

THE OFFICIAL

URIAH HEPP

APPRECIATION SOCIETY



Tottenham who?... Photo by A Hartley

Issue 12

THE OFFICIAL

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

Hi again and welcome to issue 12,

I know that the first thing you are expecting to read about is a new record deal, well, the bad news is that there is nothing to report at this point in time. There are more details on the exact position concerning the record deal in an exclusive interview with Mick in this issue. However, Heep have not been sat around doing nothing as those of you who use our concert dates service will know. At the time of going to press some of the shows have already been and gone but below is a list of this years confirmed dates so far:-

- 13th May 1994, Struik, Heino, Holland
- 14th May 1994, Sjiwa, Baarlo, Holland
- 15th May 1994, Noorderlicht, Tilburg, Holland
- 2nd June 1994, Stone Rock festival, Wiesen, Austria
- * 3rd June 1994, Waldbuhne, Berlin, Germany
- * 5th June 1994, Eisporthele, Halle, Germany
- * 7th June 1994, West Falenhalle, Dortmund, Germany
- * 8th June 1994, Sporthalle, Hamburg, Germany
- * 10th June 1994, **Festival, Karlshamn, Sweden**
- * 11th June 1994, **Scandinavium, Gotthenburg, Sweden**
- * 13th June 1994, Seidenstickerhalle, Bielefeld, Germany
- * 14th June 1994, Eisporthele, Kassel, Germany
- * 15th June 1994, Nibelungernhalle, Passau, Germany
- * 16th June 1994, Sarlandhalle, Saarbrucken, Germany
- * 17th June 1994, Villingen, Schweningen, Germany
- 17th June 1994, Open Air Festival, Liechtenstein, Switzerland
- * 19th June 1994, Sehweabenhalle, Augsburg, Germany
- 23rd June 1994, Music Hall, Koln, Germany
- * 24th June 1994, **Barbanthallen, Denbosh, Holland**
- 25th June 1994, Grosse Freiheit, Hamburg, Germany
- 26th June 1994, Music Palast, Brilon, Germany
- 2nd July 1994, Frielichtbuhne, Mieste, Germany

The dates prefixed thus * are supporting Deep Purple and were arranged at the last minute when Bad Company who were to play on these dates with Purple pulled out. Heep were asked if they could step in late evening on Wednesday, May 25th, by late evening Friday, May 27th, Mick had costed it all out and agreed the deal. There were several difficulties, not least was the trip from Wiesen in Austria where Heep were playing on June 2nd to play with Purple in Berlin, Germany, the next day. Also there was the Open Air Festival which Heep were already contracted to play in Liechtenstein, Switzerland on June 17th, the same day as the show with Purple in Saarbrucken, Germany, but in true Heep style they

managed to arrange to do both shows on the same day. The speed with which all this was arranged just shows how fast things can happen and gives members a hard hitting reminder that if you want to be kept informed of the very latest up to the minute concert news, then you need to send us another SAE or IRC as soon as you have received some dates from us.

Other offers are coming in for live work, Heep are in the very early stages of looking at a package that could see them back in North America in August this year, one show in the USA has been offered and the possibility of building more around this is being looked at. At this stage nothing is sure but as the next issue is not due until September, don't forget to use our concert dates service if you want to be kept up to date on any developments. One offer has come in already that could see Heep in New Plymouth, New Zealand in April 1995, yes, next year!! The band are looking at the possibility of adding further dates in other far Eastern territories if this one goes ahead. We'll keep you informed but all our members downunda' should keep their diaries clear.

If you want to be kept informed of Heep's shows as they are confirmed between issues of the magazine, just send us a SAE (UK members) or an international reply coupon available from any post office, (overseas members) and we'll keep you up to date. Please state whether you want dates for your own country or anywhere in the world. The band tell us as soon as they have signed a contract to play any concerts so we can provide you with the very latest news. It has come to our attention that some of the overseas promoters have been advertising some shows before they are fully confirmed, this is ok if everything goes ahead but not so good if a deal is not agreed as people tend to blame the band if a show is then cancelled when really it's the promoter who is at fault for advertising a show before a deal has been agreed. We've even had members from Australia sending in press articles saying that Heep were touring there early this year which just wasn't true. Enjoy the concerts that are coming up and don't forget to send in your reports.

Everyone who ordered the new Ken Hensley CD, "From Time To Time", from us in the last issue will have received their copy some time ago, the CD's arrived with us during the third week of May and were mailed out straight away. As we go to print in June the CD is still not in the shops so we would like to thank Robert Corich and "Red Steel Music" for doing a great job in ensuring that UHAS members received their copy of the CD before anyone else. You can still order the CD from us using the form in this issue. It will probably be another 6 or so weeks before the CD is released in America and we believe that the version released there will not include the small bonus track of "Does Anything Matter", (which became "Woman Of The World"), with it's comical lyrics that is on the English version as I mentioned in my review of the CD in the last issue.

Red Steel are also producing what they call a 'fan club' edition of "The Lansdowne Tapes". This edition of the CD will feature different artwork on the insert which will probably more closely resemble the original idea which we featured in issue 10 and there will be artwork on the CD. They are only manufacturing 500 of these and they are offering them to UHAS members first, if you want one be sure to order it now, details are on the separate form in this issue. Once our members' orders have been filled Red Steel will distribute the remaining CD's to specialist dealers so we will not be able to get any more. It is anticipated that the CD manufacture will be completed sometime between now and the next issue but order early if you want to be sure of getting a copy, by the time the next issue is out it could be too late.

Still on the subject of forthcoming releases, the 25th anniversary box set is expected to be ready for release towards the end of the year, "Holy Roller", one of the tracks recorded by

Heep in August 1992 which we reported on in issue 5 is now set for inclusion on this release. We will be able to supply the box set to our members and further details of this will be included in a future issue.

Just when you thought that Heep were quiet on the recording front comes a surprising bit of news. Not that Heep have been in the studio but Phil has and he's recorded a dance version of "Gypsy". Yes! it's true and as I said to Phil, "if I didn't know it was you I would probably say, listen to what some lousy sod has done to Gypsy". We had a laugh about that but joking aside the track sounds every bit as good as any other dance record that you may hear, I'm not an expert on this type of music, far from it but it could end up being the highest charting Heep song yet. The track will initially be pressed up as a CD for promotional purposes and we will have one to give away as a prize in the next issue. A video has also been made and there are more details in an exclusive interview with Phil in this issue.

There is an interesting new release on the "Windsong" label from "Lone Star" titled "BBC Radio 1, Live in Concert" (WIN CD 059). It's a shame that it's not a full concert but there are 8 tracks on the CD and 4 of them feature John Sloman. These are:- "She Said She Said", Crafty Jack, "Bells Of Berlin" and "Flying The Real".

Over the past few issues we've mentioned a new Uriah Heep song book. "Uriah Heep Collection" is the title of this 148 page song book which features a colour band photo on the front and the music for piano, vocals, guitar tablature and chords to the following tracks:- Gypsy, Lady In Black, July Morning, The Wizard, Easy Livin, Traveller In Time, The Magicians Birthday, Sweet Lorraine, Devil's Daughter, The Other Side Of Midnight, Cry Freedom and Different World. There is also a short write up on the band, an explanation of guitar tablature and a selection of photos, some of which were supplied by our own Issabella Seefriedt. The publishers tell us that the recommended selling price for the book is £16.95 in the shops. We can supply our members with a copy for £13.50 plus post and package and if your order is received by July 23rd 1994 your copy will be signed by every member of the band. Please see the separate form for details of post and packaging costs.

Thanks to Anders Rofstad of Norway who wrote with some information about "Excavations From The Bronze Age". You may remember that we mentioned some time ago that the "Rarities" CD was to be issued in Europe under this title and we asked if any members could let us know if the sleeve or the track listing was any different to the English version. Anders tells us that he's seen the CD in a mail order catalogue and the sleeve is the same but it seems that there are only 20 tracks on this version, "Return To Fantasy" being the one that's missing.

Now an important item for any overseas members who may have any UK sterling currency, after this issue we will no longer be able to accept the £10 note that features Florence Nightingale. This has been replaced with a new £10 note so if you have any please use them up before they cease to be legal in the UK.

It's the time of year again to mention football, well done to Manchester United who are Premier League champions and FA Cup winners, whilst I'm patting them on the back for their tremendous achievement of winning the double, Mick is patting Tottenham Hotspur on the back for avoiding relegation from the Premier League although they may still be relegated because of financial irregularities at the club. Let's hope not for Mick's sake, they may be going through a bad spell but they are one of only 5 other clubs to have won the league and cup double so they are a side worthy Premier League status. Good luck to all our members who's country is represented in the World Cup later this month in

America, we all know that England failed to qualify and I guess we've no excuse, after all we were rubbish, we'll just have to satisfy ourselves with the knowledge that we have the best band in the world if not the best football team.

Once again our thanks go out to the following people for their help and support, Lee, Bernie, Trev, Phil and Mick, Paul Newton, Ken Hensley, Tina Lewis, Rob Corich, Monique and Leo Spruit, Kevin Penberthy, John de Jonge, Roy Landgren, Bertrand Athouel, Lennaert Groot Wassink and Anders Rofstad.

Enjoy the mag,
keep on rockin'
and we'll see you in about 3 months.

Alan & David

June 1994.

PAUL NEWTON

An exclusive interview, part 3.

(continued from issue 11)

Alan: So by the time Look At Yourself had been released Heep had got to a musical point that they were happy with, things were starting to happen and the band was getting more successful, why did you leave?

Paul: I was fired from the band, I didn't leave of my own accord although I had wanted to leave some months prior to my actual date of departure. There had been unrest in the band, some of it musical but most was personal problems, we weren't getting on together as people, there was a kind of split in the band as regards us as individuals, Ken had got very much involved in his own songs and into promoting himself maybe more than promoting the actual band, which is understandable, Ken was a talented guy and was becoming the main contributor by means of his songs and he was probably entitled to do that but within the context of a band which is basically a co-operative, you have to work together for the common good. David Byron had become very star struck, a typical prima donna type character and he was going way over the top. Mick was just Mick, he was always the same, but as nice a guy as he was, he always seemed to sit on the fence, he wanted to be everybodys mate and he would side with everybody and he wasn't a great decision maker at the time mainly because he wanted the band to be together and successful. I think underneath he became very aggravated because we'd reached a point in our career when we were starting to make it and we were hopeful about the future, that was the positive side of it, but everybody had doubts about various things and there was a lot of conflict. There was some aggravation between Gerry Bron and the rest of the band and I think that Ken and Gerry had things going that didn't involve the future of the rest of us. Drummer wise we'd been through several drummers by this point, we had Ian Clarke by Look at Yourself but he wasn't fitting in as we hoped and I think, to be quite honest, I wasn't either. I'd had a lot of aggravation by this time which was mainly due to my father, he had helped us a great deal in the past and had got us to the point we were at, but he wouldn't relinquish responsibility for the band to Gerry Bron. Although he'd got us there, he wanted us to be with Gerry Bron, he was very loathed to let go of his hold on the band and the result of that was that the other guys in the band started to resent him and that resentment was passed on to me. I felt very awkward about the whole thing because I was a member of the band but my father was my father, we ended up with situations where he would appear at one of the gigs and say that he was the legal manager of the band,

he was still involved really because we had never paid him off. There wasn't really the money around, cash wise, to settle things like this. Although the band were working a lot we'd spent thousands of pounds on recording, on touring, on all sorts of things. The result was that there was aggravation within the band from all sorts of things that had nothing to do with my father, my then wife was expecting a baby which was more pressure, there was pressure caused by my father's interference and I really lost motivation and direction, I generally felt disillusioned and unhappy with the situation and so it was time for me to go. When the band said, "we've got someone else", I was very sad to leave because it was a great part of my life, but I could see things only getting progressively worse, in fact, talking to other guys over the next few years, things within the band, personality wise, did get worse, Uriah Heep for many years was a very unhappy band, hence all the comings and goings.

Alan: Shortly after you left Heep they had their biggest success up to that point with Demons and Wizards, did you feel that for you personally that things had come to a head that little bit too soon, did you feel that you'd missed out on that success?

Paul: I didn't feel bitter, I desperately try not to feel bitter about things in life because there's very little you can do about decisions taken either by myself or other people. I would probably not have functioned as I would have liked to have done with the band, if for whatever reason I had remained with them, there was a different feel being in the band, I think success has different effects on everybody and for two or three of the band at the time, it turned them into nasty people. The whole attitude became different, which of course, it becomes big money, it becomes big business, but, I started to feel that the business side was taking over from the music, the music after Look At Yourself was becoming secondary, the star ideal, being available for photographs, all the bullshit side of things which I suppose you have to go through, but that seemed to be taking president to gigging, people wanted Cadalacs and Rolls Royces and all that sort of stuff which seemed a complete waste of money at the stage we were at in our career. That's just my opinion, some people get off on Cadalacs and all this stuff but not me, I'm a musician, I always was and always have been. We grew apart really, success with Uriah Heep wasn't what I wanted.

Alan: What did you do after Uriah Heep?

Paul: I did nothing for about 6 weeks, I basically sat at home, I was lost without the band, I'd given it a lot of my life and everything I did revolved around the band, I sat at home and I didn't really know what to do. All sorts of people and bands phoned me up because I'd been a member of a band that was just about to break big so people made various offers but there was nothing I really fancied, I didn't really want to get involved in something else that would end up the same. After about 6 weeks I did get involved with a band called "Sammy" with a guy called Nick Underwood, there was about 5 of us and we had the nucleus of a the beginnings of a good band but we had no deals, we had very few gigs, I didn't have a lot of money at the time, I didn't have the financial backing to get something together and rehearse for 6 months, I had to be working. I ended up going to The States, a guy called Tony Joe White offered me some work over there and I picked up some other work over there but then my work permit ran out, I had to come back home and I ginged around for about a year with a band called Festival who were basically a cabaret band. It wasn't the kind of music I liked to play but I was earning good money and at that time in my career, with a young son and a family home to maintain, it gave me the opportunity to play music and have a reasonable standard of living without all the hassles and aggravation of being in a band like Uriah Heep. These were fairly normal guys, they weren't star struck, they were just very good working musicians with a different attitude to music, they just did

it as a job and that suited me at the time. I did it for about a year then I got bored with it as I knew I would but I'd saved a bit of money, I'd got to know various other people and I did a lot of session work in the studio. I got involved with three or four guys who fixed sessions and basically I was a studio musician for many years, I did the odd tour, I did some work with Kiki Dee, Lulu and people like that. A lot of the sessions I did I never really knew who the artist was, I just turned up and played the dots and that was it, I basically carried on like that until the end of the 70's when machines, synthesisers, etc seemed to be taking a very big part of my income. Machines like that are very cost effective, you can get a band sound from one machine so I was starting to struggle for work again. Bands on the road were becoming fairly thin on the ground, we'd been through the punk era, we'd been through new wave, there was nothing around that I liked so I drifted out of music. It wasn't a conscious decision to pack it up, I just found myself playing less and I was starting to enjoy doing normal things that I had not previously been able to do because of the unsociable hours that I worked as a musician. I decided that maybe I was better off doing that, maybe I was happier living this way and so for about 8 or 9 years, all through the 80's I didn't play at all. Then I moved down to Herefordshire and I bumped into some guys who were local musicians and I started making some music again, just purely pub and club gigs, no big stuff. I was obviously not born to be a rock star.

Alan: Do you think you would ever again be in a band that would record?

Paul: I think that I'm mature enough now and stronger than I ever was or ever have been, most musicians would probably agree with me that by the time you get to your 40's you can handle a lot of the pressures and the stress far better than you could as a young man. You have a life experience behind you and you tend not to get so wound up about things, you handle situations better and when you are older and wiser you make sure you control your own destiny rather than letting things get out of control because someone else is controlling your destiny. I'm probably too old now but I'm at the stage where if someone was to make me an offer I would think about it far more closely than I have for the last 15 years, people have phoned me up over the years and wanted to do various things and I've not wanted to take it on. Since I left Uriah Heep I've done what I wanted to do, I've not become rich but I've got peace of mind and I look back on all the things I've done with interest, most of it with pleasure, most of the Uriah Heep days were pleasurable, it's just my last few months with them that weren't. I have no regrets about leaving the band when I did, I'm very pleased to see that Mick has struggled on and kept the band going, it says something for the band that's quite important because I was there with the founder members and it's nice to have been involved with something that has stood the test of time. I think I must say that I had some of the best years of Uriah Heep, some of the stuff recorded on the first three albums that I was involved in have stood the test of time very well. I think that some of the stuff they recorded over the last 15 years or so has been a little weak compared to the early stuff. Especially since Ken Hensley left, there was nobody who could write songs like Ken, in the early days, the first 5 or 6 albums he was at his most creative and after that I think he lost interest and there was nobody else to take over, in my opinion, Ken was unfortunately Uriah Heep and although we didn't see eye to eye in the latter days of my time with the band, I have the greatest admiration for Ken's work throughout his career. I think he's been very under rated for the last 20 years, he should have been hugely successful but I think Ken is probably his own worst enemy.

Interview by Alan Hartley.

THAILAND EP'S

Following on from the great response we had to the compilation albums feature last year we've now decided to take a look at some more highly collectable Heep vinyl! In the early 70's many pirate record labels were churning out EP's and albums, I call them pirates because they had no permission or licencing agreement of any sort that gave them any legal right to use the music. The production seemed to slow right down in the mid 70's, this could have been due to a clamp down by the authorities resulting in prosecution of the pirate labels or it could be attributed to the fact that the cassette tape had come to prominence and proved to be a much more cost effective method of ripping off the bands. One thing is sure, the pirates left the vinyl collector with a legacy of much sort after releases that often fetch well over £30 and although they are not as highly priced as some of the compilation albums they are just as highly prized. The sleeves were often mere copies of photos from European or US magazines or photos from album sleeves, the same album sleeve was often used for several EP's with the track listings being the only difference, the back was usually plain white with a listing of the tracks although a couple did feature the lyrics. There was no apparent pattern to the release of the EP's, it seems that the Thais' just pressed up what they thought they could sell, the dates indicated here are not definitely the year of release, it's just a good guess based on the tracks on the EP and it's number. The main lables are "4 Track", "Cashbox", and "Royal" and as Kevin Penberthy has pointed out, there are often 2 tracks the same and an additional track or two added to make the release different from a previous one, also the same number is etched into the run out grooves on many of the EP's which appears on the different labels so they must be interconnected if not the same people. There are bound to be others that are not included here so if you know of any please send us the details. Just one last thing, if you are after a full collection of Thailand EP's and you do have to pay £30 for each one then the ones listed here will set you back to poultry sum of £1080.00, happy hunting!!

- 1) Walking in your shadow/All my life/ Easy livin/I wanna be free. 4 track, FT 907 (1972)
- 2) Bird of prey/Time to live!/I'll keep on trying/Real turned on. 4 track FT 916 (1972)
- 3) July morning part 1/July morning part 2/Traveller in time. 4 track, FT 934 (1972)
- 4) Sunrise/Sweet lorraine/Bird of prey/Time to live. 4 track, FT 935 (1972)
- 5) The wizard/The park/Rainbow demon/Lady in black. 4 track, FT 939 (1972)
- 6) Pilgrim/Dreamer/Seven stars. 4 track, FT 962 (1973)
- 7) Stealin/One day/Sweet freedom. 4 track, FT 963 (1973)
- 8) July morning/Sunrise/The park. 4 track, FT 971 (1973)
- 9) Gypsy/Easy livin/Walking in your shadow. 4 Track FT 998 (1973)



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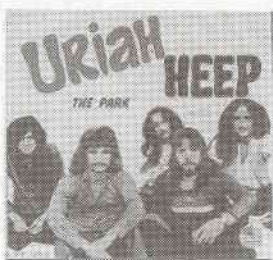
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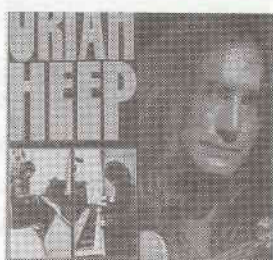
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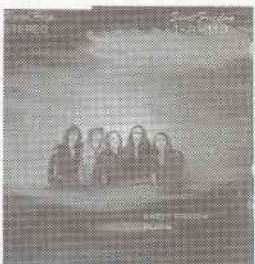
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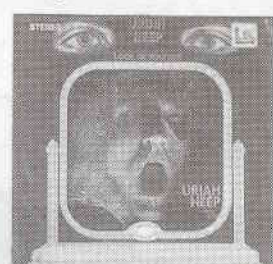
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10) Wonderworld/Suicidal man/So tired/The shadows and the wind. 4 track, FT 129 (1974)

11) We got we/Something or nothing/I won't mind. 4 track, FT 130 (1974)

12) Look at yourself/Easy livin/Walking in your shadow/All my life.
Cashbox, KS 116 (1972)

13) Bird of prey/Gypsy/Time to live/I wanna be free. Cashbox, KS 159 (1972)

14) July morning/Sunrise/Sweet Lorraine. Cashbox, KS 186 (1972)

15) Stealin/Seven stars/Pilgrim. Cashbox, KS 209 (1973)

16) The wizard/The park/Lady in black/Tales. Cashbox, KS 228 (1973)

17) Wonderworld/Suicidal man/Something or nothing/So tired. Cashbox, KS 256 (1974)

18) Free me/+ other artists, Dooleys, Shaun Cassidy & Dead End Kids.
Cashbox CB 124 (1977)

19) Come back to me/+ other artists, Bee Gees, Eagles & Roseta Stone.
Cashbox CB 160 (1978)

20) Walking in your shadow/Gypsy/Look at yourself/Love machine.
Royal Sound, TKR 054 (1972)

21) The wizard/The park/July morning. *Royal Sound, TKR 106 (1972)*

22) Sweet freedom/Pilgrim. *Royal Sound, TKR 113 (1973)*

23) Seven stars/Stealin/One day/If I had the time. *Royal Sound, TKR 114 (1973)*

24) Bird of prey/High priestess/Easy livin/I wanna be free. *Royal sound, TKR 119 (1973)*

25) Wonderworld/So tired/Something or nothing/Suicidal man.
Royal Sound, TKR 188 (1974)

26) Sweet lorraine/Spider Woman/Sunrise/ Tales. *TK 743 (1972)*

27) Bird of prey/Time to live/I wanna be free/Echoes in the dark. *TK 784 (1972)*

28) Sunrise/Sweet lorraine/Echoes in the dark/Spiderwoman.
Royal Records, MTR 617 (1973)



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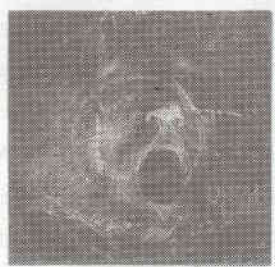
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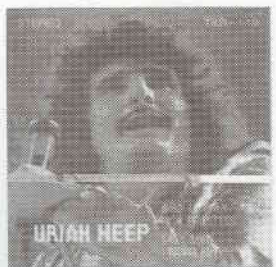
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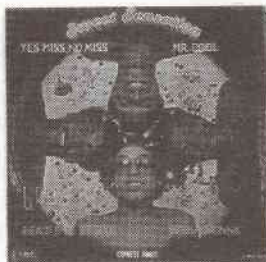
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- 29) I'll keep on trying/Look at yourself. *Royal Records, MTR 622 (1973)*
- 30) The park/One day/July morning. *Royal Records, MTR 628 (1973)*
- 31) Look at yourself/Easy livin'/Gypsy/Walking in your shadow/All my life/Love machine. *PN 0078 (1972)*
- 32) Gypsy/Look at yourself/Love machine. *M 138 (1972)*
- 33) Gypsy/Easy livin'/Look at yourself. *MCR 747 (1972)*
- 34) Easy livin'/Walkin in your shadow/+ other artist, Steppenwoolf. *W 114 (1972)*
- 35) Sweet freedom/Circus/Pilgrim. *SI 014 (1973)*
- 36) Beautiful dream/Prima donna/+ other artist, Sweet Sensation. *EXP 132 (1975)*

Many thanks to Roy Landgren, John de Jonge, Kevin Penberthy and Monique de Haan who supplied some sleeve photos and information that helped make this article possible.

Alan Hartley



MICK GIVES US THE LATEST POSITION ON THE LONG AWAITED NEW RECORD DEAL

An exclusive interview.

Alan: Three months ago in the last issue you told us that we should be able to publish full details of a new recording deal in this issue. The recording deal still isn't finalised, what is the exact position?

Mick: We were heavily into negotiations but like everything, you never quite know if you're there or not because as each day goes by, I think everything gets a little bit weaker. We're just hanging in there hoping that it will all go through and the minute we know, you'll know and we'll have a glass of champagne and get on with recording an album. We're pretty much ready now, we've got a number of songs that have been written by us all that we'd like to see on a new album, but, it's one of those waiting games which is awful. It's made harder because we're never in one place for long, the people we're dealing with are flying round the world all the time, the guy we've been talking to has been in Brazil for a month, America for a month, it's not as important to them as it is to us and our fans. Eventually I hope that we'll meet up in the same place at the same time, thrash everything out and get a deal signed. On top of all that there's the legal side of things and it's something that won't be done in a day, I wish it was done and dusted but it isn't and it's as frustrating for us as it is for all our fans.

Alan: So you are still talking to the same company who you we're negotiating with three months ago?

Mick: We're still talking to them, nothing's been ruled out, it's just a lengthy process. If they were in London all the time and we were in London then it wouldn't be so bad but they're out in the world market and it's sods law because when they are in London, we are in Holland but we can't stop working even though it's frustrating for everyone.

Alan: Do you think that you will still get an album out this year or is it looking more realistically like it could be next year?

Mick: We're hoping Alan, if we can, we can. Really it's all out of our hands which is the unfortunate part, if it was in our hands we'd be in the studio now. I may even consider going in to do some more demos to strengthen our case so that people can see where we are musically.

Alan: The 5 songs that you recorded a couple of years ago, do you think any of those could end up on the new album?

Mick: Well, yeah, I'm sure. One of the tracks, "Holy Roller", I think we may allow it to be used on the 25th anniversary box set

Alan: One last thing, what do you think of Phil's version of Gypsy?

Mick: You would ask me that! alternative, how's that for a one word answer? Seriously, for the market he's heading for, it's very good, it's got all the elements that make that type of music work. It's such a deep rooted number with me and a lot of others that to hear it done in that way is weird but like I say, it's got all the elements of that type of music.

Interview by Alan Hartley.

NEARLY 25 YEARS OF HEEP IN FRANCE.

In June, 1973, Heep came to Paris, I think for the first time, to play at the famous Olympia, Osibisa were the support band. Heep were excellent, playing every track off their live album. David was great and at the end of the show Mick gave away bottles and glasses of wine to the people in the first row where my friends and I were standing. To be quite honest, they didn't get the warm welcome they deserved, the hall was not quite full which I think was due to lack of promotion for the show. They came back to Paris in June 1975 on the "Return To Fantasy" tour, this time they were supported by Manfred Mann's Earth Band. The Show was great but David Had some words with the audience and it was obvious that something was wrong. Once again, they were not the massive success they should have been. March 1977, they were playing the Bataclan, a small theatre in Paris on the "Firefly" tour supported by Woody Woodmanson's U-Boat and at last they got a warm welcome. John Lawton and Trevor Bolder made an impressive addition to Heep. The same line up played Paris twice in 1978 at the Hippodrome and the Pavilla de Pantum as part of their "Innocent Victim" tour, the reception was good but the halls were half empty, always there is lack of good promotion in France. They played Paris for the last time in 1985 on the "Equator" tour, it was a small venue, just 200 people were there but they were an excellent audience. Peter Goalby gave a special dedication to David Byron in his introduction to "The Wizard" and I can assure you that a lot of people were thinking about David during that song. As usual, the band were very friendly with their fans both before and after the show, signing autographs, posing for photos and talking with everybody until late into the night on the pavement. As you see, Heep have not played many times in Paris, it's not enough in nearly 25 years. France is not a very strong territory for the band but I can assure them that they still have a strong following here and I'm sure Mick and Lee remember how good the French wine is.



Article and photos by Bertrand Athouel.

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, It was Good Friday morning and a brown envelope with the words 'please do not bend' stamped on the front dropped through the letter box which means I was in for my quarterly fix of Uriah Heep information. Thank god for that! not a moment too soon! I was beginning to suffer from withdrawal symptoms. Issue 11 was up to the now expected very high standard and contained a number of points that I would like to refer to. In the members letters section Chris Marik wrote in and expressed a number of points which I have to say I agree with whole heartedly. His reference to poor promotional work connected with Heep's British tours was spot on. To cut a long story short, during the 'Different World' tour I missed out on two concerts due to very bad promotional work. The first was at the Mayfair in Newcastle which had been double booked, the show was re scheduled at the Town Hall in Middlesbrough but unfortunately no one was told about it. The second concert was due to take place later in the tour at Leeds and this was also cancelled but yet again no one was informed through the usual channels. I telephoned 'Miracle Management' who were handling Heep at the time to try and find out what was going on and was told that problems had arisen due to the promoter going bust. As a consequence of missing out on that tour it's now four and a half years since I've seen Heep play live and with their status in the British Isles diminishing year by year I'm beginning to wonder if I'll ever get the chance to see them 'live' again.

Your response to Chris's letter was also very interesting with regard to his comments about John Sloman and (dare I say it) Greg Dechert. Like yourself I also saw John Sloman in 'Lone Star' and at the time he was tipped as the new Robert Plant. When he joined Heep it seemed this could be the perfect marriage because he really was an exceptional talent. However, as we all know, it didn't work out but I still maintain it was a risk worth taking. His performance on tracks such as 'Imagination', 'Fools', 'Out on the streets' and 'It ain't easy' were top class and I still enjoy the Lone Star album, 'Firing on all six' on which he performed lead vocals. Greg Dechert on the other hand was a very different matter. I saw Heep in Sunderland as part of their 1980 British tour and I agree with what you said in your reply, it was also the worst Heep concert I've ever seen, without question!! It came as no surprise to me that Mick broke the band up and Trevor felt the need to move on to Wishbone Ash. They were not happy days but fortunately Mick saved the day and put together an excellent line up for the superb albums 'Abominog' and 'Head first'. I have to admit that I was pleased when Trevor rejoined at Bob Daisley's expense. I don't have an axe to grind as far as Bob was concerned, he was an excellent bass player but to me it was very important to have Trevor back in the fold, he is one of the lads! Today's line up seems very stable and is the longest standing in Heep's turbulent history. So why is it that it's also the least productive in terms of record output? Two studio albums in eight years isn't exactly prolific, to put the time span into context it has only taken seven years for Pink Floyd to produce the same number of albums.

Finally to the subject of un released material which seems to be so often mentioned in correspondence nowadays. I understand that the tracks that ended up on 'Abominog' were not really the ones that the band originally wanted on the album. I understand that Gerry Bron had a big say in what finally ended up on the album and I was wondering if you could confirm this and tell me if the material which was recorded but never used still exists and

could ever be released. **Barry MacDonald, England.**

UHAS reply:- Firstly to the matter of un released material, you're right, there are lots of letters coming in about un released tracks. This high level of interest seems to have stemmed from the release of "The Lansdowne Tapes" and, to a lesser extent, "Rarities From The Bronze Age". You are also right about the tracks on "Abominog", they were not the ones the band originally intended for use on the album and it was Gerry Bron who wanted to use different tracks. This point has been raised several times in the members letters section, most recently by Elina Aaltonen back in issue 10. You may recall that Elina was at the rehearsals when Heep first re formed and she remembered a few lines of one of the songs that never made it onto "Abominog" and we identified the song as "Valley Of Kings" for her. The material does still exist and the song titles are as follows:- *Out Of The Ashes, Chasing Shadows, Children Of The Night, Freebie And The Bean, That's The Way That It Is, I'm Alive Again, Valley Of Kings, Playing For Time, Falling and Sell Your Soul.* You will of course recognise some of the titles that did end up on the album but what's also interesting is that some of the titles you don't recognise were re worked into tracks that ended up on the album under a different title. There are no plans for this material or the Sloman material mentioned in the last issue to be released in the form of a previously un released album at the moment, if there ever are such plans we'll be sure to let you know. I think the only possibility of the general public being able to hear some of this material in the near future is the possible inclusion of the odd track on the 25th anniversary box set that Castle plan to release.

Some interesting points are raised in this letter about tour promotion and record out put. We put these questions to Mick and this is what he said:- "I always feel that from a band and fan view point there is room for improvement in tour promotion every time, there is always something that's missing. From the promoters point of view who wants to make money he would feel that he would need to cover every area that needs to be covered such as local and national press, radio, and what ever medium he can get shows promoted on. Unfortunately, they don't always do that for some reason which I find very distressing also, we get as frustrated as the fans do. With regards to our record out put it's really just a matter of us getting signed to a label. The record industry is going through a transition at the moment where they're signing lots of young bands, they don't even care if they can play or not as long as they've got some sort of novelty to wrap around it, that's reflected by what's happening in the charts today. We're being forced to take alternative routes in terms of how we get signed and these unfortunately take a long time, it's never a question of us not wanting to record, it's a question of us being sure that what we do record will be released all round the world in all the territories that we tour. If we could have an album out every year we would".

Dear UHAS, If any one is interested I have found a company that makes magazine binders of a size that will fit the current size of the UHAS magazine. The address is:- Modern Bookbinders Ltd, Pringle Street, Blackburn, Lancs, BB1 15A, England. Telephone 0254 59371. **Kevin Penberthy, England.**

UHAS reply:- Thanks for the information Kevin. If people are interested in buying binders but are worried that the size of the magazine may change, we can tell you that we have no plans to ever change the current format of the magazine.

Dear UHAS, When and where was the first Uriah Heep concert with Bernie Shaw? **Lars Peper, Germany.**

UHAS reply:- Bernie's first concert was at Die Zeche, in Bochum, Germany on 10th March 1987. The set list that night was:- *Bird Of Prey, Stealin, Other Side Of Midnight,*

Too Scared To Run, Heartache City, Rockarama, Angel, The Wizard, July Morning, Sell Your Soul, Gypsy, Easy Livin, That's The Way That It Is and Look At Yourself.

Dear UHAS, In the last issue you asked if any members had seen Heep on the North American tour of 1986. All I can say about it is, when you see your favourite band and get to meet all the members of the band backstage but don't even speak to the singer or get his autograph, it means something. I laugh about it now but it really happened on 7th September 1986 at the Club Soda in Montreal when I saw Heep with Steff Fontaine on lead vocals. **Yves Monast, Canada.**

UHAS reply:- Seems that old Steff didn't go down too well, anybody else got any memories from that tour, with photos if possible.

Dear UHAS, I thought you may be interested in this flexi disc of "Easy Livin" I've recently got from a dealer in Poland. The sound quality is poor but it's a very interesting piece and a strange cover. **Dave Sharps, England.**

UHAS reply:- These are strange, they've recently come onto the collectors market, they are on the "Budkon" label and originate from Russia. They are 5.75" square in clear or coloured vinyl and collectors should be aware that on record turntable decks with an automatic arm lift it is only possible to listen to just under 3 minutes of a track before the arm lifts off the disc. It should also be pointed out that many tracks on this label have been shortened to fade out before the arm lifts. The sleeves to these discs are in black and white and are merely a folded piece of paper, the "Easy Livin" sleeve is strange as it features a drawing of a crowd gathered round a dog that has been cut in half, yuk!! The other Heep titles available to date are:- "Love Machine" which has a drawing on the sleeve of a bed on wheels, "July Morning" who's sleeve is just a blur of different shades of grey and "Return To Fantasy" which has a poor quality drawing of a spider and it's web on the sleeve.

Dear UHAS, Having been a Heep fan since 1981 and being too young to have experienced the magic in a Heep concert with David Byron and Gary Thain, I find it hard to put the older line ups against the newer ones. Though most of my favourite albums come from the Byron era I believe that every Heep line up has it's own strength and weakness. One of my all time favourite Heep members is Gary Thain, his style of play has always appealed to my taste. The way he managed to play those melodic bass lines in those heavy rock songs is something quite unique. I have always been eager to hear some of his pre Heep work and when I came across an album of the "Keef Hartley Band" at a record fair last march I couldn't resist the temptation. The first thing that struck me when I listened to the album was that Gary would never compromise, he had found his way of playing the bass in his own unique style. He used the same melodic way of playing in those weird progressive folk songs that he used later in Heep's heavy rock style and I just kept wondering how he had the nerve to even try it! My respect for Gary has risen high over the roof tops, the wizard and magician makes sweet freedom in wonderworld, Thanks Gary, rest in peace! Could you print a "Keef Hartley Band" discography please? **Anders Rofstad, Norway.**

UHAS reply:- Yeah, Gary was a great bassist and his style was a major part of Heep's sound in the early 70's. Both he and David were magic on stage as anyone who saw the band at that time will agree. As for Gary's releases with the "Keef Hartley Band", the following albums feature Gary:- "Half Breed", Deram SML 1037, (1969). "Battle Of N.W. 6", Deram SML 1054, (1970). "The Time Is Near", Deram SML 1071, (1970). "Overdog", Deram DSL 2, (1971). "Little Big Band", (live album) Deram SDL 4, (1971). "70 Second Brave", Deram SDL 9, (1972). In addition "Half Breed" and "Battle Of N.W. 6" are also

available on CD, there is another Keef Hartley CD scheduled for release later this year but there are no details of which title it will be at this time.

Dear UHAS, First of all may I heartily congratulate you on your wonderful UHAS magazines, I enjoy them immensely. It's particularly gratifying to read a lot of home truths being voiced by Heep members past and present in their interviews, Ken Hensley especially. Years ago I put a question to him in the fan club magazine asking him if he believed in God, he replied that he did but that he also believed in reincarnation, it's interesting that he now says he's a Christian. I loved the spiritual aspects of Heep's lyrics, I think that "A Year And A Day" off "Return To Fantasy" was definitely written with God in mind and the life to come.

That brings me onto David Byron. In 1985 shortly before his death (which I still can't quite get over) I met Lee Kerlake in the High Street In Brentwood, I desperately wanted to meet Byron and I asked Lee if he knew of his whereabouts. Lee didn't know but he told me quite emphatically that Byron "was finished" having narrowly avoided going to prison for drink driving offences, he had to sell his house and was overweight. In May 1985, I was at the Heep concert at the Hammersmith Odeon and I didn't understand what Peter Goalby meant when he said, "this song is for David Byron" as he introduced "The Wizard". I only discovered Byron had died when Kerlake's girlfriend told me when I was in the pub where the band had an after gig party. I felt awful, I remembered how I used to wake up in the mornings in Egypt in 1981 where I lived for six months fearing that my hero Byron would die before I would meet him, I listened constantly to "High And Mighty" at the time. Being a solicitor I knew I could easily get hold of Byron's will, I found out he had left everything to his sister and I went to see her, uninvited. She was not in a good mood but she told me that her brother had spent the previous Christmas with her after a long period of no contact. The thing I wanted to know from her was whether Byron believed in God because I for one wanted to know that I would be able to see him sometime, she told me that he did, it was such a relief for me. I am a Moslem and in the Koran there is a foot note to a verse which mentions an army officer called Uriah and the prophet David who had Uriah killed because he wanted Uriah's beautiful wife.

I believe Byron was cremated and his ashes scattered so there is no where one can go to pay one's respects. Suffice to say, I think that the departure of Byron was the end of the real Heep, his drinking problems made his sacking inevitable but without him Heep were just not Heep, they were the thinking mans band, the mystics, the intelligent lyricists.
Farid El Diwany, England.

***UHAS reply:-** That is a very interesting letter, I've never really thought of Heep in such religious terms but I do admit that the mystical side of their lyrics also appealed to me. However, this was more in the terms of the songs being good stories rather than anything deep and meaningful. I know that many may disagree with that so if you do, write in and let us know what Heep's songs mean to you and whether the band has had any sort of spiritual type influence on your life.*

Dear UHAS, Uriah Heep are without doubt my favourite band. They were the first live band I saw back in 1980. I have all their albums and rate "Look At Yourself", "Uriah Heep Live", "Innocent Victim" and "Conquest" as their best (Ok, perhaps "Demons And Wizards" as well!). I feel I must comment on the John Sloman debate, "Conquest" must be my favourite Heep studio album, I remember at the time there was a Heep revival and Ken Hensley was quoted as saying, "It was like we'd come back from the dead". John Sloman had stamped his ability on "Conquest" with more confidence than ever before or after. To my mind the combination of Hensley's and Bolder's song writing, Sloman's vocals

and Chris Slade's drumming made a great band. I would love to hear the follow up album mentioned in the last issue that was never released. It was interesting to read the "Musicians Only" article on John Sloman in issue 10 where Trevor Bolder said Ken Hensley was behind John Sloman coming into the band all the way, that's not how Ken told it on the "History Of Heep Video". I suspect he felt that his Heep main man image was under threat as Sloman could play the piano, the guitar and sing. Finally I have to say that I think today's Heep would sound much more like Heep if John Sloman were still in the band. **Mark Jessop, England.**

***UHAS reply:-** Very controversial comments there and I'm not just talking about "Innocent Victim" being listed as a favourite Heep album. Seriously, everybody has their own views on which Heep albums and line ups are the best but does anyone agree with Mark? was "Conquest the best album and would Heep be a better band if John Sloman was still a member?*

Dear UHAS, To continue the "High And Mighty" theme I have to say that this album is the one that first got me into Heep and my cousin's copy did have the double sided poster mentioned in the last issue but mine didn't. I still rate the album as one of the best the band have ever done but it seems to me that whenever you read about Heep this album is either slated or completely ignored. If you need an example of this just look at the liner notes from the "Rarities From The Bronze Age" CD, the story of Uriah Heep condensed doesn't even mention it. Ok, I understand that everybody has their own opinions but this album is good and can stand up on its own merits. Just give "Weep In Silence" and "Misty Eyes" another listen and remember that you can't keep a good band down. **Howard Burton, England.**

Dear UHAS, Ken Hensley's interview in the last issue was interesting, proving once again he's one of the most clever musicians in the rock business. We obviously regret his semi retirement but we must respect his choice. As far as I'm concerned I'll keep some pictures in my mind, Ken rocking the old Hammond organ, the cigarette burning in the ashtray just near the glass of wine etc etc. What about a biography? think it over Ken!! On to the "High And Mighty" debate, I think it's one of the most interesting albums Heep ever made. A perfect blend of commercial and heavy songs and above all the best production they ever achieved in the 70's. A far better sound than the usual Gerry Bron thing, compare it to the poorly produced "Firefly", nothing to do with the songs, just a question of production.

One last thing, you'll surely know a song called "Shadows Of The Night" sung by Pat Benatar. This song is written by D Byron, is it our David or the other guy? **Bertrand Athouel, France.**

***UHAS reply:-** Ooh aah Cantona say ooh aah Cantona!!!! oops, sorry, I couldn't help myself for a minute there, it's my natural reaction to anything from France. For those who don't understand what I'm on about, Eric Cantona is a French man who plays for Manchester United and the "ooh aah" chant is sung at United's games. Enough said, back to Heep. It's true that all the Heep albums prior to "High And Mighty" were produced by Gerry Bron, I think the production on these was Ok and especially good on "Look At Yourself", "Demons And Wizards" and "Sweet Freedom". Of course we can't say to what extent the engineer Peter Gallen and in some cases later on Ashley Howe would have had an influence on the sound. In the past members have sighted poor production as being a major fault with the late 70's albums but Gerry Bron was solely responsible for "Firefly" only. Production does have a major effect on the sound of an album, to me there is a world of difference between the overall sound of "Abominog" and "Head First" both produced by Ashley Howe and "Equator" which was produced by Tony Platt and didn't quite seem to*

capture the harder edge of Heep's sound. The Pat Benatar song, "Shadows Of The Night" was written by our old friend D L Byron and not our David.

Dear UHAS, I'm writing to you with another case of Heep bashing in the media. I've just picked up "Hit Parader" magazines special edition, "25 Years of Metal" and Heep were only mentioned 3 times in their "Metal Timeline", these were when they formed in 1970, the release of Look At Yourself in 1971 and the release of Demons and Wizards and The Magicians Birthday in 1972 and nothing else. They mentioned many more releases and personnel changes etc over the 25 years on Heep's contemporaries like Sabbath, Purple, Zep etc. To add insult to injury the only mention Heep got in their "Story Of Metal" is as follows, and I quote, " The success of Led Zeppelin opened the flood gates to many pretenders to the metal crown, many of whom like Uriah Heep, Grand Funk Railroad, Iron Butterfly and Blue Cheer proved to be little more than one hit wonders". I'll be sending a nasty letter to the editor to let these clowns know that Heep played a major part in the evolution of hard rock. Please print the "Hit Parader" letters address which is:- Hit Parader, 63 Grand Ave, Suite 220, River Edge, NJ 07661, USA. so that Heep fans can vent their thoughts and let these trashy US mags know that Heep are still making great music and always have done. **Kevin Julie, Canada.**

UHAS reply:- *I suppose it's just typical of the press and it's so annoying, after all these years of great music from Heep the press can be as short sighted as ever. We thought it was mainly the UK press that were so anti Heep although the famous statement:- "if this band makes it, I'll commit suicide" did come from North America. Send "Hit Parader" your comments and make them understand how good Heep are and the contribution they have made to rock music over the years. Keep the letters coming in to us to.*

QUIZ TIME

Congratulations to Lasse Lundberg of Sweden who won the copy of "The Lansdowne Tapes" CD signed by Ken Hensley and donated by "Red Steel" from the last issue. The question was set by Ken himself and was:- Who did Ken's hair in the Afro style as shown in the booklet to the CD? This was never going to be easy and what was needed was a good guess. We were surprised how close some members came to the correct answer. Somebody gave "Ken's mum" as the answer which was really close. The correct answer was "Mick Taylor's mum". (Mick was a member of The Gods with Ken). Lasse gave the answer as "Paul Newton's mum", as this answer mentioned the mother of a member of The Gods, it was decided that this was the closest as no one had actually come up with the correct answer.

The prize for this issue is a copy of the programme from "The Mick Ronson Memorial Concert". The programme has been signed by all the major headlining stars that appeared in the show and with the value of signed memorabilia rising all the time, it is sure to become a collectors item. All you have to do to win the programme is answer the following question:-

What is the title of the latest Mick Ronson album?

Please include a first class stamp, (UK members), or a International Reply Coupon available from any pqst office, (overseas members), with your entries. Good luck!!

DISCOGRAPHY NO 12, INNOCENT VICTIM.

Issued in September 1977, Innocent Victim built on the foundation of February's Firefly. Heep now covered many musical styles from the straight ahead rock n roll of "Free N Easy" to reggae even on "The Dance". The album saw the re-mergence of Heep in Germany, They became a world force once more with 3 hit singles in the German charts and one old favourite, "Lady In Black" remaining at number 1 for 13 weeks winning for them the coveted Golden Lion Award. It was quite a contrast to have a million seller in Germany and an un placed LP in England. Innocent Victim is also the Heep album with the distinction of having more different sleeve designs than any other. For the first time since "Look At Yourself" the North American release featured a different sleeve to the release in most of Europe and the Far East. However, it was Eastern Europe and Russia that produced the greatest variety of sleeve designs, we are sure there are more from Russia than the ones shown here and there is certainly one that is plain white with plain lettering from Czechoslovakia or one of the other countries in Eastern Europe.

Side 1.

Keep On Riding,
Flyin High,
Roller,
Free N Easy,
Illusion.

Side 2.

Free Me,
Cheat N Lie,
The Dance,
Choices.

LP Releases.

Bronze BRON 504

CD Releases.

Castle CALCD 210

UK 7" Releases.

Free Me/Masquerade, Bronze BRO47, pic sleeve.

Important world wide 7" releases.

Free Me/Masquerade, Germany (with Sticker), Holland, Italy, Japan, Yugoslavia, New Zealand and Australia.

Free Me/Flyin High, South Africa.

Free Me/Free Me, USA mono/stereo promo.

Free Me/Lady In Black, France.



Memories.

Trevor:- John Galen was experimenting making something that looked like beer with cold tea and metal polish to give it a head. I didn't know, I drank it & spent three days ill in bed.

Lee:- Who played on that album?

Mick:- They used Lee's eyes for the snake on the cover.

Trevor:- "Because they looked the most bloodshot"

Lee:- "no, because they were the most blue"!!

David Owen.

INNOCENT VICTIM, THE DIFFERENT SLEEVES.



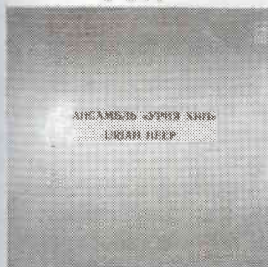
USA



EAST GER



RUSSIA



RUSSIA



RUSSIA



RUSSIA

KEN HENSLEY

An exclusive interview, part 2. (Continued from issue 11)

UHAS: How are the plans coming along for your brand new solo album?

Ken: Well, I wrestled with the problem of whether to do the retrospective first or the brand new album first, the decision was made to do the old one first, mainly to get it out of the way and make room for the new one. I asked a lot of people what they thought about it and there were mixed opinions about whether the new one or the retrospective should be first but I came to the conclusion that it was best to get the old one out of the way to start with. I'm hoping to start recording the songs for the new album in late May or early June, I'll do the recording here and take the tapes back to the States and do all the overdubs and

mixing there. If I work at it consistently I could probably have it ready by the early Autumn but realistically it's more likely to be early in 1995 when it's ready for release.

UHAS: Are all the songs written?

Ken: Yes, I've got about 30 songs all ready and arranged but things could change between now and then because I'm writing all the time. I'll have way too many songs to choose from but it will just be a single CD with about 14 songs on it.

UHAS: Last time I spoke to you about your new album you told me that it would have the diversity of an album like "High And Mighty" but be a little more commercial, do you still see it ending up that way?

Ken: Yes I do, very much so. I used to experiment a lot, even within Uriah Heep, "High And Mighty" was a very experimental record rather than a Uriah Heep record. I've stopped doing that so much now, I realise the need for something to bind the whole thing together. "From Time To Time" will be more diverse than I would have liked it to have been, there's a lot of dynamic changes and style changes in there but that's just me, I would write one way one day and a different way another day so it is actually a true reflection of the diversity of styles in my writing. I think the new CD will shoot for a slightly different market and therefore I see more need for something to bind it all together so I'll pay more attention to consistency and direction.

UHAS: When you describe the album as being commercial sounding does that indicate that it will be made up of 3 or 4 minute songs or will there be any longer tracks?

Ken: It will be a commercial sounding album in that it will be musically and sonically contemporary and it will be put together as a project to sell, I'll be focusing on trying to make it as marketable as possible. I'm not doing that with "From Time To Time", I'm just focusing on trying to get the best quality from the songs that's going on the CD and packaging it in the most value for money way that I can. No one will make any money out of it, we'll be lucky to break even, our projected sales are very low but it establishes a framework to do the next one and it establishes a relationship with the record company who I'm very happy with, they're great people and it reminds people that you're still around which is also good ground work for the new one.

UHAS: Do you still plan to use a lot of guest artists on your new album as you've mentioned in the past?

Ken: Yeah, I'm going to use all kinds of people on the new record, I've got verbal commitments from all kinds of guitar players, singers, I've got duets lined up, it will just depend on the timing. That's why I'm willing to take a long time with the new record because number one, there's no rush and number two, I want to make it as attractive as I can by having quality name guest appearances, also I'm going to do a video documentary of the whole thing. We'll video the making of the album from the minute I get on the plane in St Louis to come over here up to the time we finish mastering it and that will be sold as a companion piece to the CD.

UHAS: Have you got a working title for the album yet?

Ken: No I haven't, I thought I had up until about 3 weeks ago when I looked at the titles and started writing new songs and I realised I'm no where near a title yet. I don't like that, I like to have a working title as something that's in my mind as a root for the whole project but I just don't have anything at the moment.

UHAS: Will how well your new album sells directly dictate whether or not you'll do any

more solo albums?

Ken: The first new thing I'll do after my new album is an album of Christian songs, That's already planned, I'm already writing the songs for it and it will be done but probably in a very low key way, I'm already planning and preparing for it so I know that one will get done. What happens after that I really don't know, it's all a long way down the road. I think I've found a way to justify making records without touring so it means I could do it for as long as I want to or as long as people want to buy my stuff. If you can keep the customers happy then why not continue but there reaches a point where validity comes into question, it's like with the "5 Miles" tracks, I've got to tell you that I would much rather give that stuff away than sell it, or charge a nominal price and you guys keep the money so you can keep on running the fanclub. I mean, how many copies would be sold? They wouldn't release it in the States, it wouldn't be worth it, "Landsdowne Tapes" will be released on Viceroy in America and that's because they see a lot of musical and historical virtue in it. "5 Miles" is just a bunch of songs, some of them are OK and some of them are horrible, it doesn't really sound like Uriah Heep, it sounds like Uriah Heep trying to be something else, it was a transitional thing because it was before John Lawton was fired and John Sloman was hired, there's no real conviction in it and there's no market for it in the States so how many would it sell? To me it seems like we could come up with a much better idea of packaging it up and do something for the fanclub or even give it away as a 25th anniversary gift to the fans.

UHAS: If a statement like that doesn't bring the letters flooding in I don't know what will.

Ken: What do you think they would say, we don't want it?

UHAS: No, they'd say when is it being done? !!!!!

Ken: Well, it's not my decision, I don't own the material, it's owned by "Castle", Red Steel seem to be very interested in packaging it up and marketing it but I just think that in that particular case everybody would be better served by doing something special with it. If it could be financed to have a few hundred copies pressed up and signed by me and Mick and Lee and Trevor and whoever else then give it away through the fanclub then I wouldn't care how many songs went on it or how horrible they are because you're not asking somebody to pay for it. As a musician I sometimes look back at songs on albums that went platinum and I cringe and think to myself, we got away with that one! In a situation like this you've got to have a better reason for releasing something other than, it hasn't been released before so let's release it, there's too much of that going on. I'm just thinking out aloud now, these are not plans that are etched in stone, it's not my decision.

UHAS: How are you going on with "La Senal", the Latin American band that you're managing?

Ken: They're doing real well, we've got 2 record contracts but we need 4. The way the Latin market works is you have separate contracts for Spain, South America, Central America and North America so we've got 2 offers on the table right now and we've handed it over to the legal people to sort out. The guys are just writing more songs and cutting more demos and we expect them to start recording this year. It takes a long time to put the contracts together as it's a very complicated market. Every Spanish speaking market is totally different and the way they try to market this type of music is to include songs that will be successful in each of the markets, that's really stupid to me because you can't be all things to all people. We'll get it all ironed out because the fact of the matter is that they're great performers and they've got great songs.

Interview by Alan Hartley and David Owen.



PHOTO ALBUM. This is "Spice", this was the line up before Paul Newton joined the band and before the single, "What About The Music/In Love" was released on United Artists. From left to right they are: Mick Box, David Garrick (Byron), Barry Green (bass) and Nigel Pegrum (drums). Barry Green went on to have a few hits in the 70s under the name of Barry Blue, remember "Dancing On A Saturday Night". He had left Spice before they went in to the studios and no one can now remember the name of the bass player on the A side of the single but Paul Newton joined and played bass on the B side.

LIVE REPORTS

THE MICK RONSON MEMORIAL CONCERT, HAMMERSMITH APOLLO, 29/4/94.

April 29th 1994, one year to the day that Mick Ronson died was chosen for a celebration of Mick's life and his love of music, at his favourite venue, the Hammersmith Apollo. It was a sell out, a chance for many to see bands which have shaped the way of music as we know it today. Compare for the evening was 'Whispering Bob Harris' who between acts interviewed producers and relatives interspersed with vintage footage shown on 2 large video screens. First on the bill was Mick's first band The Rats, who belted out some fine rock/blues and a great version of "I Feel Free" Dana Gillespie sang as only she can, belting out the blues assisted by Rolf Harris!! (well, he did get to number 1 with "Stairway To Heaven). Mick Jones & Big Audio Dynamite and Glen Matlock & The Mavericks both gave there all putting in good performances. I suppose it's a testament to Mick that so many styles ended up on one stage. (Mick was also a well respected producer) The Spiders put on a good show with Trevor on bass, Joe Elliott sang lead vocals and Nazareth's Billy Rankin and Leppard's Phil Collen shared guitar duties. Trevor said although he remembered the tunes, this style was very different for him. I noticed a lot more thumb slapping rather than Trevor's normally controlled bass technique. Woody Woodmansey played drums and Phil Lanzon guested on keyboards. Having had a good 3 days rehearsals to get it right the band produced a good tight sound. It's a shame that Bowie wasn't there to front it but as Trevor said, "he's not on my Christmas card list"!! A brief flash of Captain Sensible's bottom and a thrash version of "Happy Talk" led us into Willy And The Poor Boys, Bill Wyman's charity band. Gary Brooker stole the show with his version of "A Whiter Shade Of Pale", Steve Harley had us all singing along to "Make Me Smile" with Roger Taylor on drums, Roger then sang, "It's A Kinda Magic" which won the nights ratings due to the massive Queen support in the audience. Various other guests drifted in and out, Roger Daltry showed he can still bring tears to the eyes of the microphone technicians by swinging the mic around by its lead and screaming out a couple of Who numbers. Ian Hunter though, showed how much he thought of Mick with a moving set which brought a tear to the eyes. After nearly 4 hours of non stop music all the musicians were invited to Bill Wyman's "Sticky Fingers" restaurant in Kensington for food and then on to the Embargo nightclub in Chelsea to drink and dance the night away. The David Bowie lookalike band "Jean Genie" were the caberet and of course, the original Spiders members were asked to back them on a couple of songs. In this more relaxed atmosphere, Trevor, Woody and Billy really enjoyed themselves. The club was more like a sauna and when Trevor came off stage he was dripping wet! The singer asked Trevor if he will play bass on a couple of songs on their new LP, and if Heep duties allow, he probably will.

David Owen.

URIAH HEEP AT HEINO, 13TH MAY, 1994.

This was going to be my first Heep concert so when we drove to Heino, I still couldn't believe we were going to be there at a Heep show. When we entered the small club, I saw Lee's drum kit standing on the stage and I must say that I got a little nervous. After a heavy support band Heep came on, I was really glad they opened with Devil's Daughter, I really like this one. Circle Of Hands, Words In The Distance and The Wizard were very impressive too, my girlfriend and I went nuts over the way these boys can play. Lady In Black and Easy Livin' were the encore and Mick and Lee danced during Lady In Black.

Then the band shook hands with the fans and left. It was one of my greatest evenings and I will never forget it, it was just fantastic, thanks boys!

Lennaert Groot Wassink.

HEEP IN HOLLAND, 13th, 14th & 15th MAY, 1994.

Quite unexpectedly 3 Dutch Heep shows were announced and no need to say, the news spread fast. Fans were on the phone checking if everyone had heard and arranging to meet at or near the venue. We managed to persuade our English friends Kevin and Mandy Kitson to come over to Holland and they joined us for the last two shows, the more , the merrier! We got to Hall Struik at 4pm, a small venue which has been open since October last year but since then they've built up a reputation of a good place to rock with bands performing like Pat Travis, Snowy White, Mothers Finest, Metal Church , Sweet and so on. Of course Heep had to be added to the list. When the band arrived we noticed that they'd been partying heavily on the ferry getting over to Holland but apart from being sleepy they were all in good spirits. It turned out to be quite a hassle getting the sound right, monitors were failing and Charlie the sound engineer had to work hard to get it all fixed. In the evening a local band opened for Heep, although some 750 people could have filled the place, only some 300 showed up. A bit disappointing and there were still some sound problems when Heep came on but nevertheless, the few who were present really loved the band, singing their lungs out and having a great time. Mick played "The Other Side Of Midnight" on a different guitar to the one he usually uses for the song, Jim must have been suffering from ferry lag, it added to the party atmosphere though and we all had a good laugh about it afterwards. We rushed home after the show and dived into bed at 2.30am only to be woken up at 8.30am with Kevin and Mandy arriving. The weather being summer like with some 21 degrees and sunshine all over, it wasn't difficult to get up and go to Baarlo, a tiny town near Venlo where we sat outside a bar enjoying a cold drink in the hot sun. Heep were late for the soundcheck, we heard they were all sat in their hotel rooms watching the FA Cup Final, only Lee was happy with the result. The venue was slightly bigger than last nights and although it wasn't sold out the crowd were very enthusiastic. A better sound and a great atmosphere and lots of people partied with the band after the show with Bernie going on about his Harley Davidson, Lee about life on the Canary Islands, Mick about Australia, Jim about his dreams of a farmhouse in France and everyone getting silly throwing lumps of sugar, peanuts, grapes and.....oh well, you should have been there! Just like the previous two shows, a local band supported Heep in Tilburg but we went out for a big dinner with 6 other UHAS members so we didn't get back in time to see them. Noorderligt can hold some 1000 people but only some 400 showed up. Once again those who were present showed they cared and rocked all night. As Heep had played early, Mandy and Kevin still had time to chat to the band before leaving for the ferry. Everyone I talked to had a great time at the shows and some were already talking about the German dates in June, figuring out if it's possible to go there. As for the fact that none of the three shows were sold out, a lot of fans were saying they wished they had known about the shows earlier. We know promotion is poor and we wouldn't mind passing on dates to radio stations and magazines if they were booked well in advance. There were hardly any posters put up announcing the shows in the areas where they played. Other fans said that it may be the recession, fewer people go to shows and the fact that there are a lot of concerts in Holland at this time of year meant that people had to make choices. It's been two years since Heep were in Holland, hopefully they can get that much wanted record deal and come back next year with a new album and some good promotion. Thanks to Heep and their crew for a great rockin' weekend, you're the best.

Monique and Leo Spruit. (Also on behalf of Kev, Mandy, Nico, Anita, Marko and Joyce).

THE GYPSY KING TELLS ALL !

PHIL LANZON

An exclusive interview

Alan: What first gave you the idea to do gypsy as a dance track?

Phil: About 18 months ago, me and a friend of mine, Atila from "Mad Cow Disease", the same guy who was in "Tokyo Blade" who supported us in Europe a few years ago, we're having a pint in his local pub and he said to me, "I've always wanted to do a version of Gypsy that's a real long, manic and heavy version", I said, "alright then", so we did. We went into a studio and we did a version that went on for about 10 minutes, a really great version. Then we thought, why don't we do another version that's different, so we thought, yeah, just for a laugh let's do a dance version, we found that quite amusing so we set to work and all the sounds came together and we thought, yeah, it's not bad. Then we thought, we can't sing it, we've got to get someone else to sing it, so we decided to try a girl, we tried one or two and ended up with Yana and Caroline who did the vocals on the track. We had the dance version finished and we thought, this sounds good, what shall we do with it, we didn't want to spend money which we didn't really have in promoting it ourselves so we played it to some promotion companies in London and got a good response, we played it to some radio promotion companies and they thought it was great. One guy suggested we did it on our own label, that seemed like a good idea at the time so we formed "The Aphiliated Recording Company" or "A.R.C. Records" for short, myself and Atila being equal partners and we found sponsorship from a friend of Atila's who invested some money into the company which has enabled us to make a video and do some extra club mixes of the track. However, it will initially be put out through promotional channels which means there won't be a release date in England unless it proves to be fully accepted by all the DJ's and radio stations. We won't be releasing it without knowing that it's going to work in the first place. It could be a different matter with other territories though.

Alan: What other tracks will be on the promotional release?

Phil: Hopefully there will be the 7" mix, the radio mix and the club mix.

Alan: I'll show my total ignorance of this type of music by asking how all these mixes differ?

Phil: You mean you don't know Alan! well the 7" mix is just the song as it's recorded and finished, the club mix could be anything from 8 to 12 minutes long and is very sparse with just rhythmic tracks from the master tapes, the original is stripped down to the bare bones and get a groove going, so that DJ's can use it on their double deck players and mix it in with other tracks, the radio mix would be a short mix of about three and a half minutes. We may even put on a second track which is one of our own original songs but we don't know about that at this stage.

Alan: Are you in the video?

Phil: I'm in it but I'm not really featured as such, I'm in it near the end.

Alan: What's the background of the two female vocalists?

Phil: Yana is the blond singer, she's from New York, she lives and works in Long Island

and she used to be in a band called "Wench" who came over and toured England around 1989 or so. The other girl, Caroline, she hasn't done anything specific in England, we just picked her up out of nowhere, they've both got great voices and if we do ok with this one there will be more to follow.

Alan: If you do any more will they be original tracks or will you use any more Heep songs?

Phil: No, I don't think there will be any more Heep songs, this was just a one off idea that fitted the bill perfectly, it will all be original stuff from now on apart from "Scarborough Fair", we've got a good version of that which we'd like to do, it's a song that everybody knows but I think that Simon and Garfunkel are the only people to have ever put out a version of it and that was in the late 60's so it's time for a new version. The one we've done is really hard hitting, it's really heavy.

Alan: When you say it's heavy, you don't mean heavy in the way we think of heavy rock?

Phil: No, it's not heavy in terms of heavy rock, it's heavy in terms of dance music, it's probably more heavy than Gypsy, it's got more of a back beat. You're obviously not familiar with dance music, all dance music is soft and we're trying to bring into the market place some hard edge dance music, we're using guitar samples and anything that gives it a hard edge but still keeping the thudding bass drum to give it that dance groove, the two elements have never been put together before and that's what we're trying to do.

Alan: Is dance music a type of music that you are interested in personally?

Phil: Oh yeah! I wouldn't have done it otherwise, we both like dance music, not the soft stuff like "Erasure" or "The Pet Shop Boys", but anything that has a hard edge to it and is exciting such as techno/industrial type stuff.

Alan: So is it all done with drum machines, samplers and other high technology equipment?

Phil: It's all samples, every little bit of it except for the girls voices, the "sweet little girl" part is a sample of David Byron and the "Aahs" are off the original Gypsy. Every little bit of music is brought in from somewhere, you can obtain sample discs that have all the sounds you need to create your backing track, you just mix them together to get the sound you want, it can be done onto computer and it's as simple as that, it's not time consuming and the whole point of it is to establish a groove.

Alan: One thing that I must ask, there won't be any dance influence creeping into your song writing for Uriah Heep will there?

Phil: No, that would never happen.

Interview by Alan Hartley.

THE SINGLES LIST

I have now compiled a list of 213, 7" Heep singles (this does not include the Thailand 7" EPs featured in this issue) but I'm still short of some releases from countries outside Europe. Can anybody please send me details of 7" releases from Japan, Aussie, NZ, North and South America. I also need details from Eastern Europe and countries such as Greece, Portugal, Malta, etc etc. The list will be in the next issue so please send details as soon as possible. Thanks for your help.

David Owen.

YOUR TURN TO REMEMBER

SPICE - THE LATE 1960s

MELODY MAKER, December 14, 1968—Page 25

marquee

90 Wardour Street

London W.1

Thursday, December 12th (7.30-11.00)

INTRODUCING THE MARQUEE 5

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SPICE

★ EAST OF EDEN

Friday, December 13th (7.30-11.00)

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★ THE SPIRIT OF

★ JOHN MORGAN

Saturday, December 14th (8.00-11.30)

★ DREAM POLICE

★ ANDROMEDA

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★ & HIS MAROONS

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The group have all the ingredients to appeal to every one. They look good and care about their presentation; they are wild but very pleasant people; their music is loud and exciting.

You can dance to them if you wish, but most people like to watch and listen.

Two guitarists, a drummer, a singer and an excellent pulsating light show, make Dave, Mick, Paul and Nigel a group to see - and after you have seen them, talk to them, they'd like to meet you and perhaps add a little SPICE to your life.

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THURSDAY, MARCH 13th

SPICE

Doors Open 7.30

RESURRECTION CLUB

THE WARWICK, EAST BARNET

ROAD (NR ALEXANDER PUB)

SPICE

'BLUES LOFT, HIGH WYCOMB

SPICE

KLOOKS KLEEK

TUESDAY, JULY 29th

Double attraction

MISUNDERSTOOD

SPICE

SPICE RECORD OUT

THE local "pop" group, The Spice, are really hitting the high spots these days.

Their manager, P. Newton, of Croye Close, Andover, told the "Advertiser" this week that the group has released a record through United Artists. On the A side will be "What about the music" and on the B side "In love."

Incidentally the group has been booked as the resident main group at the famous London "Marquee" Club in Wardour Street, Soho, for three months from January to March. The Spice are seeing life!

(Andover Advertiser)

ST. MARY'S COLLEGE

TWICKENHAM

SATURDAY, FEBRUARY 21st, 8 p.m.

DEEP PURPLE
plus **SPICE**

DISCS * BAR * LIGHTS

Tickets 12/6

RECORD MIRROR, Week ending December 7, 1968

SPICE: What About The Music; In Love (United Artists UP 2246). Another new group but one with a lot of life about it. Nice vocal line on a song that has pretty strong commercial content. Needs a nudge or two, but could make it. ★ ★ ★ ★



SPICE

SPICE are a four piece fully professional recording group, (United Artists). The group is a very hard working unit, with an extremely tight, hard sound, complemented with a great deal of three part harmony and a visually exciting light show, tuned into their music.

DAVID BYRON, aged 19, is the LEAD VOCALIST with a very strong adaptable voice. His presentation of Spice on stage, is both exciting and most professional. He writes the group's material along with the lead guitarist Mick Box. The P.A. equipment is a 200 watt: Sound City Amplifier with 2 Marshall speakers (4 x 12" in each) and 2 Peck speakers (8 x 10" in each). He uses A.K.G. microphones. David lives in Chingford.

MICK BOX, aged 19, is the magnificent LEAD GUITARIST of the group. He is a person very much impressed by a group who 'look good' and feels that the visual part of the act is 50% of success. He plays a GIBSON 'LES PAUL' through a 100 watt: Marshall with two cabinets (4 x 12" in each). Mick lives in Walthamstow.

NIGEL PEGRUH, aged 17, is the youngest member of the group, (in age only) and plays DRUMS. A perfectionist in his drumming and most other things. He does everything at enormous speed. Nigel has been professional since he left school a year ago and has played with many groups in England, Spain and Germany, before finding his true medium with Spice. When he isn't playing drums he builds things. Nigel lives in Theydon Bois (Essex) and plays Ludwig drums.

PAUL NEWTON, aged 18, is the newly acquired BASS GUITARIST and comes originally from Andover but now lives in London with the rest of the group. Although Paul is an exceptionally fine bass guitarist, he manages to co-ordinate himself to playing a simple steady beat when required for long guitar solos. Paul plays a Fender Jazz guitar through a 100 watt: Marshall with two cabinets.

The group's material on stage is 80% commercial and 20% original and there are usually several events during the evening which are well worth waiting for.

Spice are perhaps best known on the British College and University circuits, and have also built up a great following at the Marquee Club London, during recent appearances there. On the strength of this they are going to the Marquee as resident group commencing January 4th.

The first Spice single on the United Artist label, released on November 29th. is called 'What about the music' and on the 'B' side a number written by the group 'In Love'.

"SPICE"— A GROUP HITTING THE HIGH SPOTS

Tying to let a little **SPICE** into our lives from now on will be 19-year-old guitarist Paul Newton, whose home is at Croye Close, Andover.

"Spice is the name of bass guitarist Paul's new group, formed completely from "session men"—who are generally reckoned to be among the most talented artists on the pop scene.

The group, which is managed by Paul's father, consists of:

PAUL. He plays bass and does some of the backing vocal work. He started in groups in the Andover area, but went on to play for the top psychedelic group "The Gods" until January this year. That was when he started session work and he is currently rated as one of the finest musicians in the British pop business.

He eventually found three others who shared his great love of blues music and they started **Spice**.

DAVID JOHN: Leader of the group and an outstanding singer and showman. He too is 19, writes and arranges the group's music with . . .

MICK BOX. A magnificent lead guitarist who apparently received rave receptions for his solo work. He and Paul provide the harmony work in the group.

NIGEL PEGRUN: At 17 he is the baby of the group, but he has a wealth of pop experience behind him. When he was still a schoolboy he was the original drummer for the Small Faces—far too young to turn pro with the rest of the group. Nowadays he plays drums and piano for **Spice**.

In the short time that the group has been operating they have worked up a terrific reputation at the top "in" clubs, colleges and ball-rooms. They are just recording an L.P. which will be released later in the year through United Artists, the giant American film and recording concern.

Last week they were at the Marquee, London, and received a great ovation for a really tremendous stage show. Later, in the early hours of the morning they moved on to "The Pheasantry" club at King's Road, Chelsea, where they had another great reception.

Among the audience were such names as Scott Walker, David Hemmings, John Pertwee and most of the members of London's top groups.

Such is the interest in this group that we may well be hearing more of them in the future.—D.C.

American scene for Andover pop musician

ANDOVER pop star, Paul Newton, of Croye Close, played his last engagement this week-end with "Spice," the outstanding underground group, and ended 18 hectic months as one of Britain's busiest pop musicians.

"Spice" musicians established themselves among the most popular artists and played to capacity crowds at universities, colleges and progressive clubs throughout Europe.

Following their huge success as an underground group they recently signed a contract with a top recording company and for some time have been working on an L.P. due for release on 1 May. With the launching of the record "Spice" will change to "Uriah Heep."

This week-end the group took delivery of new equipment and a van worth nearly £10,000.

Twenty-one-year-old Paul often backs other groups on television, radio or records. He started to study music when he was eight and has played the guitar ever since he was ten. While at Andover Grammar School Paul played for a popular local group, "The Susy Men."

After studying at Salisbury Technical College Paul joined up with another boy to form "The Gods." Soon they were doing one-night stands in Europe as well as throughout Britain.

Finally Paul decided to concentrate on session work and composing. But after a few weeks in London he met three other session musicians and soon they were playing as "Spice" in their spare time.

In September 1968, they played at the Marquee Club, one of London's underground centres, and were booked on the spot as the resident group.

Now "Spice" is dead but already "Uriah Heep" is booked to appear in America.

Paul still returns to Andover occasionally with his girlfriend from school days, Dianne Rolfs.

In the past Paul has always been managed by his father, Mr. Paul Newton. Now he has withdrawn from sole management of "Uriah Heep" but will still keep a watching brief.

CATACOMBS



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MONDAY NIGHTS
PROGRESSIVE/BLUES

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CARAVAN

Feb 17th
YES!

Feb 24th
VILLAGE

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8 p.m. 7/6
No membership charge

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SPICE

Tues May 20
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(Extracts from contract with Gerry Bron)

[Handwritten signatures and initials]

SALISBURY TECH. COLLEGE
URIAH HEAP!
 (formerly "Spice")
MARCH 20th, 8 p.m. 7/6

THIS AGREEMENT is made the **FIFT** day of ~~October~~ **August** One thousand nine hundred and sixty-nine BETWEEN HIT RECORD PRODUCTIONS LIMITED whose registered office is at 29/31 Oxford Street London, W.1 (hereinafter called "the Company") of the one part and DAVID GARRICK of [redacted] Chingford London E. 4, PAUL NEWTON of [redacted] London N.W.2 MICHAEL BOX of [redacted] Walthamstow London E.17 and ALEXANDER NAPIER of [redacted] East Dulwich, London, S. E. 22 (hereinafter together called "the Artists") of the other part

(A) The Company is an independent production company producing recordings (as hereinafter defined) and intends making and producing recordings of titles (as hereinafter defined) performed by the Artists (who are together professionally known as "SPICE")

21. THIS Agreement shall be construed and governed in all respects in accordance with the Law of England

AS WITNESS the hands of the parties hereto the day and year first above written

SIGNED by the said GERALD LINCOLN BRON for and on behalf of HIT RECORD PRODUCTIONS LIMITED in the presence of:-
[Handwritten: G. L. Bron, 75 Gower Street, London WC1E 6BT]



SIGNED by the said DAVID GARRICK in the presence of:-
[Handwritten: D. V. Garrick, 75 Gower Street, London WC1E 6BT]

[Handwritten signature: David Garrick]

SIGNED by the said PAUL NEWTON in the presence of:-
[Handwritten: P. V. Newton, 75 Gower Street, London WC1E 6BT]

[Handwritten signature: Paul Newton]

SIGNED by the said MICHAEL BOX in the presence of:-
[Handwritten: M. V. Box, 75 Gower Street, London WC1E 6BT]

[Handwritten signature: Michael Box]

SIGNED by the said ALEXANDER NAPIER in the presence of:-
[Handwritten: A. V. Napier, 75 Gower Street, London WC1E 6BT]

[Handwritten signature: Alexander Napier]



I hope you enjoyed this little look back at "Spice" and their transformation into Uriah Heep even though there are not many press articles from the period. "Your Turn To Remember" will look at the "Very Eavy Very Umble" period in the next issue so if you have any concert or album reviews or any general articles from the press, please send us a copy together with a translation if it's not in English. This feature is intended to be a look at Heep's career through the eyes of the world press and we need your help with the articles, thanks to everyone who has sent material in so far and we look forward to a bit of help from members in all countries, especially those outside Europe. Alan Hartley.

THE CHRIS TETLEY INTERVIEWS, NO 3.

HEAD FIRST

Chris Tetley's second radio interview with Heep came just before the release of Head First. Once again this was first heard, with a selection of tracks, on Picadilly Radio here in Manchester where Chris had his own show, "Rock Relay". It was also included on Chris Tetley's 1985 cassette release, "The Uriah Heep Story" (WAWP 1). Alan Hartley.

Chris: When I came down to London last year to review the New Uriah Heep album Abominog, I felt uneasy to say the least. This was because I was the first person in the business to hear the new Heep line up and also because I was dissatisfied with the direction of the old line up. Now, as you already know, I was absolutely delighted with the resulting product, Abominog was a fine album. So, to be the first person in the media to review the new album is more than a privilege. The album is called "Head First", it's on the Bronze label and I'm very fortunate today to have all five members of the band.

Mick: Yes! you are indeed!

Chris: Mick Box, a guy I've spoken to twice previously.

Mick: We're becoming good mates now aren't we.

Chris: Yeah! we are, last time we met was in the breakfast tent at Donnington last year wasn't it?

Mick: Yeah! it wasn't so much breakfast food wise, it was the liquid rock and roll breakfast wasn't it?

Chris: It was indeed. So, what have you been doing since?

Mick: We went to the States for quite a long while. Actually, I think we went to Scandanavia first then we ended up going to America for a long long time. We wound up the American tour which took us up to Christmas then we came back and started work on the album.

Chris: How had Abominog sold in the meantime and had it been released in all the countries you've been to?

Mick: It wasn't released in Scandanavia when we were there so it was a matter of playing the songs and saying, "this will be on the new album".

Chris: What was the reaction like?

Mick: It was fantastic, we sold out every night so it was lovely, very heartwarming. When we went to America the album was out. We'd done a video for 'The Way That It Is' which was released as a single out there. It was played 8 times a day on MTV, the 24 hour video channel, they are trying to get that over here which would be great, it totally opens things up. We were in the charts at about 40 something, it did really well for us, it's charted everywhere and has been a good and steady seller. It's just opened everybody's eyes to the fact that Uriah Heep are back, alive and kicking and rocking as good as ever. I think

Head First is a natural progression from Abominog.

Chris: Which studios did you record it in?

Mick: We recorded rhythm guitars, bass, drums and some organ work at The Manor in Oxford, then we finished everything else off at The Roundhouse in London.

Chris: Did you do your solos in the control room like you did with Abominog?

Mick: Yes. I always do solos in the control room because I don't like working on head phones. My amp is usually so loud that I can't hear what's coming through the head phones. I like to get a bottle of Smirnoff, turn the lights down, put the amp right up and stand there and play like I'm on stage. You get more of a feel of everything and the whole room's full of music, it's great.

Chris: Well, I'd like to play a track off the album, I've chosen the first track off side 1, 'The Other Side Of Midnight', then we'll have a chat with Peter Goalby.

Mick: We've actually got that in the live set now and it's fast becoming a favourite so let's give it a listen.

Chris: Peter, welcome, you actually told me whilst that track was on that you thought it would make a good single.

Peter: You weren't supposed to say that, no, it's just my own private thoughts. When we came to the end of the album and we listened to it, my personal choice would have been 'The Other Side Of Midnight' but I'm not the record company.

Chris: You were previously with "Trapeez", was that the first band you were with?

Peter: Trapez were the only band of note but before that I had a solo deal for about 3 years and I put out a few singles but with no response. Before that I was with a band called "Fable", that's quite a long time ago, they were a great band but the only problem was that no body in the band wrote songs and so we were really a very good pop band working 7 nights a week but we never did anything nationally, we were just a mobile juke box.

Chris: It's a coincidence that when you left Trapez to join Heep, Mel Galley joined up with David Coverdale in Whitesnake.

Peter: I know, it's great. When Heep did Donnington Mel was there, he walked over and said, "have you heard I'm with David", I was so pleased for him, he's a good guitarist and singer. To me, Trapez was one of those bands, if you think who's been in it, there's Dave Holland who's with Judas Priest, Mel with Whitesnake, Glen Hughes who went to Deep Purple but he's great wether he's with a band or on his own and I was lucky enough to join Heep.

Chris: How did you get to join Heep?

Peter: Funny enough it was about 3 weeks before Trapez were due to start an American tour. Mick phoned me up because Ashley Howe had done some stuff with me before, when Mick had fired everyone from the last line up Ashley played him some songs that I'd done, one was 'Too Scared To Run' and also 'Chasing Shadows'. Mick asked if I'd like to be in Heep and I couldn't get my breath, Mick was depressed with what had happened with the last line up and was eager to get started again. The only problem was, I had to go to America with Trapez and there was no way I could let them down at that point. I said to Mick, "I'll have to pass but if you haven't found anybody when I get back I'll get the first train there". I didn't expect for one minute that the job wouldn't have been filled, when I got

back I phoned Mick and expected him to say they'd got some one else but they hadn't. They'd tried loads and loads of people but I think they'd decided, along with Ashley Howe, they wanted me, I was so pleased. It's strange because I came down, we rehearsed, but I've never actually been told that I'd got the job, it's true! What Mick said was, "come down and we'll have a knock", so, I came down to London, we had a knock, I was still there the next day having another knock and I'm still here having another knock. It just seemed to work and Mick is such a nice bloke, unlike a lot of people in the business.

Chris: Well Peter, I'm delighted for you and I'm very impressed by your vocals on both albums. I'll choose 'Lonely Nights' as the next track.

Peter: Well, 'Lonely Nights' I think, is going to be the single over here.

Chris: Lee Kerslake is the drummer with Heep and was with them way back in 1972, in fact, you were the 5th drummer to be in the band.

Lee: Yeah, they had a few before me.

Chris: Which was the first album you did with Heep?

Lee: Demons and Wizards. The thing was, they couldn't agree on a powerful drummer, Nigel Olsson was the nearest but he was taken up with Elton John. It's a funny story because at the time I had my own group called "The National Head Band" which I was trying to get off the ground, Mick and David came to see me one day and asked if I would like to join, I said no because I was in the middle of getting my own band going. About three months latter they asked me again and I said, "oh to hell with it, why not", so I did and that was the first major successful album in America.

Chris: You were on the highly successful album, Live 1973, and you were a great servant staying with Heep through Firefly, Innocent Victim but then the band started to go down hill a little bit, wether Kenny had anything to do with this, I don't know.

Lee: I made a statement to the fact that Ken Hensley's writing ability had gone, I kept that argument up for a long time and in the end I just couldn't take any more, I couldn't stand to see the bands demise.

Chris: So you left or Mick sort of disbanded the band?

Lee: Well I left but they carried on for one more album, Conquest, and then he'd had enough but I left before Conquest.

Chris: Oh yes, of course, Chris Slade took your place and you joined Ozzy Ozbourn's Blizzard of Oz.

Lee: That was the same as when I joined Heep, they phoned and asked me to join but I turned it down because I was producing my own album with a singer, guitarist and keyboard player that I enjoyed working with. We had completed four tracks and they said, "look, you should consider joining Ozzy because your the only heavy drummer that's not working", I just wanted to finish my own album and get something under my belt.

Chris: For those who don't know Lee, he's built like a brick outhouse but he's got a heart of gold that's just as big.

Lee: Oh thank you.

Continued in the next issue

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