliant musician but also a really great guy who cares about his fans. I hope we'll hear some new songs from him soon.

Stefan Pawlata.

### **20 YEARS LATER, ONE HAPPY DAY IN THE LIFE OF A HEEP FAN.**

Since Jan of this year I've been getting the "Rock In Gazette". This magazine gives me good and detailed information about live shows all over Austria and Germany, interviews, discographies and more. "The Rock In" is a hard and heavy disco in Vienna and sometimes they organise small shows and special happenings. On March 3rd I got R.I.G. no 3 and luckily I read it the same day. I didn't trust my eyes, Ken Hensley playing at The Rock In an Saturday March 13th. I read it again and again and as I knew of some of the things they had organised in the past I started to believe it. The following days I tried to inform all the people I knew in Austria and Germany who might be interested in this incredible event. Saturday came and with my friends I arrived at the Rock In early enough to get a seat in the cafe bar, the doors to the disco were closed and with every minute I became more nervous. I started to think about my



first touch with Uriah Heep in 1973 when I got "The Magician's Birthday" album and now, 20 years later, I was close to seeing Mr Ken Hensley live, the man who created so many songs I still love. It was 10 o'clock as Mr Hensley walked through the cafe on his way to the dressing room and now it was time to get my camera ready and think about what will or what could happen on this small stage. When I entered the packed disco I noticed Ken talking to some of my friends in one corner, just as I got there he had to leave. There was only time for a short hello to everybody before the Austrian support band "Medicine Man" came on stage, they sounded good and if they ever play near my home town of Graz I'll be there. During the short break we all tried to get near the front of the stage. The lights went down, on they came, the sound was good and we were all part of this great rock & roll session which was purely instrumental. Ken, Neal Schon (ex Journey) and two Austrian musicians sounded as if they had played together for much longer than this one evening. I enjoyed it but I was waiting for some Heep music, finally Neal Schon and the Austrian drummer and bass player left the stage and Ken came to the front with an acoustic guitar. He asked the audience if they would like to sing some old songs with him, I'm sure you know what the answer to that question was!! First he played "The Wizard" then "Lady In Black". Ken seemed to be really astonished to hear that so many people still knew the lyrics and during some parts I had the feeling that he didn't feel safe in front of all these people who were singing and wanting more. Maybe I'm wrong and maybe I'll never find out the truth but Ken left after these 2 songs and to me it seemed as if he hadn't planned to leave that early. It was a magical hour and one more dream come true. I'm proud that it happened in Austria and I'm waiting for details of Ken Hensley's plans and ideas for the future.



Report and photos by Isabella Seefriedt.

# THE LATEST FROM KEN

## An Exclusive interview.

Fresh from his appearance at The Rockin, Vienna, Ken Hensley was in England doing some promotional work with Van Halen. He called me up and we arranged to meet, this gave me the perfect opportunity to hear his views on how the Vienna show went and what might be on the horizon for the future.

**Alan:** How did the Vienna show come about?

**Ken:** I'd been in Europe with Neal Schon who was the guitarist in Journey, we'd been doing some promotional work for Crate Amplification. Vienna was the last stop on the promotional tour and the show was really just a party to celebrate the end of the tour.

**Alan:** Aren't these usually private parties?

**Ken:** They usually are but the promoter wanted to make a big thing of it so he threw the whole thing open to the public. It was totally informal, not a Journey or Ken Hensley/Uriah Heep concert, just a jam session really.

**Alan:** How do you feel it went?

**Ken:** It went great, the place was packed and everybody had a good time, for us it didn't finish until about 3am the next morning but it really went well. I was very surprised by the number of Heep fans who turned up, it always amazes me that people are still so interested after all this time. It was nice to meet them and it helps to make me realise the importance of what we did in the 70's.

**Alan:** What songs did you play and who was in the band?

**Ken:** The band was Neal Schon and myself and two local musicians who's names I can't remember. We jammed for about an hour then at the end I did The Wizard and Lady In Black with just an acoustic guitar. They had a Hammond Organ there for me so during the sound check in the afternoon I played things like July Morning and Rainbow Demon which were really just like little exercises for me, there wasn't time for the band to learn any of these songs.

**Alan:** In your last interview in this magazine you told us that you would never want to take a band on the road again, has this show changed your mind?

**Ken:** No, the road has no appeal to me at all, I don't dislike the idea of 'one off' shows now and then but as for touring, I'm not enthusiastic about that at all, I just couldn't commit the time or money to setting it up, rehearsing, or any other aspect of it.

**Alan:** So you're still happy with what you do at St Louis Music?

**Ken:** Yes, it doesn't occupy me 100% of the time but that allows me freedom to do other things, at the moment I'm managing a band in the States called 'La Senal' who are a Latin band. I'm excited about it because this is the first time I've done any management work and the time is just right because the Latin market is about to explode. Their songs are great, we've secured a recording deal with Hollywood

Records and I hope to produce their album.

**Alan:** How did you get into this area of work?

**Ken:** There was a job going in my department at St Louis Music and the guitarist from the band came in for an interview. He didn't get the job but he gave me a tape of the band, I always listen to any tapes that I get, most of them end up in the bin but when I played this one in my car on the way home I was really impressed by it. That's how I came across them and I'm really interested in seeing it through but I've no intentions to go any further into **management**.



**Alan:** The forthcoming retrospective CD of your recording career will contain some new songs, how many will there be on this release and are you any further on with your next solo album than you were last time we talked?

**Ken:** I think there will be 3 new songs on the retrospective CD and I hope to follow it up with a solo album within 18 months or so. I'm speaking to people in the industry about it now and it's likely that it will be an independent release because I wouldn't be able to meet the touring and other commitments that the major labels would require.

Interview and photo by Alan Hartley.

## AN INTERVIEW WITH JOHN LAWTON.

### Part 2, continued from last issue.

**Steve:** Are there any good stories you can remember from the Heep days?

**John:** Yeah, there was a phase where we had this image, Ken Hensley used to smoke on stage, but after "Free Me" was a hit we decided to clean up our act because it wasn't a heavy metal song, we decided we wanted to look a bit better. They all got nice cut jackets and trousers instead of the old jeans so I said 'fair enough' and I got myself a whole leather outfit and wore eye make up and feather earrings. Lee Kerslake got one of those big caftans but it was like a shirt, all silky and he had a pair of tight silky pants and thigh length boots. Anyway, at the end of our act, when everyone is hitting the chords, Lee would get up on his kit and stand on it. On the final chord he would jump off.

**Steve:** What, over the drum kit?

**John:** Yeah, over it. Anyway, the last gig of the tour we did with Kiss was no different to any other tour, the roadies would get up to tricks. They had found from somewhere one of those small round trampolines on rollers. I could see this thing on the side of the stage and I thought, Jesus, what is this. Anyway, Lee gets up on his kit and he's just going to jump over and on comes this trampoline, he was in full flight and I could see it coming across the stage and I thought if he hits that he'll end up in the front row. Just as he jumped he saw it, it was like a scene from one of those old movies, they gave it a little push from the side of the stage and it stopped just where he would land. As he came down he tried not to land on it and he spread his legs and split all the seams in his trousers!!

They got me once in Germany. We'd gone off stage and said our goodbyes at the end of the show and when we went back for the encore we went straight into Gypsy. I went to grab the mic and as I did it fell apart in my hand. They had got a banana, covered it in silver tape, stuck one of those rubber mic ends on the top of it and there was a lead stuck in the back of it. Of course you don't see it in the dark, I grabbed it and thought oh no!, the band were into the song and thinking why isn't he singing, and I'm stood there with a squashed banana in my hand, what a laugh!

Another one was when we had a support band called "U-Boat" which was Woody Woodmansey's band, they were all nice guys but they were all into The Church Of Christ Scientist or something like that and there was always a strange atmosphere on the tour bus. However the roadies decided they would set a rig up above the stage, it was a net like you see at carnivals, they pull the net and release balloons. At the end of this gig, we were watching and some one said 'don't look now but what's that above the stage'. It was this net but it was full of potatoes and it was above the drum kit. I was thinking, they can't do this, these guys will freak, but at the end of their set when they had done their hit, the crowd were clapping and they all went to the front of the stage to bow. As they did the net was released, I don't know how many pounds of potatoes were up there but you've never heard such a noise, they were bouncing off the kit and going everywhere. Yeah, we had some fun.

**Steve:** So you parted company with Heep?

**John:** Yes, I went off and did an album with Tony Clark who used to produce The Moody Blues. He came up with this idea to do a concept album, like The Alan Parsons Project. For some tax reasons he decided to do it in the Bahamas so off we went to Nassau, it was terrific. I thought it was a good album, it was called "Arc" and was about this satellite and how it viewed the world, that was the basic idea behind it and the songs were good. There was a lot of money invested in but in the end he didn't seem to be satisfied with it and he couldn't find the investment from the company to completely finish it. It's unfortunate really, there were some good musicians on it, unknown but good, it's just another one of those things where people put money in and it doesn't work out.

**Steve:** What record company was it?

**John:** CBS

**Steve:** Was it a solo project under your name?

**John:** No, it was a project he had thought of and I don't really know who it would have come out under. I think it would have just been called "Arc" or "Arc Project". I had a good time because it was November when I got back and I was all nice and brown. I thought if I'm going to Nassau I may as well make it a holiday so I took my wife and kids. We booked a hotel but it was half an hours drive from the studio and I hadn't even hired a car which was stupid. I thought it wasn't going to work out when someone from the studio said there was some bungalows within walking distance from the studio and we could have one. It was the bees knees, we were right on the front overlooking the sea, we had our own little pool and as it was too hot to work during the day we were in the studio at night and sunbathing by the pool during the day. Low and behold, next door to us was Peter Frampton, yes! Peter Frampton, the lad next door. I hardly ever got to talk to him, it seemed a bit rude but I enjoyed that time and when I got back I did another Lucifers Friend album called "Mean Machine" and we went on the road to promote it.

**Steve:** Did they ask you to rejoin?

**John:** Yes because Mike Stars, the singer who replaced me wanted to leave and go solo. Peter, the guitarist phoned me up, he's still the guitarist I work with now, we've known each other for more than 20 years, he told me about Mike leaving and asked me if I knew about any other singers, I said 'I really couldn't tell you' and he said, 'would you consider it' and I said, 'yes, of course, we're all mates so why not'. We made Mean Machine at Farmyard studios in Luton, it was the first time we'd ever recorded outside Hamburg, I wanted a different feel on the album so we checked out a few studios but Farmyard offered us a good deal, a different environment and it was a good studio. The sounds on the album are not as good as we wanted, we found it difficult to work there. Plus the fact that if your producing yourself as we were you tend to get carried away with your own thing. I'd be thinking the vocals weren't loud enough or the guitarist would think his solo wasn't loud enough. Consequently your fighting yourselves. Whilst I was in Heep we had the same problems, we were trying to produce ourselves even though Gerry Bron, the manager, was supposed to be the producer, he didn't have much idea. It was decided that we'd bring in Jimmy Miller, we

thought he must be something if he's produced The Rolling Stones but he turned out to be the biggest waste of time I'd ever seen.

Interview by Steve Wright syndicated by Regional Rock Promotions @ 1992.  
(Continued next issue)

## QUIZ TIME

The prize for this issue is an unusual collectors item which you would not normally have the chance to own. Kieth Bakers has given us one of his drum cases which went to all the places Heep played whilst Kieth was a member of the band. The Uriah Heep logo can still be seen on the case although Kieth did paint over it after he left the band. To win this unique prize all you have to do is answer the following question:-

*On which Heep album did Kieth Baker play the drums?*

Send your answer in with a 24p stamp if you live in the UK or an international reply coupon (available from any post office) if you live overseas and the first one out of the bag is the winner.

Congratulations to Jim Ferrie from England who won Lee's drumsticks from the quiz in issue 7. The solution to the crossword is shown below.

D	R	U	M	S		A	N	T	H	O	L	O	G	Y		
I			A			N		O		E				E		
C			Y			G				G				A		
K	E	Y	B	O	A	R	D	S		B	A	K	E	R		
E			E		R			O	K		C					
N	O	T			R			N		Y				L		
S	H	A	W		I	N	T	O		S				E		
			L		C			F		A		D	I	E		
F			E		K			C	A	S	T	L	E			
R			N			L		B				M	O	B		
E	N	T	E	R		A		I		B		O		R		
E					U			W		T	O	R	O	N	T	O
D					N			T		C		O		S	O	N
O	U	H	A	S		O				H	I	N	D		O	Z
M						O	N				N					E

## DISCOGRAPHY NO 8, WONDERWORLD.

Wonderworld was the 8th Heep album and the 5th and last album from what is now the second longest lasting Heep line up. Internal friction within the group meant that this album would never achieve the status that it should have. Recorded in Munich in 1974 and released in June of that year, it reached number 23 in the charts. Of course it contained the classics, Wonderworld, So Tired, Something Or Nothing, Suicidal Man, I Won't Mind and The Easy Road all of which have featured in the bands live set.

### **Side 1.**

Wonderworld  
Suicidal Man  
The Shadows And The Wind  
So Tired  
The Easy Road

### **Side 2.**

Something Or Nothing  
I Won't Mind  
We Got We  
Dreams

### **LP Releases.**

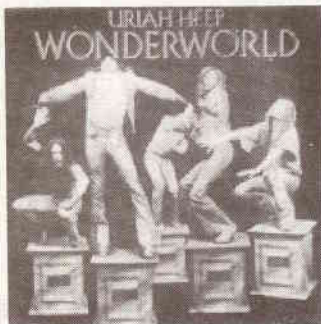
Bronze ILPS 9280 1974  
Bronze BRNA 280 1977  
Legacy LLMLP 3017 1989  
Castle CLALP 184 1991

### **CD Releases.**

Legacy LLMCD 3017 1989  
Road Racer RRD 9353 1991 (With What Can I Do as bonus track, USA)  
Castle CLACD 184 1991

### **7" Releases.**

Something Or Nothing/What Can I Do, Bronze BRO 10  
Something Or Nothing/Something Or Nothing, W Bros WB7836, USA promo  
Something or nothing/The Lords Prayer, WIP 26195, (B side not Heep, Italy juke box promo)



## **Mick's Memories**

Wonderworld was recorded in Germany and the hotel was straight across the road from the recording studios. David Byron would carry champagne cocktails from the hotel across to the studios totally oblivious to all the traffic, without spilling a drop. Another time we were looking for him for an hour only to find him asleep in the vocal booth. We also got a table tennis table and put it in the studio but I don't think we used it once and it's still there to this day.

David Owen.

## COMPILATION ALBUMS

Many Heep collectors may feel they have nothing left to collect in terms of LP's and CD's. Ok, so you've got the different sleeves of the first three albums from North America and you've even got the different sleeves of Innocent Victim from North America, East Germany and Russia, what else can there be to find? The answer is compilation albums, there are more of them than you think and it is these albums that now seem to fetch the highest prices on the rare occasions when they appear on the market. Those from the early 70's are the hardest to find but it is now increasingly more and more difficult to track down those from the 80's. Over the past few years there has been a flood of compilations in the shops but today's compilation is tomorrow's rarity so get them while you can. Those featured in this article consist only of Uriah Heep songs and the catalogue numbers quoted are those of the original issue, Many of the albums were also available in other countries, particularly those released in one European country were available in other European countries. Not included in this article are cassette and 8 track tapes, promo albums and regular compilation releases that feature several bands, also excluded are Uriah Heep EP's which we will save for another issue. This is by no means an exhaustive listing, there are bound to be others so please let us know if you have any different ones but please wait until the last part of the feature which will be in the next issue.

### THE BEST OF URIAH HEEP.

**PS Records, NTLP 232 Thailand (LP only, 1972)**

**Side 1,** -Easy Livin, Tears In My Eyes, Real Turned On, Love Machine, Walking In Your Shadow.

**Side 2,** The Wizard, Look At Yourself, Bird Of Prey, All My Life, I Wanna Be Free.



### URIAH HEEP.

**Fanfare, FF 12-48 Thailand (LP only, 1972)**

**Side 1,** Look At Yourself, Easy Livin, All My Life, Sweet Lorraine, Magician's Birthday.

**Side 2,** Gypsy, Walking In Your Shadow, Real Turned On, July Morning.



### URIAH HEEP.

**SM 3040 Thailand (LP only, 1972)**

**Side 1,** Gypsy, Walking In Your Shadow, Love Machine, All My Life, Sweet Lorraine, Real Turned On.

**Side 2,** Look At Yourself, I Wanna Be Free, Tears in My Eyes, Easy Livin, I'll Keep On Trying.





### URIAH HEEP.

**LP 3049 Thailand (LP only, 1972)**

**Side 1,** July Morning, Time To Live, Bird Of Prey, The Wizard.

**Side 2,** Sunrise, Traveller In Time, The Park, Lady In Black, Rainbow Demon.



### THE BEST OF URIAH HEEP.

**ST 3392 Thailand (LP only, 1972)**

**Side 1,** Gypsy, Walking In Your Shadow, Bird Of Prey, Sunrise, Easy Livin, The Wizard.

**Side 2,** July Morning, Look At Yourself, The Park, High Priestess.

**Sorry but  
we don't have  
a sleeve photo  
for this album**

### URIAH HEEP AGAIN.

**LS 6095 Thailand (LP only, 1972)**

**Side 1,** Gypsy, Look At Yourself, Sunrise, The Park, Lady In Black.

**Side 2,** July Morning, Bird Of Prey, Easy Livin, Walking In Your Shadow, The Wizard.



### IN GOLD.

**UHLP 7001 Malaysia (LP only, 1972)**

**Side 1,** Look At Yourself, Lady In Black, Love Machine, Walking In Your Shadow, All My Life, Easy Livin, The Wizard.

**Side 2,** Sunrise, Sweet Lorraine, Gypsy, Rainbow Demon, Bird Of Prey, Real Turned On.



### SPECIAL DJ COPY OF URIAH HEEP.

**Bronze Y 3023 Japan promo (LP only, 1972)**

**Side 1,** The Wizard, Bird Of Prey, Come Away Melinda, All My Life, Gypsy, July Morning.

**Side 2,** Look At Yourself, Sunrise, Easy Livin, Sweet Lorraine, Rain.



## **GREATEST HITS.**

**FLP 3777 Malaysia (LP only, 1974)**

**Side 1,** Sunrise, July Morning, Wonderworld, Dreamer, Sweet Freedom.

**Side 2,** The Wizard, Easy Livin, Gypsy, Walking In Your Shadow, Rainbow Demon, Sweet Lorraine.

(Bird Of Prey, The Park and Time To Live are listed on the sleeve but are not on the album)



## **BEST OF URIAH HEEP.**

**Bronze YP 7021 BZ Japan (LP only, 1974)**

**Side 1,** Look At Yourself, Sunrise, Seven Stars, The Wizard, Gypsy, Why.

**Side 2,** Easy Livin, Bird Of Prey, Come Away Melinda, Traveller In Time, Sunshine, July Morning.



## **THE VERY BEST OF URIAH HEEP.**

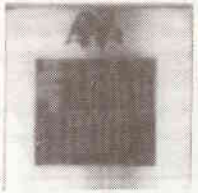
**Bronze YZ 66 7 BZ Japan (Double LP only, 1974)**

**Side 1,** Look At Yourself, Sweet Lorraine, Something Or Nothing, Cold Autumn Sunday, Easy Livin.

**Side 2,** Dreamer, Salisbury.

**Side 3,** Lucy Blues, Gypsy, Sweet Freedom.

**Side 4,** July Morning, Circle Of Hands, Rain.



## **DOWNUNDA.**

**Bronze 25 002 Australia (Double LP only, 1974)**

**Side 1,** Gypsy, High Priestess, What Should Be Done, Bird Of Prey.

**Side 2,** Tears In My Eyes, Lady In Black, Come Away Melinda, Look At Yourself.

**Side 3,** Easy Livin, Sunrise, Traveller In Time, Sweet Lorraine, Rainbow Demon.

**Side 4,** The Wizard, Stealin, Rain, Sweet Freedom.



## **THE BEST OF URIAH HEEP.**

**Mercury srm 1 695 Canada (LP only, 1974)**

**Side 1,** The Magicians Birthday, Look At Yourself, The Wizard.

**Side 2,** Gypsy, Walking In Your Shadow, Easy Livin, Love Machine.



### THE BEST OF URIAH HEEP VOLUME 2.

**Mercury SRM 1 711 Canada (LP only, 1794)**

**Side 1,** Salisbury, Sweet Lorraine.

**Side 2,** I Wanna Be Free, All My Life, Sunrise, Tears In My Eyes, Traveller In Time.



### THE BEST OF URIAH HEEP.

**Bronze ILPS 9375 UK (LP 1975) Victor VDP 1150 Japan (CD 1986)**

**Side 1,** Gypsy, Bird Of Prey, July Morning, Look At Yourself.

**Side 2,** Easy Livin, The Wizard, Sweet Lorraine, Stealin, Suicidal Man, Return To Fantasy.



### THE BEST OF URIAH HEEP.

**Bronze 28784 XOT Germany (LP only, 1975)**

**Side 1,** Gypsy, Bird Of Prey, July Morning, Look At Yourself.

**Side 2,** Easy Livin, The Wizard, Sweet Lorraine, Stealin, Lady In Black, Return To Fantasy.



### THE BEST OF URIAH HEEP.

**Mercury SRM 1 1070 USA (LP 1976) Mercury 882 476 2 USA (CD 1988)**

**Side 1,** Easy Livin, Lady In Black, Bird Of Prey, Sunrise, The Wizard, Sweet Lorraine.

**Side 2,** July Morning, Look At Yourself, Gypsy.



### GOLDENER LOWE.

**Hallo RTL 34 486 1 Germany (LP only, 1978)**

**Side 1,** Gypsy, Bird Of Prey, July Morning, Look At Yourself.

**Side 2,** Easy Livin, The Wizard, Sweet Lorraine, Stealin, Lady In Black, Return To Fantasy.



### THE BEST OF URIAH HEEP.

**Bronze BRN 002 New Zealand (LP only, 1979)**

**Side 1,** Free Me, Fallen Angel, Stealin, Gypsy, The Wizard, Easy Livin.

**Side 2,** Love Or Nothing, Fallin In Love, Look At Yourself, Sweet Lorraine, Lady In Black.



It's 1980 and onwards in issue 9. Many thanks to Roy Landgren, John de Jonge and Monique de Haan who supplied some of the sleeve photos and information that helped make this article possible.

Alan Hartley.

# THE CHRIS TETLEY INTERVIEWS NO 1,

## DAVID BYRON - ON THE ROCKS

Chris Tetley is famous the world over for his interview picture disc albums but not many people know that the source of many of his interviews was his rock music show on Radio Piccadilly here in Manchester. His involvement with Uriah Heep started with David Byron in 1981 when David was promoting his "On The Rocks" album. This interview was first heard on Radio Piccadilly but Chris also used it on his 1985 cassette release, "The Uriah Heep Story" (Wide A Wake Productions, WAWP 1). This is not to be confused with "The Uriah Heep Story" pic disc LP (Rock Hard ROHA LP2) and CD, (Rock Hard ROHA CD2) which also featured part of the David Byron interview. Throughout the 1980's, Chris interviewed Heep each time they released a new album, he intended to release a picture disc album of the interview from the "Live In Moscow" period but this project never made it off the ground. I met up with Chris and he gave me permission to use his interviews, some of which have never been heard in their entirety. Over the next few issues we'll feature the full series of the Chris Tetley, Uriah Heep interviews. Alan Hartley

**Chris:** In 1970 you formed Uriah Heep with Mick Box.

**David:** Yes, it was actually from the remnants of another band I had with Mick called Spice. This band did nothing at all, we just had one single.

**Chris:** It was a London band stuck on the London circuit?

**David:** Yep, and never to break out. Then we were picked up by the Bron organisation and they wanted to add a keyboard player. We did some recording with a couple of keyboard players then we picked up Ken Hensley and that was the start of Heep. A new name and a new album.

**Chris:** So you got going with Very Eavy, Very Umble.

**David:** Terrible name that wasn't it!! It took a long time over here, it wasn't until the fourth album, the Demons album until it really took off for us over here. We were almost at the point of giving up touring here because we got terrible press and people were coming to the gigs just to see how bad we were, which was totally wrong.

**Chris:** Yes, but may I respectfully suggest that the early press was bad because most of the newspaper reporters didn't understand heavy metal music in it's true form and I hope you don't mind me using the words heavy metal.

**David:** I don't like the term heavy metal because I don't understand what it means and I certainly don't think it relates to anything I've ever been involved in at all. In Heep we had songs, we played them loudly and they termed us heavy metal, all these terms and totally fictitious names of music, futuristic rock and all the other crap they put out. It's all just rock music and to call it heavy metal or futuristic, I don't understand it,

it's all just pop music, it's what you happen to like. The labels are given to us by journalist who set themselves up as megastars.

**Chris:** Why did you decide to leave Heep?

**David:** I left, got fired, believe what you want to read. I just got fed up with it, to me we'd created a monster and we couldn't or weren't allowed to change it. There was a lot of reasons but basically it wasn't anything to do with the people who were in the group, it was the people who were behind the group. You get to a point where you can be top of the second division and moving into the first division of supergroups and if we had been run properly and not run like a football team, which is my definition of how we were manipulated, we could have been up in the class of the Zeppelin's and the Who's now, but it wasn't to be. I got out many times and was asked to re join. I was just going out on my own and doing what I wanted to do and that didn't fit with the band's plans so they said bye bye.

**Chris:** I'm going to be a little controversial here because you told me earlier this evening that one of your favourite LP's was High And Mighty. I personally like some of your early writing, Sweet Lorraine for example, but all the songs on High And Mighty were written by Ken Hensley. To me that album creates a little bit of frustration, the band doesn't know which way it's going.

**David:** It didn't, you're absolutely right, there's nothing controversial about it. There was a point where Kenny and I didn't communicate musically and when that happened, which was around the time of Return To Fantasy, he decided to let me take lead the writing. He'd gone off on a tangent making a solo album which was OK but it wasn't the way I wanted to go. I'm a rock and roller and he is really but he goes off at tangents, anyway, good luck to him because I love him dearly....as it says here.... We did the Return to Fantasy album of which most of the ideas came from me. I gave the band the idea and let them create it. Then we came to High and Mighty, I wanted a new producer, I was fed up with the production of our albums because you can't go on doing the same thing forever. Kenny had done a lot of demos which I had helped him with in Los Angeles, we came back and the record company said we want another album now. Nobody had anything prepared so I said to Kenny, we did my tunes last time so we'll do your's this time, but it didn't work and I got fired.

**Chris:** You formed Rough Diamond very quickly with Clem Clempson, what exactly happened there?

**David:** Not a great deal, I was fed up of being on the road so I was going to come off. An old friend of mine, Geoff Britton, who had just left Wings phoned me up and said, what are you going to do? I said I think I'll make a solo album, he said, well I'm around to play the drums if you need anybody. The next day he phoned me back and said, you should form a band and be a front man again, so, I thought about it and decided to do it. I wanted to play with a good guitarist, I knew Clem, I tracked him down and he wasn't doing anything much so we got together. Clem's a strange character to work with, he's very quiet and introvert. To cut a long story short, with Rough Diamond, it all started in a big burst of publicity which wasn't really what we wanted but it was what the powers that be wanted. We did a few small dated around England, like we're doing now for The Byron Band, and we went to the states which was quite successful.

But, the American side of things changed the flavour of the music, they wanted to go into a jazz rock fusion type of thing and that wasn't me at all. I could just feel the shadows of the old Heep thing creeping up again so I said no, you do your thing and I'll do mine, I was going to do what I wanted to do which was be on my own for a while.

**Chris:** Yes, but the typical Byron voice behind this really came over very strongly on numbers like *Hobo*, *By The Horn* and *Looking For You*.

**David:** Yeah, that was my favourite track on that album.

**Chris:** Right, back to current times, The Byron Band have a new LP in the pipe line and a new single in the shops on Friday called *Rebecca*. This is the second single isn't it?

**David:** Yeah, it's the second single but to be truthful it's the first one that the band that's on the road have played on. The first single had a couple of session musicians playing on it but not all of them because the idea for the band has been in the pipeline for about a year. We've just been waiting for the right opportunity to go with the right management etc, that happened just recently and it's all happened quickly in the last couple of months. Like finding the right musicians, rehearsing and doing this little tour.

**Chris:** Of course the first single sold very well, it got into the commercial charts.

**David:** Did it? I didn't know that.

**Chris:** It must be a little bit frustrating starting a new band because during your absence from the British music scene a number of new bands have come to the fore like *Iron Maiden*, *Saxon*, *Samson*, etc and they have really made a killing in this country. Yet, an established man like yourself virtually has got to start again from fresh.

**David:** Yes but that's part of the fun. That doesn't bother me at all. The other bands coming through isn't laziness on my part because I didn't go on the road, I chose to come off the road and obviously it's a very fast moving business and there are always people to come through and take your place, so good luck to them. The challenge is now there and that's the whole fun of it. For the most part, in my experience, there's a great deal of friendship between bands, we're always saying we'll blow you off stage tonight and that's all part of the fun. It's all hype because if you do get into the situation where you have one or two mates in another band and you're supporting them or they're supporting you, the whole situation could be reversed in six months time. It's all good fun as you all party together afterwards. None of that worries me, there's room for everybody, there's room for us, there's room for *Saxon* and there's even room for *Cliff Richard*.

**Chris:** Yes, but you must admit that you must have felt this frustration before when you've supported a band and the headline band try to get all the limelight. They get the best lighting, the best mixing etc?

**David:** No, that doesn't bother me at all. I just go out and do what I do and the rest of the band just does exactly the same thing. We've all been around long enough to realise that eventually the music does the talking and the show comes from within

yourself. You can have as many lights, flashes and explosions and play as loud as you like, but eventually, people will relate to the vibes they get from you and the songs.

**Chris:** You're talking about light flashes and explosions. What do you think of bands that use such strange effects, Kiss for example?

**David:** It's a bit of fun but apart from that it's a giant yawn as far as I'm concerned. I don't like many rock bands, people don't believe that but I really don't like many rock bands.

**Chris:** Who are you're favourite bands David?

**David:** Mine!

**Chris:** Yeah that's obvious.

**David:** No, I like bits and pieces of probably the most popular bands that everybody else likes. You Know, the Rainbows, I can't stand Motorhead, that will alienate some people out there. I do like them as people, I just can't stand their music. Zeppelin were a good band, The Stones, The Who, people like that in the old school. Lots of American bands, which aren't quite so heavy like The Eagles. I like a cross section of music, I like melody and I like rock. I like 50's rock and 60's rock, we're getting a rebirth of 60's rock now.

**Chris:** You mean Shaking Stevens, things like that?

**David:** No, that's 50's rockabilly type stuff that he's got into. I'm talking about the Eddie Cockran's and the Buddy Holly's which made everybody want to play the guitar.

**Chris:** As a singer you've got a very distinctive voice, have you been influenced by anybody?

**David:** I've been asked that many times, I don't know whether it's so much influenced but I've had my favourites along the way, right back to The Everly Brothers. I like harmony and melody but there isn't anybody who I've modelled myself on. I think anybody you've seen moving well on stage or portraying something you can relate to vocally or visually all sticks somewhere in the back of your mind. It comes out somewhere in your act but with me, it's more sub conscious. Some of the lyrics I write, I read them after and think, god, what was I on about, but to a lot of people they mean something. Maybe they mean something to me sub consciously, but, I can't qualify the question into any sort of answer because I've honestly never modelled myself on anybody.

**Chris:** David Byron, you've been great fun, great company, thanks very much indeed for coming to Rock Relay. Very best of luck with the single sales for starters, then the LP sales and your tours. Please come back and see us again real soon.

**David:** I'll do that, thank you.

*Next issue it's the "Abominog" interviews.*

## CLASSIFIED AD'S

You can place an ad free of charge, just send it in and we'll do the rest.

**FOR SALE.** Singles and albums by Uriah Heep, David Byron and Ken Hensley. For complete list write to:- Mark Simnett, 13 Richford Road, Stratford, London, E15 3PG, England.

**FOR TRADE.** 7" single Carry On/Been Hurt, Bronze pic sleeve, Holland. 12" single On The Rebound/That's The Way That It Is Mercury promo USA. Harry Otten, Geldermanmate 12, 8014 KN Zwolle, Holland.

**UNDER THE BONNET,** Graham Bonnet fanzine. For details send SAE or IRC to:- Steve Wright, 4 Winton Street, Lockwood, Huddersfield, HD1 3SW, England.

**WIZARDS, MAGICIANS AND STORMBRINGERS,** 1970's rock fanzine. For your copy send 3 US or Canadian dollars to:-Kevin Julie, 5 Louis Avenue, Apt 316, St Catharines, Ontario, L2M 6R3, Canada.

**WANTED.** None UK contacts who could locate 7" singles, EP's and 12" singles. I will buy or I have most UK 7" and 12" items to swap or trade if preferred. M.K. Penberthy, 51 Glebe Street, Gt Harwood, Blackburn, Lancs, BB6 7AA, England.

**PENFRIENDS WANTED.** Will someone out there write to me? David Darragh, 226 Glenkeen Avenue, Greenisland, Carrickfergus, BT38 8SW. Northern Ireland.

**WANTED.** Downunda LP and History Of Uriah Heep video. Steven Lewis, 191 Ashby Road, Moira, Swadlincote, Derbyshire, DE12 6DW, England.

**WANTED.** I would like to buy or trade for the following albums. John Lawton - Heartbeat, David Byron - Baby Face Killer, Uriah Heep - Downunda and Goldener Lowe. Bob Eakins, Camelot Apts 33, RT 7 Box 33, Parkersburgh, WV 26101, USA.

**WANTED.** Penfriends from all over the world. Lennaert Groot Wassink, Geleynsestratt 10, 7009 KD Doetinchem, Holland.

## NEXT ISSUE.

Part 3 of the John Lawton interview,  
The Chris Tetley Abominog interviews,  
Part 2 of the compilation albums feature,  
Another great prize in the quiz and,  
all the latest news and usual features.

*OUT IN ABOUT 3 MONTHS.*

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