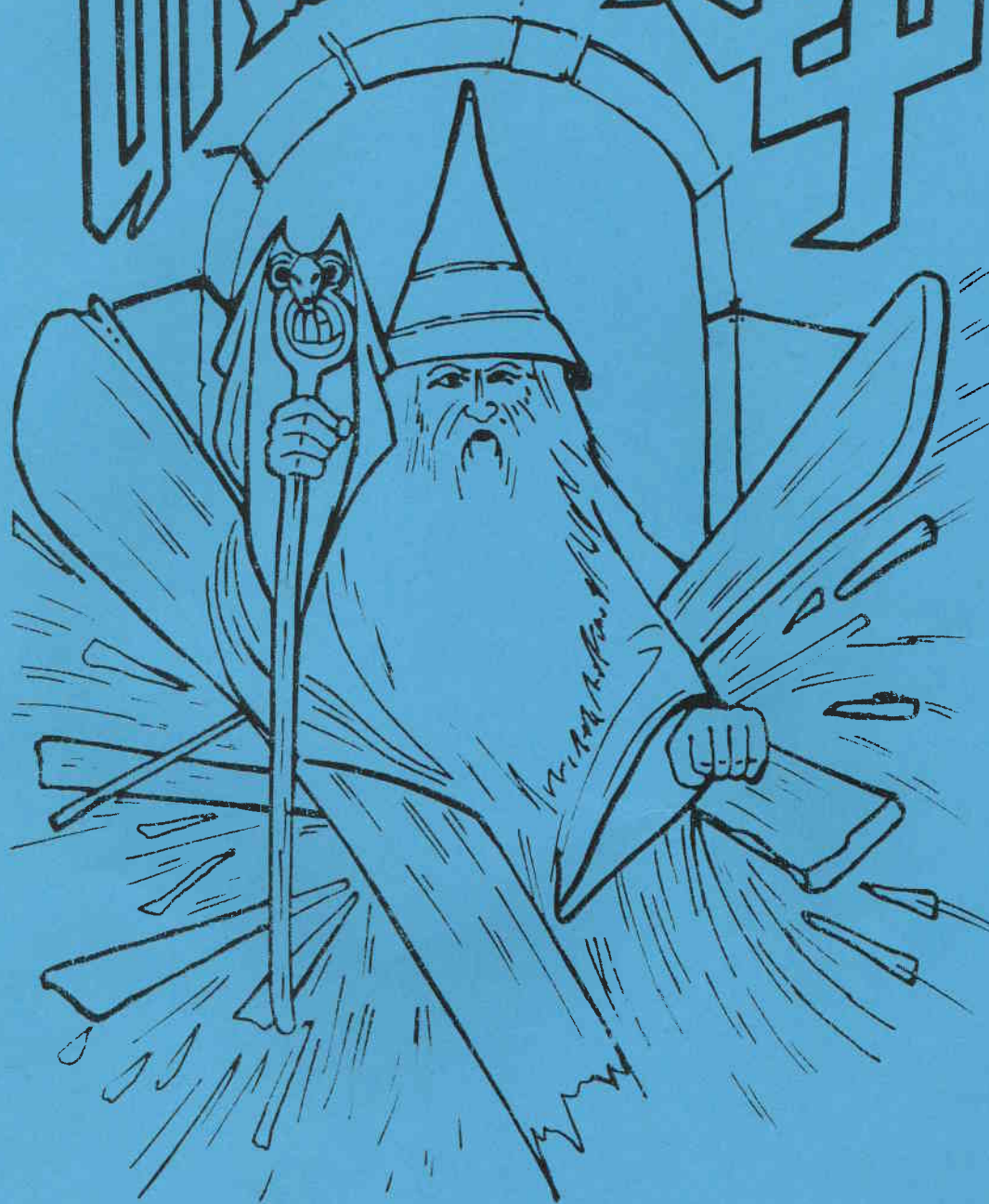


THE OFFICIAL

IRISH FOOTBALL



APPRECIATION SOCIETY

Sketch of Europe 92 tour shirt design
by Steve Whitworth

ISSUE 4

THE OFFICIAL

**URIAH
HEEP**

APPRECIATION SOCIETY



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

Hi again and welcome to issue 4 which marks the 1st anniversary of The Official Uriah Heep Appreciation Society. We're very pleased with the positive letters we've had from you all, it's nice to know that you think we're doing a good job.

The German tour has been a huge success, Nazareth were on the same bill and each band headlined on alternate nights. Most of the shows were sold out and the band regard the tour as one of their best in Germany to date. Part way through the tour, Bernie fell and hurt his back, so bad was his injury that the doctors advised complete rest. Bernie decided to carry on with the aid of a back support truss which he's had to wear constantly over the last few months. Of course, he took it off for the shows and gave a great performance regardless of the pain. He has the best wishes of us all for a full and speedy recovery.

Since the German tour Heep have also played the following dates:-

13th March, Feesttent, Lemerleveld, Holland.

14th March, Stadazaal, Middenmeer, Holland.

15th March, Noorderligt, Tilburg, Holland.

16th March, Paradiso, Amsterdam, Holland.

16th April, Hammersmith Odeon, London England.

The Dutch tour will be remembered as the one that took the band into the age of computer technology. Mick had just got himself a pocket sized electronic personal organiser to take care of the band's business. He took every opportunity to demonstrate it's use on the trip across and throughout the tour, "I've really got the hang of this thing" he says, of course you have Mick, we can see that !!

Friday, 13th March, the band stayed in a hotel in Omenn, a few miles from the gig in Lemlerveld, "oh no, it's Friday the 13th and were staying in Omenn, I bet the hotel managers name is Damien" was the favourite joke of the night.

The Hammersmith show was attended by a few record companies who have shown interest in Heep. The band are presently working on new material and we'll keep you posted of any news of a new recording deal in future issues.



"I've really got the hang of this thing"

Photo by Alan Hartley

In order that you may be kept fully informed about tour dates, we are introducing a new service. This will provide you with up to the minute information about concerts between issues of the magazine. If you wish to take advantage of this and receive the concert dates as they are confirmed, all you have to do is:-

UK MEMBERS - send a stamped addressed envelope.

OVERSEAS MEMBERS - send an International Reply Coupon
(available from any post office)

Please state whether you want to be informed of concerts in your own country or, world wide. When you receive your tour dates from us you will need to send in another stamped addressed envelope or International Reply Coupon to receive any future dates. The following concert dates have been confirmed at the time of going to print:-

6th & 8th June, Summerland, Douglas, Isle of Man.

20th June, Open Air Derendingen, Bei Solothurn, Switzerland.

As usual, keep your eyes on the music press for further dates or use our new concert information service.

Over the past month, the poster shown opposite has appeared all over the Manchester area and probably across the UK. I can't believe that it's specifically meant to look like David Byron, they probably just wanted a typical image of the 70s but as you can see, there's a remarkable likeness to David.

The time has come for all those members who first joined at issue 1 to renew their memberships for the next 4 issues. If your membership is due for renewal you will find a renewal form is enclosed in your copy of the magazine. This will tell you how you can pay and give you the option to pay in your own currency if you wish. Also, what you will receive when you rejoin. If your membership does not expire with this issue you will be sent a renewal form with a future issue.

The only new release to report this issue is a 3CD box set called, "3 Originals" (Castle CLA BX 903) This contains the standard UK CD releases of Demons and Wizards, Firefly and Head First. At around £13 it represents good value for those who don't already have them.

In this issue we've got reports from Heep's "Europe 92" concerts, the David Byron solo releases in the collectors section ... at last!!! a press article from the early days, part 2 of the exclusive Peter Goalby interview, an exclusive Phil Lanzon interview, the first part of an exclusive Ken Hensley interview, a competition with a prize that you just won't believe and much more. Last but not least, we'd like to thank the following people for their help and support, Bernie, Trev, Lee, Phil and Mick, Ken Hensley, Trevor Hensley, Peter Goalby, Tina Lewis, Steve Whitworth, Monique de Haan, Leo Spruit, Marika Schumacher, Barbara Ullrich, Esther Horus, Jurgen Cissarek, Kev Jones and Yvonne.

Enjoy the magazine,

Keep on Rockin'

and we'll see you next issue,

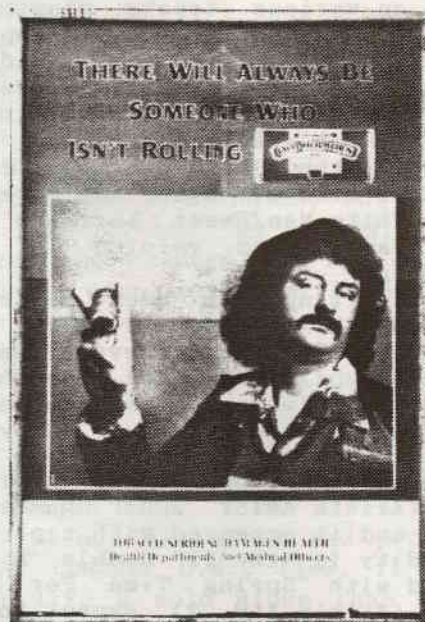


Photo by Alan Hartley

Alan & David.

Collectors David Byron's solo projects

It's true to say that for most people the mention of the name Uriah Heep will bring to mind an image of David Byron. For the collector who's looking to branch out into Heep related records, there can be no better starting point than Byron's solo work. His albums in particular are easy to find and quite reasonably priced compared to most other related recordings by Heep members from the same era.

His first album was released in 1976 whilst he was still a member of Heep. "Take No Prisoners" (Bronze ILPS 9324) was all but a Heep album with Mick on guitar and Lee on drums. It also featured Ken Hensley and John Wetton on various tracks playing acoustic guitar and mellotrons respectively. The opening track, "Man Full of Yesterdays" written by David, Mick and keyboard player on the album, Lou Stonebridge, is a brilliant song that I'm sure would still be in their live set today if Heep had recorded it. Look out for the USA version of the album on Mercury (SRM 1-1074) which has a different sleeve. Also, the rare 7" promo from the USA, Silver White Man/Sweet Lorraine (Mercury 73794) The B side is an edited version of the original Heep recording.

After departing from Heep he teamed up with some big names for the self titled album, "Rough Diamond" (Island ILPS 9490) The band never lived up to it's reputation and Byron split to record under his own name.

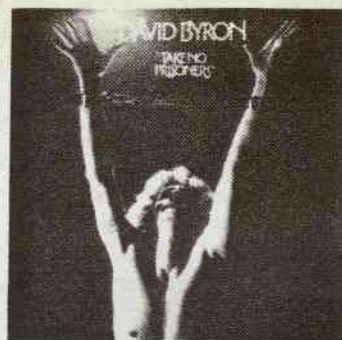
David Byron always claimed Heep's music to be pop played loud. His next solo album, "Baby Face Killer" (Arista SPART 1077) saw him working with Daniel Boone to produce an album of pure pop songs. African Breeze/Down On My Luck, (Arista ARIST 200) was the perfect choice for a single and it appeared with a pic sleeve outside the UK. One oddity is the 12" double A side, "African Breeze" covered with "Spring Time For Hitler" by Legs Larry Smith, (Arista ALP 2) expect to look long and hard for this one. The sleeve notes on the album mention a guest lead guitarist appears on "I Remember," yes, it's Mick. A second single was taken from the album, Rich Mans Lady/All In Your Mind, (ARISTA ARIST 218) the B side being a reggae style track which is not included on the album.

Don't be tempted to part with your money for the 1980 album from the USA by David Byron, "This Day And Age" (Arista 4258) This is not our David. Also watch out for singles by this guy, he sometimes records under the name of D L Byron.

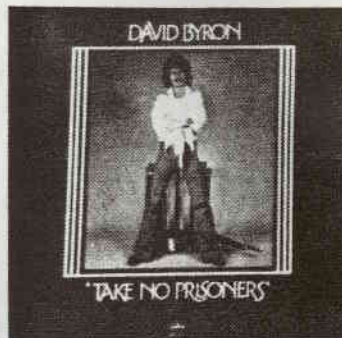
With the formation of The Byron Band and the 1981 "On The Rocks" album (Creole CRX2) we found David returning to a straight ahead rock formula. The none album track single, Every Inch Of The Way/Routine (Creole CR8) is the most interesting 7" release with it's pic sleeve but, it is also the easiest to find. Two further singles were released from the album, Rebecca/Tired Eyes (Creole CR12) and Never Say Die/Little By Little (Creole CR24) Another rare item is the Spanish 7" pic sleeve promo, Rebecca/Bad Girl (Victoria 22S0301)

The Byron Band represents David's last released work before his sad death on 28th Feb, 1985. Such was his impact on the music world that his memory will live on forever.

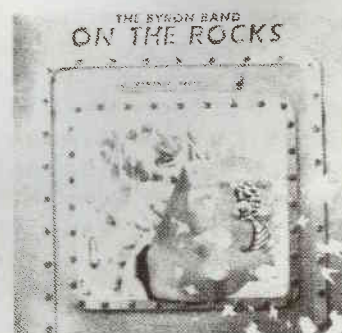
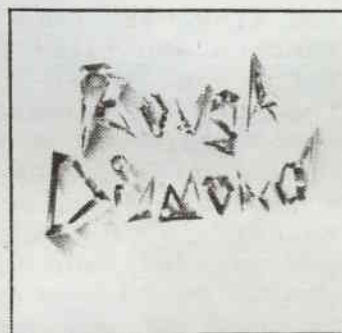
ALAN HARTLEY



UK



USA



Ken Hensley

Why I left Heep

Part 1 of an exclusive interview

U.H.A.S. What went so wrong with Heep that resulted in you leaving?

K.H. There was a big rift between me and the rest of the band. What happened was, Jon Sloman came in and started to steer the band away from me. At that time, we were still recording mainly my songs, Lee Kerlake left accusing Gerry Bron of only using my songs. I worked hard and wrote a lot of songs these included the biggest songs the band had. If I was in a band and one of the members was writing nothing but hit songs, I would be real happy with that. I would do my best to get a piece of the action, but at the same time I would be happy that this guy was single handedly keeping my career going. I could not understand why this was a problem, it did not seem to be a very intelligent argument. I know I am a difficult person to work with, but I am not stupid. I worked hard, I wrote more songs than anybody else so I had more songs on the albums, it was a stupid argument. When Jon Sloman joined, the rift really developed because he wrote songs and I think the band saw this as a way of getting away from my style of writing. I guess they saw it as a way of moving the band forward, but in reality it was backwards. We had drifted much to far away from straight ahead, in your face, simple rock and roll which is what the band was known for. Then Jon Sloman came in the band with all his fancy chords, it was all very musical, but it was not Uriah Heep. If Pete Goalby had been in the band, he had a voice that would have sang the songs the way people expected to

hear them without any fancy stuff. I would have felt better about it, the rift would not have developed and we may have been able to make albums that would have turned the band around. There is no question about it, my choice of the two was definitely Pete. He had the voice to sing the Heep songs, so if we would have come up with another Gypsy or Easy Livin', Pete would sing them in such a way that the words could be understood and the melody was simple. I wrote simple melodies, but the way Jon interpreted my songs, as a singer, he changed all the melodies to be so complicated until the lyrics were unintelligible, that was not Uriah Heep. If we were calling the band Uriah Heep then we should have at least maintained some allegiance to the traditions of the band. On High and Mighty, we got a long way from Uriah Heep. I was given the job of writing that album and producing it, I thought O.K., fine, it seemed more like a solo album than a band album because no one was stopping me, give me an inch and I'll take a yard, no problem. We stopped Gerry producing, saying that was the reason why records were not selling - that was total bullshit - it was our fault. We drifted away from what the band was known for and record sales went down. We were already in trouble when Jon came along, but that just made it worse. On a personal note, he is a very talented guy who wrote good songs, but as all that relates to Uriah Heep it was irrelevant.

I think that the band started to die in 1976, but I have got to give Mick credit for hanging in there and

keeping it going. If I had one wish for Mick, it is that the band have a massive hit record and then retire. I would like to see him make loads of money, it would be great for Uriah Heep to finish on a really high note. I get guys calling me twice a year in the States saying what about a Heep reunion? My attitude to that is, if you can bring back Gary Thain and David Byron, call me, because for me that was Uriah Heep. When Gary died it was a piece of the puzzle that went missing. John Wetton replaced him, he was very talented, but he did not fit in the hole that Gary left. From that point on it never worked, it continued to sound like Uriah Heep, but it certainly did not feel like it. I always said that it was like having six people in the band because the five of us were so tight. Nobody cared about royalties or stuff like that we were just hell bent on playing rock and roll but things changed after Gary left.



Photograph by Alan Hartley

U.H.A.S. There always seemed to be bitterness when the split occurred, it seemed like you had lots of money, the cars e.t.c.

K.H. I do not regret any of that

because I worked for every penny I earned, whether it took me five minutes or five weeks to write a song, I worked hard. I do not regret buying the Rolls Royce and big houses, but it all began to mean far too much to me where as now my life is much simpler, my values have changed, I have rediscovered my christianity through my wife and my feet are back on the ground. I am very proud of what happened with Uriah Heep and I am happy to have personally been through it all, even the drugs. I just thank God I survived it all. Now I am trying to do something useful because I survived. I find it interesting when I see people giving interviews and they say "oh yeah man, if I had my time over I'd do it all again" I say bullshit, if I had my time again there is a lot of it I would not do. I would not take the drugs I took, spend all the money I spent. That was a real problem, not just for me, but for the rest of the band, I did a lot of cocaine and I was really a pig at times, but then, so was everybody else in their own way with drinking or whatever - we all lost sight of the real purpose of things we all got caught up in it, but I am ready to admit that I was responsible for a lot of the problems that existed in the band, but my heart was always in the band. It mattered to me that the people we had in the band were who they were. I knew that once Lee Kerslake and Gary Thain joined we had the right chemistry in the band and the whole thing took off like a rocket from that point. I know flaunted a lot of money, but then I grew up in poverty, then there I was realising all these childhood dreams, I did not know how to deal with it, I was too immature. I do not know if I could deal with it now to be honest with you, but I do now realise that there are a lot more things in life that are more important than big houses and fancy cars.

I look back on those days with