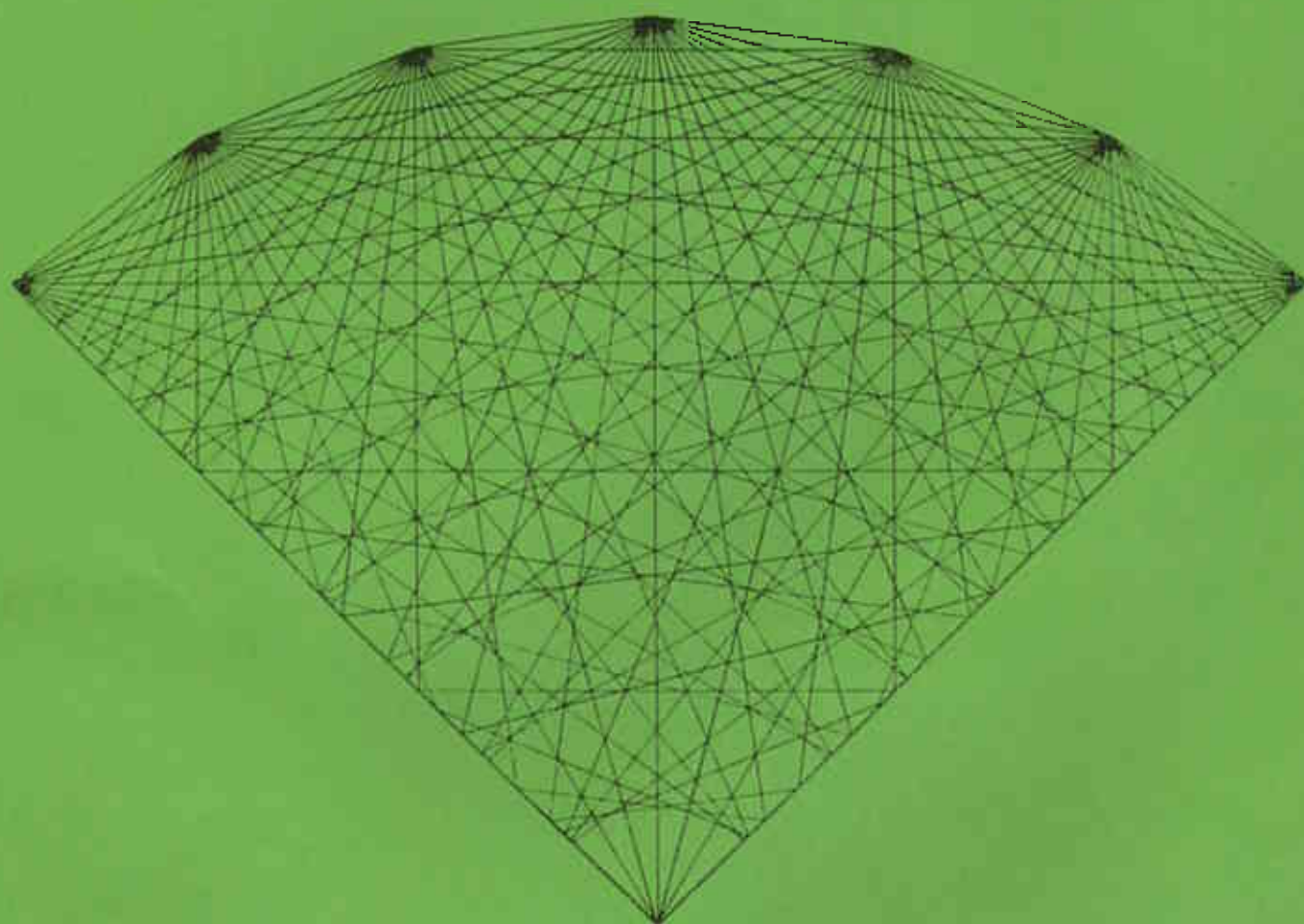


THE OFFICIAL  
**U R I A H**  
**WEEEP**  
APPRECIATION SOCIETY



*Issue 3*

# EDITORIAL

Hi again and a very Happy New Year to all our members, we hope you all had a wonderful Christmas and are ready for the forthcoming tour. We hope to see you along the way so wear your society badges and make new friends.

We've replaced the promised collectors article on David Byron's solo work with a look at the new rarities CD, it is after all a must for all Heep collectors. The Byron article will now be in issue 4. You'll notice the magazine is even bigger this time, to keep this up we hope that you will all help us out by sending in your articles, even if you can't write your own one way for the overseas fans to help is to send in a good quality copy of a press article such as an album or concert review together with an English translation, like the one from Isabella for the concert in Graz. This way we can all be informed of Heeps reception around the world, of course we also welcome the same type of thing for past album and concert reviews from years gone by. Keep the questions coming and don't forget to include a SAE (UK) or an IRC (overseas) if you want a personal reply from us. Enjoy the mag and the shows, see you next time,

*David & Alan*

The society is run in it's entirety, by Alan Hartley and David Owen. We would like to thank the following people for their help - Phil, Trev, Bernie, Lee and Mick, Tina Lewis, Isabella Seefriedt, Mark Simnett, Ian Maclaren and Asuka Koike.

## Latest news, TOUR DATES.

### FEBRUARY

- 10th Halle Easy Schorre
- 11th Chemnitz Haus Der Einheit
- 12th Dresden Sachs Music Hall
- 13th Hannover Capitol
- 15th Erlangen E-Werk
- 16th Munchen Theatre Fabric
- 17th Stuttgart Longhorn
- 18th Ulm Gorki Park
- 19th Frankfurt Music Hall
- 20th Herford Rock Heaven
- 22nd Hamburg Grosse Freiheit
- 23rd Oberhausen Music Circus
- 24th Dusseldorf Tor 3
- 25th Bremen Aladin
- 26th Berlin Quartier Latin
- 28th Regensburg Disco Q
- 29th Eggenfelden Rottgillahall

### MARCH

- 1st Chieming Stranocacino
- 2nd Aschaffenburg Unterfranken Halle

All the above dates are correct at the time of going to press. There are, however, plans to play more dates in Europe with a distinct possibility of concerts in Switzerland and Holland between the 13th and 20th March 1992. Please see music press for further details.

MELBODY MAKER, August 8, 1970—Page 33

# marquee

90 Wardour St., W.1 01-437 2375

<p>THURS. 27th AUG. (7.30-11.00)  <b>GRANNY'S NEW INTENTIONS</b>          ARMADA          Fri. 28th AUG. (7.30-11.00)          Golden Age and Friends          The Fabulous T.2</p>	<p>THURS. 27th AUG. (7.30-11.00)  <b>URIAH HEEP CZAR</b>          FRI. 28th AUG. (7.30-11.00)  <b>DEREK AND THE DOMINOS</b>          featuring ERIC CLAPTON          CARL RADKE, JIM GORDON          and BOBBY WHITLOCK          Advance Tickets £1 each          Fri. 29th AUG. (7.30-11.00)  <b>SLADE</b> (plus supporting groups)</p>
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10th NATIONAL Jazz, Blues and Pop Festival  
 8th - 9th AUGUST See page 35

MARQUEE SUNDAY SPECIALS by STRATTON SMITH

AUGUST 9th **BRETHREN** plus Special Guests  
 AUGUST 10th **AUDIENCE** plus BLACK AUGUST



Mick Box und Sänger Bernie Shaw in bester Spiellaune.

(Lohr)

# Uriah Heep: Für immer jung

## Uriah Heep : Forever young

They were not somebody to cry about but, like wine, old and very good. I'm talking about the Uriah Heep show on Monday evening in the Orpheum, Graz, Austria where the guys could inspire the audience through the whole set.

If we would need to see the difference between good old rock 'n' roll and metal from younger bands, these 5 men can show us what real good music and a perfect show is.

You could not just hear the singer, everybody could understand the lyrics from Bernie Shaw, their brilliant vocalist. Guitarist Mick Box,

the founder member was not just loud, he put in some wonderful solos. Keyboard player Phil Lanzon put accents on the music without killing it with a sound carpet and drummer Lee Kerlake with bassman Trev Bolder rounded everything harmoniously.

Old and new songs built a perfect mix. Uriah Heep showed that powerful is not the same as just very loud, old doesn't mean the same as used and popular must not be affected. Easy Livin', Stealin', Gypsy of course, Lady In Black and most of all July Morning guaranteed that many old rock hearts became young again for one and one half hours.

Zum Weinen waren sie beileibe nicht, eher wie der Wein: Je älter, desto besser. Die Rede ist von Uriah Heep, die beim NZ-Konzert Montag abend im Grazer Orpheum restlos begeisterten. Hätte es noch eines Vergleiches bedurft, wie sich gedlegener zünftiger Rock von Metal-Darbietungen der jüngsten Zeit unterscheidet, die fünf Mannen hätten ihn erbracht. Bei Uriah Heep hörte man den Sänger nicht nur, man verstand den übrigens blendend disponierten Bernie Shaw sogar. Gitarrist Mick Box – Gründungsmitglied der „Uriah Heep“ – war nicht bemüht, einen möglichst lauten Geräuscheffekt zu erzielen, er legte Wert auf exakte Soli. Keyboarder Phil Lanzon untermalte die Musik, anstelle sie mit einem Klangteppich zu begraben, und Schlagzeuger Lee Kerlake sowie Bassist Trevor Bolder fügten sich harmonisch ins Gefüge der Band ein. Alte Hader wechselten im Konzert mit neuen Nummern in einer ausgewogenen Quotenregelung ab. Uriah Heep bewiesen, daß kraftvoll nicht gleichbedeutend mit ohrenbetäubend, alt nicht gleichbedeutend mit abgelutscht und populär nicht gleichbedeutend mit affektiert sein muß. „Easy Livin'“, „Stealin'“, natürlich „Gypsy“, „Lady in Black“ und vor allem „July Morning“ sorgten dafür, daß manches alte Rock-Herz zumindest für ein-einhalb Stunden wieder jung wurde.

Wolfgang Maget

# Pete Dinklage tells it the way that it was and the way that it is.

## **An exclusive interview**

DAVE- WHY DID YOU LEAVE HEEP?  
PETE. LOADS OF REASONS, MORE FRUSTRATION THAN ANYTHING. I WAS AMAZED AT THE LACK OF ENTHUSIASM FROM CBS. WE'D JUST SIGNED WITH THEM & RECORDED EQUATOR, TONY PLATT PRODUCED IT. LOOKING BACK MAYBE THAT WAS A MISTAKE, IT SOUNDED LIKE MONO! TONY SAID HE WANTED TO RECORD US HOW WE SOUNDED LIVE, BUT I COULD NEVER UNDERSTAND THE LOGIC BEHIND IT. WE'D SPENT A LOT OF TIME ON THE LP AND IT WAS NOT SO MUCH RELEASED AS ESCAPED! NOBODY PAID MUCH ATTENTION TO IT, APART FROM THE ENGLISH PRESS, WHO WERE GREAT. I USED TO READ THE REVIEWS AND THINK "BLOODY HELL, HOW MUCH IS GERRY BRON PAYING THESE PEOPLE TO PRINT THIS?" WE COULDN'T DO A THING WRONG, BUT IT ENDED THERE. WE WENT ALL THE WAY TO AUSTRALIA AND WE WERE MET BY REPS FROM CBS WHO GAVE US A FENKKNIFE EACH! HONESTLY, A SWISS ARMY KNIFE WITH THE CBS LOGO ON IT AND THEY DIDNT EVEN KNOW WE HAD GOT AN ALBUM OUT! SO WE DID SOMETHING LIKE 36 SHOWS IN 40 DAYS, WHICH I WAS FIGHTING LIKE MAD BEFORE WE WENT, TO STOP. FOR A SINGER TO DO 8 SHOWS BACK TO BACK IS NOT A GOOD IDEA, BECAUSE AT THE END OF THE DAY IF YOUR SINGING IS BAD THATS WHAT PEOPLE REMEMBER, THEY'RE NOT INTERESTED WHETHER YOU'VE BEEN TRAVELLING ALL NIGHT TO GET THERE OR THIS IS YOUR 8th SHOW IN A ROW, ALL THEY KNOW IS YOU SOUND CRAP! AND YOU KNOW IT YOURSELF TOO AND ITS SOUL DESTROYING. I REMEMBER IN AUSTRALIA WE DID 16 SHOWS BACK TO BACK AND FOR THE FIRST TIME EVER I LOST MY VOICE, TOTALLY, IT WAS THE MOST FRIGHTENING THING THAT'S EVER HAPPENED TO ME, BECAUSE I DIDNT KNOW WHAT WAS GOING ON, ALL THAT CAME OUT WAS AIR! WE SOUNDCHECKED FOR THE GIG THAT AFTERNOON AND I THOUGHT THERE'S SOMETHING REALLY WEIRD HAPPENING, I WAS SINGING AND NO SOUND WAS COMING OUT. I THOUGHT I'LL BE ALRIGHT BY TONIGHT AND THAT NIGHT I WENT ON STAGE BLUFFED MY WAY THROUGH 2 SONGS

AND JUST COULDN'T GO ON. I'VE HAD SORE THROATS AND BEEN IN AGONY AND STILL DONE THE SHOW BUT I WASN'T IN ANY PAIN I FELT AS FIT AS A FIDDLE. WHEN I SAW THE DOCTOR HE TOLD ME IT WAS LARYNGITIS, I WAS TOTALLY DEPRESSED. I HAD TO SPEND 5 DAYS LOCKED IN MY HOTEL ROOM, NOT ALLOWED TO SPEAK TO ANYONE AND TAKE ANTIBIOTICS. IT GAVE ME TIME TO THINK AND I THOUGHT WHAT IS GOING ON? I WAS DISILLUSIONED WITH THE WHOLE THING-NOT THE BAND, BECAUSE THE BAND WAS, AND STILL IS GREAT. IT BRINGS A LUMP TO MY THROAT THINKING ABOUT IT, I THINK THEY'RE FANTASTIC, THATS WHY I JOINED, BUT THE RECORD COMPANY, MANAGEMENT AND ALL THE REST JUST SEEMED BEYOND PULLING BACK. I FELT I WAS GIVING 120% MUSICALLY, BUT I SENSED A LOT OF PEOPLE HAD GOT THIS VISION OF US AS A STONEHENGE, 60s-70s. TYPE BAND AND WE WERE TRYING TO BRING THINGS INTO THE 80s AND BECAUSE THE RECORD WAS GETTING NO AIRPLAY PEOPLE DIDNT KNOW WHERE WE WERE AT, MUSICALLY. WE'D GET TO PLACES AND PEOPLE WOULD SAY "WHERE'S DAVID?" AND "WHERE'S KEN?" AND I COULDN'T SEE ANY WAY OUT OF IT FOR US. MAYBE WE SHOULD HAVE STOPPED PLAYING SO MUCH AND CONCENTRATE ON RECORDING, BUT CONTRARY TO BELIEF HEEP WASN'T A MONEY SPINNING THING AND FINANCIALLY WE COULDN'T DO IT. WE WERE BARELY MAKING A LIVING. IN FACT WE WERE LOSING MONEY ALL OVER THE PLACE AND WERE HAVING TO RE-INVEST MONEY FROM RECORDS TO FINANCE GIGS!

SO ID GOT ALL THIS GOING ON AROUND MY HEAD, PLUS, I THINK IT WAS IN 1985 I'D ONLY SPENT 9 WEEKS IN THE UK. I WAS IN THE USA FOR 14 WEEKS, DURING WHICH MY MOTHER-IN-LAW WAS DYING OF CANCER AND I SHOULD HAVE BEEN HERE TO SUPPORT MY FAMILY AND I THOUGHT I JUST CAN'T JUSTIFY THIS, IT WASNT A CASE OF I'M GOING TO LEAVE THE BAND, IT WASN'T LIKE THAT AT ALL, EVEN NOW I GET UPSET ABOUT IT. I TALKED TO JOHN (SINCLAIR) ABOUT IT, AND HE SAID IF YOU LEAVE, I DO TOO, WHICH HE DID. THE BAND

PROBABLY THOUGHT I WAS THROWING A WOBBLER AND THAT THE NEXT DAY I'D BE ALRIGHT BUT IT OBVIOUSLY WENT DEEPER THAN THAT. MICKY LEFT ME ALONE FOR A COUPLE OF WEEKS , WHEN WE GOT BACK,I'D SPOKEN WITH THE MANAGER AND SAID SORRY I CAN'T CONTINUE, I NO LONGER WANT TO BE IN THE BAND AND I DONT THINK HE BELIEVED ME EITHER!THEN MICKY PHONED ME UP AND SAID WE'RE GOING TO SUCH AND SUCH A PLACE IN 3 WEEKS TIME AND I SAID NO I'M NO LONGER IN THE BAND.I DID SAY IF YOU WANT ME TO RECORD I WILL,BUT I WONT GO BACK ON THE ROAD.I SUPPOSE IF YOU LOOK AT IT THAT WAY,I NEVER REALLY WANTED TO LEAVE,BUT I WAS PUSHED INTO THAT SITUATION.IT WAS GREAT AND I MISS IT DESPERATLY,BUT I HAD TO GET BACK TO REALITY,BECAUSE WHAT WE WERE DOING WAS A BIT BEYOND LIFE AS YOU AND NOW I, KNOW IT!PEOPLE ABUSED US. THEY WOULD SAY"LETS SEND THEM HERE AND THERE" NO EXPLANATION OF WHY.WE WENT TO INDIA,IT WAS GREAT,WE LAUGH ABOUT IT NOW,BUT WHAT THE HELL DID WE GO TO INDIA FOR?WE SHOULD HAVE BEEN IN THE STUDIO WORKING ON THE NEW LP MAKING IT BETTER OR SEARCHING FOR A HIT SINGLE.I'D LOVE THE BAND TO HAVE A HIT SINGLE IT WOULD BRING EVERYTHING BACK TO LIFE.I SOMETIMES WONDER IF HEEP HAD FINISHED WHEN KEN LEFT AND COULD HAVE REFORMED NOW, WHAT COULD HAVE HAPPENED-HEADLINE TOUR-TOP OF THE BILL AT DONNINGTON-MASSIVE LP SALES-WHO KNOWS?HEEP ARE TOO ACCESSIBLE.GO ANYWHERE IN THE WORLD AND HEEP PLAYED AROUND THE CORNER THE WEEK BEFORE!I KNOW MICK WILL DISAGREE AND SAY ,AT THE END OF THE DAY ITS THE TREADING OF THE BOARDS AND THE SMELL OF THE GREASEPAINT.

DAVE "WHAT WAS YOUR FAVOURITE STUFF YOU DID WITH HEEP?"

PETE .I LOVED IT ALL,WORKING WITH ASHLEY WAS GREAT,ALTHOUGH WE HAD MANY A FIGHT.I REMEMBER WRITING POOR LITTLE RICH GIRL AND THINKING THATS IT, I CAN DIE NOW!I WAS REALLY PROUD OF THAT,BUT WHEN WE RECORDED IT ,IT DIDNT TURN OUT HOW WE PLAYED IT IN REHEARSALS AND HOW I HEARD IT.

TOO SCARED TO RUN,IT STILL GETS PLAYED ALL OVER THE PLACE.I LIKED LONELY NIGHT. THE BRYAN ADAMS SONG.I DONT UNDERSTAND WHY WE DID IT,PERHAPS IT WAS LOOKING FOR THAT HIT SINGLE,BUT WE DIDNT KNOW BRYAN WAS GOING TO PUT IT OUT AS A SINGLE TOO.

THE WAY THAT IT IS, I WISH ID WRITTEN THAT, BUT IT WAS PAUL BLISS WHO DID.I REMEMBER THAT BECAUSE IT WAS PROBABLY OUR MOST EXCITING TIME,EVERYTHING WAS SO PROMISING. GERRY BRON HAD GOT US A DEAL IN AMERICA AND THE BAND HAD NOT HAD A DEAL THERE FOR 3 OR 4 YEARS.GERRY WAS EXCITED ABOUT POLYGRAM AND POLYGRAM WERE EXCITED TOO AND QUITE RIGHTLY AS THE ALBUM WAS TOP 40!THE VIDEO FOR THATS THE WAY WAS A SMART MOVE TOO. WE USED HARLEY DAVIDSONS AND MTV , WHO HAD ONLY JUST STARTED ,PICKED IT UP, AND PLAYED IT TO DEATH.I'D WALK DOWN THE STREET AND PEOPLE WOULD SAY"OH GOD, YOU'RE THAT BLOKE OFF THAT VIDEO ON THE MOTORBIKE."IT WAS JUST SO EXCITING BECAUSE WE THOUGHT ITS GOING TO EXPLODE,ITS REALLY GOING TO TAKE OFF.LOOKING BACK MAYBE WE SHOULD HAVE STAYED LONGER? WE MADE THE VIDEO RIGHT NEXT DOOR TO BATTERSEA DOGS HOME!& I SPENT MOST OF THE DAY WORRYING ABOUT ALL THESE DOGS WE COULD HEAR THEM ALL HOWLING ,IT WAS LIKE A HORROR FILM,THAT STICKS IN MY MIND.

I REMEMBER SOME OF THE WEIRD THINGS TOO,LIKE WHEN WE WERE ON THIS PLANE. IT WAS AN AEROFLOT,THE RUSSIAN AIRLINE AND THE PLANES ARE LIKE, 35 YEARS OLD AND FLY AT 50,000 FEET,YOU CAN SEE THE CURVE OF THE EARTH.ONE OF THE ROADCREW HAD URIAH HEEP WRITTEN ON THE SIDE OF HIS HAND LUGGAGE,THE CABIN CREW SAW IT AND WENT WILD BECAUSE HEEP WERE HUGE IN RUSSIA, ALTHOUGH THEY'D NEVER ACTUALLY PLAYED THERE,IT WAS ALL BLACK MARKET,AND THEY THREW A PARTY ON THE PLANE!THEY PRODUCED A CAKE,BOTTLES OF CHAMPAGNE ,EVERYTHING!WE HAD TO GO AND MEET THE PILOT TOO!

I REMEMBER DOING THE TEXAS JAM,A BIG OUTDOOR CONCERT,LIKE DONNINGTON, ONLY BIGGER!IT WAS A HUGE BILL TED NUGENT AND STYX(EVERYONE WENT TO SLEEP WHEN THEY WERE ON)AND EVERYONE WAS THERE FOR A GOOD TIME. I REMEMBER GOING ON AND THINKING "OH MY GOD"IT WAS IMMENSE!!THE TIME WE SUPPORTED JUDAS PRIEST IN THE STATES, 2 WEEKS AND WE DIDN'T HAVE ONE SOUNDHECK !I REMEMBER ONE STADIUM WITH 8-9000 PEOPLE AND THEY WOULDNT LET US UNLOAD THE TRUCK TILL 7 AND WE WERE ON AT 7.30 !!!TALK ABOUT CUTTING IT FINE.

Interview by David Owen  
( Continued in next issue )

# DISCOGRAPHY No.3

## LOOK AT YOURSELF

LOOK AT YOURSELF WAS RELEASED IN NOVEMBER 1971 AND WAS THE FIRST HEEP ALBUM TO MAKE THE CHARTS REACHING No.39 AT ITS PEAK. SHORTLY AFTER THE RELEASE OF THE PREVIOUS ALBUM SALISBURY, KEITH BAKER LEFT TO BE REPLACED BY EX-CRESSIDA DRUMMER IAIN CLARKE, PAUL NEWTON ALSO, AROUND THIS TIME, LEFT TO BE REPLACED BY MARK CLARK. AS FAR AS WE KNOW, PAUL NEWTON GAVE UP THE MUSIC BUSINESS TO BECOME AN ARCHITECT, MARK CLARK MOVED OUT TO L.A. AND JOINED A NAMED BAND OUT THERE AND IAIN CLARKE ALSO LEFT THE MUSIC SCENE AND BECAME A TEACHER BEFORE MOVING ON TO SOCIAL WORK.

THE BAND HAD MADE AN IMPORTANT MUSICAL DECISION, THEY HAD EXPERIMENTED WITH THE CONTRASTS OF V.EAVY AND THE DIVERSITY OF SALISBURY, BUT NOW THE DIRECTION WAS CLEAR AND THINGS WERE STARTING TO FALL INTO PLACE. TRACKS SUCH AS JULY MORNING, LOVE MACHINE AND LOOK AT YOURSELF WERE IMMEDIATE HITS AND HAVE ALL ENJOYED LENGTHY STAYS IN THE LIVE SETS. THE ALBUM ITSELF WAS ISSUED ON THE NEWLY FORMED BRONZE LABEL CAT No. ILPS 9169 WITH ITS AWARD WINNING SLEEVE DESIGNED BY MICK, WHO THOUGHT THE BEST WAY TO MAKE THE SLEEVE STAND OUT IN A RACK FULL OF OTHER SLEEVES WAS TO SEE YOURSELF! AND IT WORKED. SLEEVE DESIGN VARIED SLIGHTLY BETWEEN THE UK, GERMANY AND THE USA ALL THREE HAVE DIFFERENT EYES AND THE USA SLEEVE HAS ITS MIRROR IN A DRESSING TABLE FRAME.



side 1  
LOOK AT YOURSELF  
I WANNA BE FREE  
JULY MORNING  
side 2  
TEARS IN MY EYES  
SHADOWS OF GRIEF  
WHAT SHOULD BE DONE  
LOVE MACHINE

### LP RELEASES

BRONZE	BRNA 169	4/77	
CASTLE	CLALP 107	4/86	
" "	TFOLP7	5/88	TWIN WITH V EAVY

### CD RELEASES

CASTLE	CLACD 107	86	
" "	TFO7	5/88	TWIN WITH V EAVY

### SINGLES UK

LOOK AT YOURSELF/SIMON THE BULLET FREAK	BRONZE WIP6111
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### FOREIGN RELEASES

LOOK AT YOURSELF/WHAT SHOULD BE DONE	GERMANY/HOLLAND/FRANCE
LOOK AT YOURSELF/TEARS IN MY EYES	JAPAN
LOVE MACHINE/EASY LIVING	JAPAN
JULY MORNING	USA

ALSO AVAILABLE IS A JAPANESE TIN BOX CD OF THE ALBUM.

DID YOU KNOW JULY MORNING IS STILL USED BY COUPLES GETTING MARRIED INSTEAD OF THE MORE TRADITIONAL SONGS, DID YOU? LET US KNOW.

DAVID OWEN



BRON ARTISTES MANAGEMENT LTD.  
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## URIAH HEEP

The Look At Yourself line up, Mick Box, Iain Clarke, Paul Newton, Ken Hensley and David Byron.

## The Lawton years : A musical focus.



As most of you will know a new Heep was formed after the departure of David Byron and John Wetton in 1976. The line up of John Lawton, Trevor Bolder, Lee Kerslake, Ken Hensley and Mick Box produced three albums during the 1977-79 period and a posthumously released live album.

These albums followed, to my mind, an album that had already showed the signs of a Heep strategy re-think. "High And Mighty" had already produced an array of singalong songs utilising a wide range of instrumentation whilst reducing the need for post production effects. "Firefly" was shaped to follow the relatively unique but badly recieved "High And Mighty" and it did this by cutting down the operation with less diverse instrumentation and even less production work. The album was characterised by a lively rock rhythm section, rampantly aggressive macho vocals and, similarly to "High And Mighty", restrained guitar work, simplified keyboards and a reluctance to use too much synthesised effects. John Lawton's relentless style was, I believe, his strength and his downfall. "Firefly" has music of both light and shade but, unfortunately only one style to fulfill them. What I think was missed during all the John Lawton albums was the sweetly soft vocal that David Byron could produce when required.

On balance "Firefly" was a strong come back album and each track is recommended listening with the exception of the garbled "Do You Know" and the confused title track. "Firefly" shared with "High And Mighty" the dominance of Ken Hensley's writing which was entering a

stage of metamorphic change. It was a pivotal album in that some seeds of discontent had been sown both in the style of writing, largely indicated on "High And Mighty" and also the contradictory styles exhibited by the members of the band - some pulling on the heavy side, others leaning towards a commercial rock with a different orientation. The infectious "Rollin On" represents the most coherent piece where the bands chemistry seems to gel best.

A mere eight months later the band recorded the follow up album "Innocent Victim" with Ken Hensley now co-producing. Here the line up seemed, in parts, to have realised a style of cheeky acoustic guitar based songs with singalong choruses and highly produced backing vocals. Again there was a continuation of the quest to make songs stand up for them selves rather than drawing upon any lavishly experimental production techniques. The contradiction seemed to be "Flying High" on this album though, and it's not until "Free 'N' Easy" arrives that we are re-assured that Uriah Heep can still rock out. I always think of this track as evidence of the dissent within the group, a feeling gauged by the apparent pleasure expressed by the band during this no non-sense rocker. The track doesn't fit on the album at all, where ever it had been placed it would have been at odds with the rest. Other highlites from this album are "Free Me" - an irresistibly catchy acoustic song and "The Dance" - an atmospheric number with a rare half time feel which draws the listener into it's heart.





Trevor Bolder, Mick Box, Ken Hensley, Lee Kerlake and John Lawton.

"Innocent Victim" had, I'm told, massive commercial success in some parts of the world with its light, boppy, melodic acoustic based songs, explosive drumming from Lee, funky run-run type bass lines from Trevor, occasional electric guitar bursts from Micky and tasteful but, reserved keyboards from Ken. Personally, I found it a disappointing album - saving that some songs can be seen as a positive direction change characterised by contradictions exhibited both within and between the tracks.

A year later the band recorded "Fallen Angel" an album which saw the increased involvement of electric guitar and John Lawton as the leading writer of heavy tunes.

A nice ballad credited to Lee and token heavy tracks - notably "I'm Alive" redeem this conclusion to the Lawton studio recordings. "Fallen Angel" was a less diverse album but, further evidence of a struggling Heep with an unsettled heart. A year later John Lawton was removed from the band but, clearly should not have been scapegoated for the evident problems within the band. Admittedly there is a heavier edge to "Fallen Angel" which created the odd great track, but also a sense of tension and compromise for which most of the music ultimately suffers.

I think it is clear that the Lawton years were in fact the Hensley years, years dominated by Ken's desire to change Uriah Heep's musical direction. I believe that Ken wanted to diminish the heavy side of Heep, limit the use of production effects and aim the songs at a wider audience. I also believe that Ken

Hensley was desperately trying to update the elements of Uriah Heep which like most heavy bands can be traced back to the Woodstock era and although it's important to applaud his noble efforts, one has to recognise that the self - consciousness of the change of musical direction and possibly a lack of consensus within the band was not always expressed in the music in a positive way. I certainly think that this period does not mark as one of Heep's best but what do Heep's German fans think ?

To finish I have presented a fantasy "Best Of" album for the period and I think you'll agree that were it released, would sound very tasty.

Side 1

The Hanging Tree  
Whad' Ya Say  
Rollin On  
Sympathy  
Come Back To Me

Side 2

Free 'n' Easy  
The Dance  
Free Me  
I'm Alive  
Wiseman

Mark Sinnett.

**A producers life is not easy !!**

**An exclusive interview with**

## **Trevor Bolder**

**( Continued from issue 2 )**

**A.H.** What do you think of the album compared to *Raging Silence*?

**T.B.** It doesn't sound anything like the last album - that's a polished album, but you must understand that *Raging Silence* was done to a drum machine where as this album was done live its basically a live production album. I didn't want to go back to playing to a drum machine, I wanted to play with Lee and everyone else in the studio like we used to do in the 70's, where the band would go in with an eight track and everyone would play live, and it went down in one go.

**A.H.** So *Raging Silence* wasn't done that way.

**T.B.** No, it was done with a drum machine then the drums were put on top last. The Producer we had, Richard Dodd, wanted to do it quick and the quickest way to do it was to build up in stages to a drum machine.

**A.H.** When you say "it's done with a drum machine" - it's not a drum machine you hear on the album, it's Lee playing?

**T.B.** Oh yeah, but it's put down to the drum machine, it's a really quick way of recording because you don't need to do it take after take, the drum machine is programmed and you just play on top of it, the drums can be put on last and it gives the drummer more time to work out what he's playing, he doesn't have to get it perfect there and then and he can be dropped in for bits here and there. It's not the old school way of doing things, but it's quick. On this album, I wanted to go back to how I remember playing when I was younger. For instance, with David Bowie, we did everything in two or three takes on *Ziggy Stardust* and *Honky Dory*. The early Heep albums were done the same way, they were put

down as a band rather than individuals doing their bits here and there, I wanted that sort of English production rather than the American way of polishing it up to make it sound great, but ending up with no feel. That's why we went in that direction.



**Photo by Alan Hartley**

**A.H.** Why did the album take so long?

**T.B.** Oh well, we had no chance, we were in and out of the studio all the time, we did two and a half weeks. I did the bass tracks, then I went off to get married in Dallas. We brought in another Producer to do some guitar and vocal tracks, I came back and listened to what had been done and scrapped it all. I went up to Hull and did some vocal work with Bernie, then back to Chaple to do the guitars and keyboards. We had just about got rolling again and we were off doing weekends here and weekends there, we were pulling gear in and out of the studio, where usually you would go in

For three months or so and finish it all. When you've got an amplifier in a studio and you spend several hours or so positioning a mic on it to get a particular guitar sound and it sounds great, you could go back a week later, put the same amp' and mic in the same position and it will sound terrible, there's no reason for it. Once the positions are set they should be left for the whole album, but we were going in and out and it cost us a lot of time and money trying to achieve the same sound as last time. It's not the playing that takes the time, its getting the sound and I think doing all the Festivals and going to America cost us a lot and that's what took the time.

**A.H.** As you say, you did all these shows abroad, why was the one U.K. date at the Town and Country Club cancelled?

**T.B.** It was expected that the album would be finished, but unfortunately it wasn't. I suppose my wedding cost us some time, but I think the American tour was the killer, that broke the recording up and it can take a couple of weeks to get the momentum back. Bernie's voice needed to be rested after all the concerts and before you know it your behind schedule again. Something had to give way and unfortunately it was The Town and Country Club gig.

**A.H.** But at the end of it all your happy with the finished album?

**T.B.** Yes. I think it's a great album, I know all the bits that are great on it and I also know all the things that are wrong, but then everybody always thinks their work could have been better. Not from a playing point of view, just sound wise, but at least the feel is there.

Interview By A Hartley

## The Byron Band, Live !



Photo by Ian MacLaren

David Byron's new group, The Byron Band were playing at The Marquee. Magic I thought.

Eventually the day came and I saw the gig, Robin George was the guitarist and John Shearer (who now runs a drum clinic) was his drummer. The place was packed and it rocked all the way as he ran through the songs from the forthcoming album, "On The Rocks" including Rebecca, Bad Girl and Never Say Die. July Morning and Sweet Lorraine were the Heep classics and the night was finished off with Eddie Cochran's "Something Else" which just about summed up the gig.

I was to be in London at the start of August 1981, prior to going I looked in the press to see what good gigs, if any, would be on. Low and behold,

After the show I met David, we had a chat and he signed my copy of his "Baby Face Killer" album. He was some singer and one hell of a nice guy.

Ian MacLaren

# HEEP IN JAPAN

## 91

Before Heep arrived in Japan it seemed that critics and even some fans didn't expect such exciting shows. The band hadn't played Japan since 1973 and, to make matters worse, it was thought by some that Heep were great in the studio but not so on stage.

A lot of die hard fans had been waiting a long time for Heep to return, they played two nights in Tokyo and many people bought both tickets, this shows how eagerly we wanted to see the band and not only the fans who saw them 18 years ago. I don't know how you felt when you saw this line up for the first time, for me it was surprising, I knew Phil and Bernie's work before they joined Heep. In Japan, "Grand Prix" debut created a sensation and the band are still highly esteemed. I'd like to say proudly, Japan was the first country to release the "Stratus" album and they were regarded as a super band. I have enjoyed their music so much so I was looking forward to see them in Heep and I don't think I was the only one.

On 19th Sept, thanks to the lovely typhoon, almost all public transportation in the Tokyo area was held up. Even such bad conditions couldn't prevent us from coming to the show. I heard someone say, "I walked in this storm because I knew I had only to walk to see Heep, compared with the years I've waited to see them this typhoon is not so bad." I agree with him.

Needless to say, our wait was rewarded. Their playing was more than just exciting to us, Lee's complex drumming was powerful but never rough. Trevor played the bass concentratively and Mick played the heavy and emotional guitar parts with a smile. Phil struck the perfect balance between organ and synthesizer sound and showed his romantic taste. I'm sure you already know how Bernie sings, I wondered how many singers can sing as perfectly as he did on stage.

The set list was almost the same as the one they played on the UK tour, but there was a wonderful gift from them - they played Look At Yourself as the third encore. This has special meaning here, at first Heep's first two LP's weren't released in Japan, for many Japanese fans, Look At Yourself had the same impact as Gypsy did for most of You, the first song of the first album. In fact, I've heard the cut sold better in this country than in any other part of the world. Nobody would have been completely satisfied if they hadn't played it.

After the shows, I found articles which praised them highly. Their great performance has re-established their high reputation in Japan. I'd like to thank them for having come all the way to our country and I hope they'll never keep us waiting another 18 years.

ASUKA KOIKE

# Collectors



## Sequel, Compact disc NEX CD 184

Over the last two or so years there have been about 12 Uriah Heep compilations, this is the first one to offer something other than the standard Heep classics. This collection of non album material is drawn from the single releases and gives the non single buying fan some exciting new material. Even for those of us who have the singles, it's good to hear the songs in the crystal clear sound of compact disc. Sequel records must be congratulated for this excellent release that includes an extensive and well illustrated booklet.

So what of the music, some of the A sides are edited versions of the well known album tracks but its the B sides and the non album A's that are the most interesting. Probably the most well known is "Simon The Bullet Freak" as many fans will have the USA version of "Salisbury" which contains the track. The stylish "Why" shows the lighter side of Heep from the "Demons And Wizards" day's and "Sunshine" is a superbly powerful track that will stand tall alongside the rest of the "Sweet Freedom" era material. Whilst "What Can I Do" may be a little bland "Shout It Out" and "The Time Will Come" are fearsome rockers featuring some excellent guitar riffs from Mick.

As the albums went, so did the B sides. Those from the John Lawton period are extensions to the theme of catchy pop tunes displayed on the albums with "Crime Of Passion" the only one to echo the last throws of the "High And Mighty" day's.

John Sloman may of only lasted less than a year but in terms of singles, it was a productive time. Four out of the six

cuts that appeared on the 7" format are not on "Conquest." "Love Stealer," written in part by Phil Wainman, has the commercial sound of many of the top ten hit's of the 70's that he produced for "The Sweet." The best is the magnificent "Think It Over" which along with it's flip side "My Joanna \_\_\_\_\_" represents the only release featuring Gregg Dechert's contribution to Heep.

Of the 3 B sides from the Pete Goalby era, the best is without a doubt, "Playing For Time" This is a fast moving rock song from the same stable as "Sell Your Soul" However, it was one of the other tracks, "Son of a Bitch" that enjoyed a spell in the live set of the early 80's. Apart from "Simon The Bullet Freak" which made the live set in the early 70's, this is the only B side to have this distinction. (unless you know different.)

This is a vital addition to the collection of any self respecting fan of good music and, from the point of view of the Heep collector there can only be one small criticism, that is the exclusion of the remix version of "One More Night" which was released as a 7" in Germany. This cut could have replaced the "Gypsy" edit which is available on the German compilation CD, "Super 20." Let's hope that good sales of this release will spur Sequel Records on to future Heep projects which apart from the un-released material thats still in the vaults could include the edits that were used on the 7" promo releases in the USA, the B sides from the Portrait and Legacy age and even the solo recordings of David Byron or the pre Heep recordings of Spice under their various names.

Alan Hartley