

THE OFFICIAL
URIAH HEPP
APPRECIATION SOCIETY

Issue 2.



PHOTOS BY A. HARTLEY

EDITORIAL

We've been very pleased with the response to the first issue. Many thanks to everybody who wrote saying how much they enjoyed the Mag' and also those who suggested ways of improving it, we've noted all your comments. We had hoped to get a few concert reviews from all the summer festivals Heep played and some reports on the tour of Japan. So come on, please let us know how it was for you. Keep the questions coming too. Enjoy the Mag' and we'll see you next time.

Alan & David.

The Society is run, in it's entirety, by Alan Hartley and David Owen. We would both very much like to thank the following people for their help - Mick, Lee, Bernie, Trev, Phil, Steve Parker and Khym Buchanan at Miracle, Howard Menzies, Tina Lewis, Mark Simnett, Billy Smith, and Barbara Ulrich.

Look At Yourself

Great! Heep were playing Glasgow Mayfair on their Different World tour. I had won a copy of the album, two tickets and two backstage passes from the local radio station.

Everyone really enjoyed the show and as the crowd started to leave my friend and I scrambled onto the stage, we'd had a few too many to drink. We found the door where the band had left but noticed two men in front of us, I thought oh no, security! I produced the passes and explained we'd had permission to meet the band. At that point my friend said Billy you stupid fool, it's a mirror!

Well, arguing with a mirror is one thing but meeting the band backstage was something else.

BILLY SMITH

Latest News

Uriah Heep are now no longer represented by Miracle Management. We would once again like to thank Steve Parker and the rest of the Miracle team for all their help and wish them every success for the future. For the present time the band are to manage their own affairs and have secured an deal with one of the top booking agents. We have been asked by the band to set up a new address for the Society and all post should now be sent to:-

**The Official Uriah Heep
Appreciation Society,
P.O. Box 268,
Telford,
Shropshire,
TF2 6XA,
ENGLAND.**

TOUR DATES

Nov 30th, (Venue to be announced) Willisaw, Switzerland.
Dec 2nd, Orphium, Graz, Austria.
Dec 3rd, Klenie Messehalle, Bozen, Bolzano, Italy.
Dec 4th, Dance Palace, Niederdorf, Germany.
Dec 6th, (Venue to be announced) Prague, Czechoslovakia.
Dec 7th, (To be announced) Czechoslovakia.

See local press for further details.

New Releases.

URIAH HEEP LIVE

Marble Arch

Compact Disc CMA CD 123

Cassette CMA MC 123

This is a re-issue of "Live At Shepperton 74" but with adifferent sleeve. Track listing :- Easy Livin, So Tired, I Won't Mind, Something Or Nothing, Stealin, Love Machine, The Easy Road, Rock "N" Roll Medley. Available in Europe.

RARITIES FROM

THE BRONZE AGE.

Sequel Records

Compact Disc NEX CD 184

This is a long awaited compilation of singles and B sides that have never been on albums and singles that were eddited versions of album tracks. Track listing :- Look At Yourself, Simon The Bullet Freak, Gypsy, Why, Stealin, Sunshine, What Can I Do, Shout It Out, Return To Fantasy, Time Will Come, Crime Of Passion, Masquerade, Cheater, Gimme Love, Been Hurt, Love Stealer, Think It Over, My Joanna Needs Tuning, Tin Soldier, Son Of A Bitch, Playing For Time. Available in Europe.



THE SLEEVE MAY DIFFER SLIGHTLY FROM THE ONE SHOWN ABOVE

The birth of Uriah Heep



Spice, Paul Newton, Mick Box, David Byron, Nigel Pegrum



In the last issue we printed a photograph on the back page posing the question, who is this? Well the answer is The Stalkers. In 1967, the 20 year old Mick Box formed this semi professional band playing the local clubs. When their singer left the drummer suggested that his cousin could join, enter David Byron. David can be seen on the far left of the photograph and Mick is next to him.



Eventually they changed their name to Spice, they played the club and university circuit and many gigs at the Marquee including a three month residency. They were signed to United

Artists and a single was released, "What About The Music/In Love"(United Artist UP 2246), the B side is written by Box/Garrick. Garrick being David Byron's real surname. There is a single by a band called Spice, Union Jack/Delicious (Olga 13), to quote Mick Box, "this one has nothing to do with us" Spice also recorded a 4 track demo tape under the name of The Play, but this material was never released. In addition, the band worked for Avenue Records recording cover versions of top 20 hits of the day for the budget priced "Top Hits" type albums of the late 1960's. There is no record of which tracks they played on which releases so if you have any of these LP's you could have a real rarity on your hands, it should be easy to recognise the voice of David Byron.



In 1969, Spice were signed by Gerry Bron after he saw them at The Blues Loft in High Wycombe. Bron secured a recording deal with Vertigo, the band went into the studio and started recording with session man Colin Woods on keyboards. Ken Hensley was brought in as a permanent member to replace Woods, the name was changed to Uriah Heep, Very Eavy Very Umble was released and the rest is History.

ALAN HARTLEY

A producers life is not easy !!

An exclusive interview with

Trevor Bolder

A.H. How did you become the producer of the album?

T.B. I fell into it really - no, what happened was Richard Dodd couldn't do the album and he 'phoned Mick and suggested that I do it. Mick called me and said Richard says you should do the album and I said no way, I don't want to do it, it's too much responsibility. I just wanted to play bass guitar and put my ideas in, write songs and leave it to somebody else to do all that other stuff, so I said no, but Richard had suggested that I do the album with a good engineer because of the ideas I had on Raging Silence, so in the end I said o.k., I'll have a go.

A.H. Can you explain the role of a Producer?

T.B. The Producer does everything. For instance, if you want a particular guitar sound or bass sound, the Producer has to achieve it. I had to decide how it should sound with the guitarist and then the engineer will help us to use the equipment to get the sound. I had to do a lot of research with other Producers that worked with Heep, like Ashley Howe and Richard Dodd, I got lots of advice from them. I'd spent hours setting up an amp and positioning a mic on it in order to produce a guitar sound that Mick liked, or a bass sound I liked, or a keyboard sound Phil liked. Basically, I was producing the goods for them, I had to come up with the right sound, they may say it sounds good or bad, but the Producer is responsible and it takes hours of moving amps round, changing mic positions and trying different mics just to get the sound we want. There is also the responsibility of the parts that each of us play and I had a lot to do with what people played.

Working with Mick was the best because we worked everything out together. I would sit there and record him playing lots of solos and say to him, we'll keep this, but get rid of that bit. He had a couple of solos that he worked out himself, but other than that we built up all his guitar parts together. I had an idea of which way I thought Mick Box should go as a guitarist and it was similar to his own views.

A.H. Whose idea was it not to use so much wah wah on the guitar?

T.B. Mine (laughter), I wouldn't let him use it.

A.H. Was he upset?

T.B. No, he used it on Which Way will the Wind Blow.

A.H. Yeah, but compared to previous albums there's not much of it at all.

T.B. We scrapped it, it wasn't that I wanted to bring him up to date, it's just that he is such a lovely arm player - he's not flash, but he's got such a wonderful technique, he's so much feeling when he plays that he didn't need the wah wah he could do it with the arm, the way he bends notes with the arm is a technique that nobody else has. We developed this in the studios and I think he did some of the best solos he's ever played, everybody who heard the album has said the same. I've got two brothers who are both great guitarists and they have said that it's his best yet.

A.H. So there's not much writing of solos beforehand?

T.B. No, it was all spontaneous in so much as he would play and we may decide to use one bit, but not the next because he may miss a string or the arm would go wrong, but we would use the great bit because that was natural and re-do the other bit, so, no, it wasn't worked out as such.

A.H. Was is your idea to do some of the work up in Hull?

T.B. No, not really. I decided to work there because I was under pressure from the record company to finish the album within a certain budget. I would have mixed it at Chaple studios, but we had done a lot of vocal stuff in Hull using computerised equipment, the mixing desk at Chaple wasn't computerised, so it worked out cheaper to do the mixing at Hull. Looking back, I wouldn't say it was the best thing to do, but it was the thing I had to do at the time. I was forced into it in order to finish the album on time and within the budget. I wish now I could have mixed it in the same studio where we put most of the tracks down because the sound was different. If I could have mixed it at Chaple the album would have sounded bigger.



Photograph By A Hartley

A.H. It's got quite a course sound.

T.B. Yeah, it has, it didn't at Chaple. When I got it to Hull it had a thinner sound. I couldn't go back to Chaple due to financial and time restrictions, but that's what I would

have really wanted to do, we would have ended up with a fuller sounding album. It was a mistake and I've learnt from it so it won't happen again, but I was under so much pressure producing and trying to come up with a finished album. We were being sent out on tours and we couldn't get it finished. With record companies being what they are, they just wanted a finished product to sell without caring what it sounded like. I hated being pressured into working this way after we had done such a good job on the backing tracks. I know what I'd do next time though.

A.H. So there were lots of problems.

T.B. I had some terrible problems, all my songs seemed to go wrong, one of them didn't even finish up on the album and that was the best song soundwise.

A.H. Is that The Winds of Time?

T.B. Yeah, we recorded it, it's on tape and soundwise it's the best song. I saved it until the end to do the mixing, but I was pressured so much to finish the album that I didn't get round to mixing it, I was told there wouldn't be time.

A.H. Do you think the song will ever surface?

T.B. Yeah, it will surface because it's a great song. I suggested it for the next album, but other members of the band had said no because we will have moved on. If it doesn't surface as a Heep song, it will surface somewhere else because its one of my songs and I'll resurface it. It's a shame, but that's the type of pressure your under, it could have been a song on the album, but because of the pressure a great song gets lost - it could have been Lady in Black. It's got a great guitar solo, it's a ballad type song that builds into a rock song, like Fools, but better. To me the most important thing is that the band like the album. I think a lot of people have got a lot from the feel of the album.

Interview By A Hartley
(Continued In Next Issue)

The forgotten album.

I'm so used to the derisive chants that cascade upon any "Conquest is a good album - honest" statement, that I'm almost trembling as I write this proposition, Conquest=great album! There you are, I've said it, Conquest was and still is a great album.

I know that for many, "Abominog" is noted as the band's comeback album, but I believe that Conquest and the brilliant single, "Think It Over" (later to be included on Abominog) halted the steady creative decline that Heep experienced in the late 70's. It was, I agree, a hopelessly timed album, it's melody, ambience, creative vocals and funkier rhythm made it highly inappropriate to compete with the new wave of heavy metal bands such as Iron Maiden, Saxon and Def Leppard. An inept album when you relate it to what else was happening in heavy rock at the time. The concert halls were half empty in those days, British fans in particular had been drawn away to the likes of the bands mentioned above. I don't know whether the band were being brave and true to themselves to release the album when they did, or whether they were simply misguided and badly marketed. What I do know is that 75% of the album was first class. Listen to the haunting atmospherics created on tracks like "Imagination" and "Out On The Street" the versatility of the vocals on "No Return" and "Won't Have To Wait To Long", the beautiful keyboards on "It Ain't Easy" and the guitar work on "Fools" For Christ's sake, this is Trevor Bolder's finest hour. His melodic bass work shines through on each track, as does John Sioman's creative, versatile voice (once cruelly likened to Shirley Bassey by an ex-friend of mine). The tasteful percussion of Chris Slade's syncopated style provide a perfect foundation for the other players to work off, listen also to his fills on the end of "Out On The Street". I admit that the two contenders for singles, "Feelings" and "Carry On" are both limp, but overall it was a clearly recorded complex work with creative production and high tech mixing.



Since starting this crusade I have found few allies, but it was refreshing to hear Kirk Blows praise the album in the History Of Uriah Heep booklet, stating that the album was a constant visitor to his turntable. At the time, critical acclaim for the album was high, but I've always sensed that the album has never been a favourite with the majority of the fans. Ok, so it's not on the same planet as the equally excellent (although for different reasons) Abominog, but there's some great music on it, so if you've got a copy, give it another spin and if you haven't, get one soon.

MARK SIMNETT.

My first Heep concert

For Christmas 1989, my brother and sister had a good idea for a present, a concert ticket of my choice, this would be my first rock concert. It was May 1990, and I still hadn't chosen who to see as at that time my taste in music had no direction. On 19th of May my sister gave me a ticket for the Heep show on 22nd in Mannheim, she knew I liked Heep as she and my brother used to listen to their early albums when I was small. Together, we went to the Capitol on the 22nd, I wondered what it would be like.

I shouted for Heep to come on, suddenly everything went dark, a large spot light was put on the Phoenix that hung on the wall behind the stage. I was expecting five old men, but how wrong I was. From the moment they burst into Bird Of Prey we were singing and rocking all the way. There was harmony between each member of the band with each playing his part, no one member was fighting to be the centre of attraction which is the case with most other bands and that destroys the atmosphere.

The concert was great and it changed my life for ever, I had to wait until 12th April 1991, to see them again when we had another great night at Herxheim. My biggest dream is to meet them, but I think I'll never have the chance to do that. I wish Heep another 21 years and hope they'll stay as wonderful as they are.

BARBARA ULLRICH