

THE OFFICIAL
Uriah Heep
APPRECIATION SOCIETY

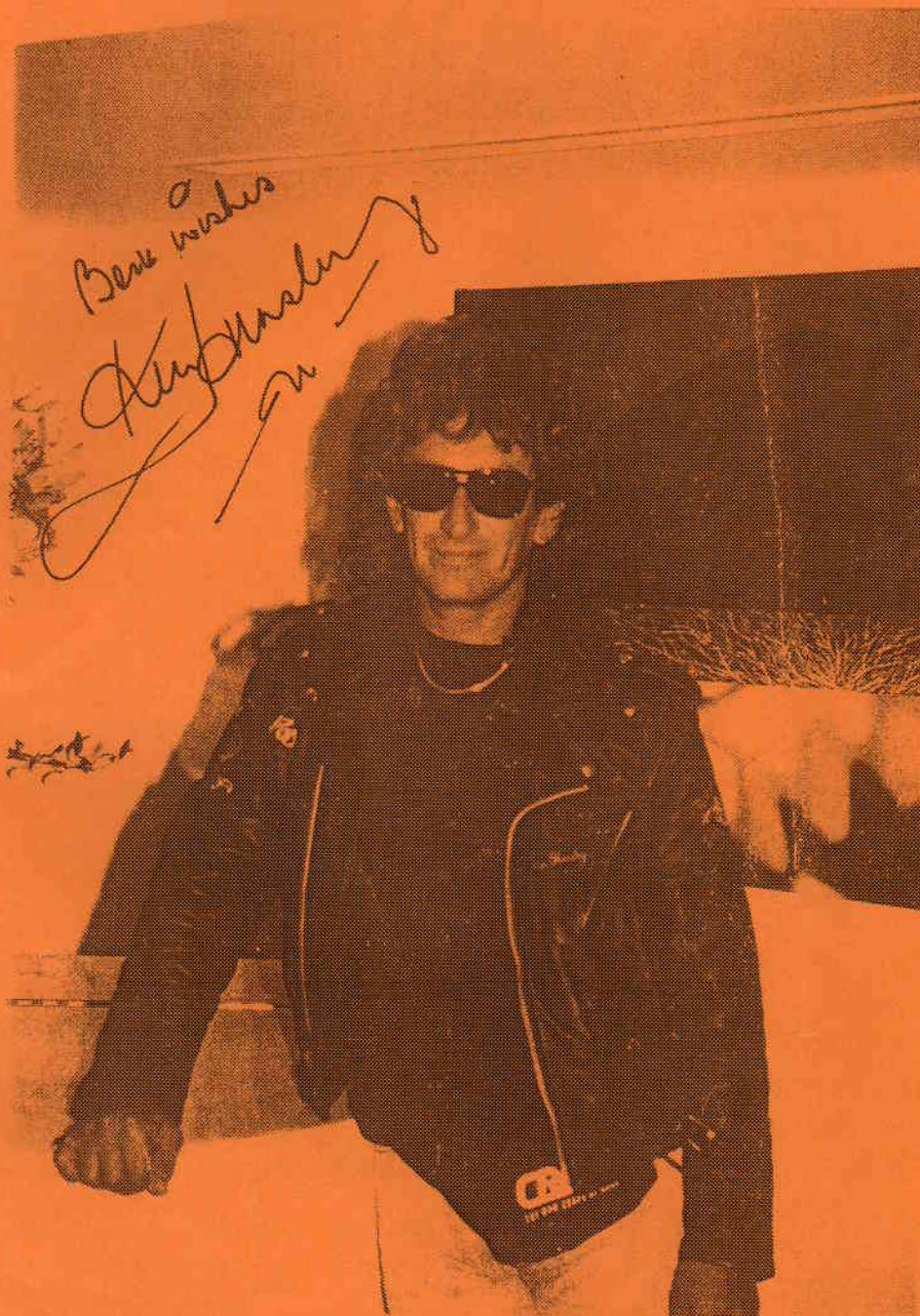


Photo by Alan Hartley

ISSUE 5

THE OFFICIAL

**URIAH
HEEP**

APPRECIATION SOCIETY



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

Hi again, and welcome to Issue 5

A lot has happened since the last issue, we reported last time that the band were working on new material. Since then, they have been in the recording studios between the 13 - 28 August 1992, to record demo's of five new songs. The band are presently circulating the demo tapes to interested Record Companies and hope that it won't be too long before there is a new recording deal to report. Of course, we will keep you informed of this in the next issue, but for now we can bring you exclusive details of the five new songs:-

"Still Calls His Name" (Box/Lanzon/Bolder/Kerslake/Shaw)(5.44 mins)

This a straight ahead Heep style rock song which features a big Hammond Organ solo from Phil.

"Words In The Distance" (Box/Lanzon)(4.26 mins)

A mid tempo number.

"Mistress Of All Time" (Lanzon)(5.16 mins)

A ballad in true Heep style.

"Everything In Life" (Box/Lanzon/Bolder/Kerslake)(3.36 mins)

This track has a rhythm similar to one previously used by the band sometime ago and is in the mold of "Seven Stars".

"Holy Roller" (Box/Lanzon/Bolder/Kerslake/Shaw)(5.04 mins)

Straight out rock song.

To sum up, on hearing these songs you would say, "that's Uriah Heep" before you knew who it was. The band are very excited about the tracks and there is a good feeling about the achievements that could come as a result. For the most part, the writing has been done by the whole of the band and hasn't been lead by one or two people working on their own. They have had time to grow and space to breath as they have worked in their own time on the material free of Record Company pressure. Please do not write in asking where you can get copies of these songs because they are not available at the moment, but they may be included on a future album once a recording deal has been signed. Watch this space !!!

On the live scene, the band have played the following festivals since the last issue:-

4 July	1992	-	Eschershausen, Germany.
10 July	1992	-	Graz, Austria.
11 July	1992	-	Trier, Germany.
2 August	1992	-	Nidrum, Belgium.
14 August	1992	-	Warsaw, Stadium X-Lecia, Poland.
22 August	1992	-	Open Air Gampel, Switzerland.

The proceeds from the festival at Warsaw on 14 August 1992, went towards the building of a local A.I.D.S. Hospital. This event was covered, world-wide, by CNN, shown live on Polish T.V. and was attended by 100,000 people. However, due to local ignorance about A.I.D.S. the hospital which was already partially complete, had been badly damaged by protesters, hence the Festival which was to raise the funds to finish it off. The protesters were so against the Hospital that the bands taking part, including Heep, were issued with death threats and each member of the band was guarded by two trained killers who even accompanied them to the loo as well as the Militia, the Army and the regular Police. Thankfully the band came through unharmed and really enjoyed the experience of the Festival and all that went with it.

Panic set in on the 21 August 1992, when Mick took a call from the Free and Virgin Agency in Switzerland at 5.30 pm. Gary Moore was unable to headline the Gampel Festival the next day. At that point, the band were still in the studio working on the demo tracks, but so well oiled was the Heep machine, that by 6.00 pm the crew were rounded up, the band finished in the studio at 8.00 pm and twelve hours later were in Switzerland to fill in the top spot. The Festival location was up in the mountains and for the last part of the journey, the band and their bus had to take the train. 85,000 disappointed Gary Moore fans were won over by Heep's live charisma and left having lost their hearts to our lads. After only four hours sleep in the Hotel, the band made the long trip back to carry on work in the studio.

At the time of going to Press, the following live shows are confirmed:-

- 11 September 1992 - Rock 92, Bucharest, Romania.
- 12 September 1992 - Sports Stadium Lviv, Ukraine.
- 25 September 1992 - Pop Rock Country Festival,
Schupfahrt, Switzerland
- 26 September 1992 - Via Rock, Viand-Geraardsbergen, Belgium.
- 3 October 1992 - Rocknight Festival, 7420 Munsingen,
Bottingen, Germany.

The only new release to report this issue is a C.D. from Sweden entitled "Spotlight" (Sonnet SPCD-69). This is a compilation of tracks from Different World, Raging Silence, Still Eavy Still Proud and Live in Moscow. Many thanks to Lasse Lundberg for the information, please keep us informed of all new releases in your Country as Castle and Legacy seem unable to keep tabs on it for us.

If your membership expires with this issue, you will find a renewal form enclosed.

Once again, our thanks go to the following people for their help and support, Trev, Phil, Lee, Mick and Bernie, Ken Hensley, Trevor Hensley, Bob Daisley, Tina Lewis, Mark Simnett, Ray Point, Isabella Seefriedt and Marika Schumacher.

Enjoy the Magazine,
keep on rockin'
and we'll see you next issue.

Alan & David

September 1992

A message from the band.

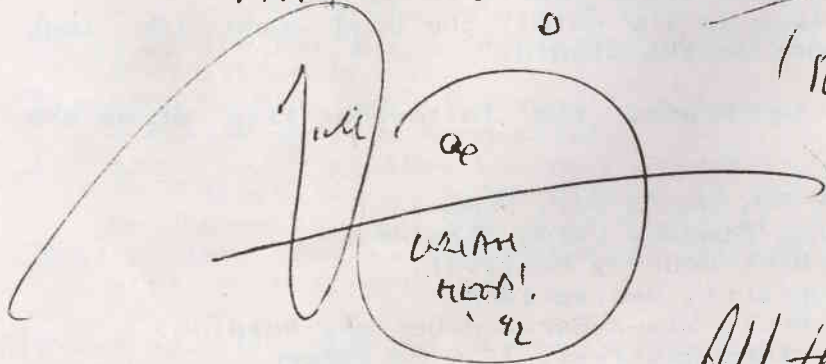
Welcome to issue 5 of the Official Uriah Heep Appreciation Society magazine, this issue marks the start of the second year of the society. We'd like to say a big thank you to all those members who first joined at issue 1 for renewing their memberships and a warm welcome to all the new members.

It's great to see that the society has reached almost every corner of the world with well over 200 members in Europe, USA, Canada, India, New Zealand, Australia, Scandinavia, Japan and Russia. It's like a Circle of Hands around the world.

As usual, the year has been a busy one and we hope it won't be too long before we return to some of the places we haven't seen for a while so look out for us and we hope to see you all along the way.

Enjoy the mag and thanks for your support, KEEP ON ROCKIN'

ADDDY DAYS !
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Truus Balder

All the Best!

A handwritten signature of a man, possibly 'Mike', with a large cross-like mark drawn over it.

A large, stylized handwritten signature of a woman, possibly 'Julie', with a smiley face drawn below it.

yo' R.L. Lyon.

BOB DAISLEY RECALLS THOSE HAZY DAYS WITH HEEP NEARLY 10 YEARS AGO

ASIDE FROM AN IMPRESSIVE CATALOGUE OF BAND EXPERIENCE - CHICKEN SHACK, MUNGO JERRY, WIDOWMAKER, RAINBOW, OZZY OSBOURNE, GARY MOORE, BLACK SABBATH AND CURRENTLY WORKING WITH CAMMIE APPLEBY, BOB DAISLEY HAS ALSO PERFORMED MUCH IN THE WAY OF SESSION WORK DURING HIS 20 YEAR CAREER, ATTRACTING QUITE A REPUTATION FOR RESPONDING TO A LAST MINUTE PHONE CALL FROM SOME STUDIO OR OTHER. I WASN'T AT ALL SURPRISED WHEN A PLECTRUM FELL FROM BOB'S WALLET DURING OUR CHAT. INDEED, COULD I GET HALF AN HOUR WITH THE MAN BEFORE HE WAS REELED IN BY GARY MOORE OR THE LIKE?

MARK SIMNETT - HOW WAS HEEP REFORMED BACK IN 1981?

BOB DAISLEY - WELL, THE BAND HAD OFFICIALLY BROKEN UP.....ME AND LEE HAD BEEN OUSTED FROM OZZY (WE WERE WITH OZZY FOR THE FIRST TWO ALBUMS AND AT THE END OF THAT OZZY DECIDED THAT HE WANTED AN AMERICAN BAND AND TO BE BASED IN AMERICA) AND SO WE PHONED UP MICKEY AND SAID "WHAT ARE YOU DOING? HE SAID "LET'S GET THE BAND BACK TOGETHER." WE HAD A COUPLE OF ORIGINAL MEMBERS-LEE AND MICKEY - PLUS THE CONNECTION BETWEEN LEE AND ME WITH THE OZZY STUFF (AND THE OZZY STUFF WAS SELLING REAL WELL) SO WE THOUGHT LET'S PUT URIAH HEEP BACK TOGETHER.

M.S. HOW LONG WERE YOU A BAND BEFORE RECORDING ABOMINOX?

B.D. IT TOOK A LITTLE WHILE. FIRSTLY LEE, MICKEY AND MYSELF WORKED ON SOME IDEAS, THEN PETE AND JOHN CAME IN AND WE WENT TO RIDGEFARM STUDIOS TO PUT THE IDEAS DOWN, BUT THEN GERRY BRON DIDN'T LIKE SOME OF THE STUFF AND HE WANTED US TO GO BACK IN WITH DIFFERENT MATERIAL. SO MOST OF ABOMINOX WAS A SECOND ATTEMPT!

M.S. HOW DID THE BAND WORK TOGETHER AT THAT TIME?

B.D. JOHN SINCLAIR, PETE GOALBY, MICKEY, LEE AND MYSELF ALL HAD IDEAS OF OUR OWN, SO WE STARTED WORKING ON THEM TOGETHER AS A UNIT. EVERYBODY GELLED AS A PERSONALITY- THAT BAND WAS LIKE A FAMILY TO ME. THERE WAS A CLOSENESS THAT JUST

HAPPENED...CHEMISTRY WISE AND FRIENDSHIP WISE, IT REALLY WENT WELL.

M.S. WERE THERE ANY LEADING LIGHTS IN THE BAND?

B.D. IT WAS PRETTY DEMOCRATIC REALLY..... EVERYBODY VOICED THEIR OPINIONS - THERE WAS NO REAL 'BOSS'. MICKEY WAS THE FOUNDER MEMBER AND WAS RESPECTED AS SUCH, BUT IT WAS NEVER, "THIS IS MY BAND AND YOU DO AS YOU'RE TOLD," HE WAS A LOVELY BLOKE TO WORK WITH.....I REALLY LIKED WORKING WITH HIM.

M.S. DID YOU TAKE ANY PARTICULAR ROLE?

B.D. HAM & CHEESE (LAUGHS)....NO! THE CHEMISTRY WAS RIGHT AND I WAS A FIFTH OF THAT CHEMISTRY.

M.S. CAN YOU REMEMBER HOW YOU FELT ON COMPLETION OF THE MASTER TAPES FOR ABOMINOX?

B.D. I LIKED MOST OF IT. WAS 'ON THE REBOUND' ON ABOMINOX?

M.S. YEAH (I COULD HEAR BOB'S MEMORY COGS WHIRRING!)

B.D. THAT WAS THE ONE SONG I HATED, IT WAS TOO POPPY. I COULDN'T STAND IT, I THOUGHT IT WAS A PILE OF CRAP! I THINK I REFUSED TO PLAY ON IT AND I THINK IT MIGHT HAVE BEEN A SYNTH BASS LINE INSTEAD.

M.S. YEAH, I THINK IT IS!

B.D. OZZY REALLY LIKED THE ALBUM, HE PHONED ME FROM AMERICA AND SAID "FUCKIN' HELL THAT ABOMINOX ALBUM IS BRILLIANT.....I LOVE IT. I'M GOING TO WEAR A SANDWICH BOARD UP AND DOWN SUNSET STRIP AND TELL PEOPLE TO BUY IT COS I THINK IT'S GREAT!!!"

M.S. WHO'S IDEA WAS IT TO DO THE COVERS OF OTHER SONGS ON ABOMINOX?

B.D. GERRY BRON....TYPICAL RECORD COMPANY MAN, STUPID! ASHLEY HOWE THE PRODUCER CAME UP WITH A COUPLE OF IDEAS WHICH WE

WENT ALONG WITH . MOST OF THE SONGS WERE LIVEABLE WITH . PRISONER WAS A GOOD SONG , BUT YOU SEE SOME OF THE STUFF WE ORIGINALLY DID AT RIDGEFARM WAS BETTER.....IT WAS HEAVIER..... ESPECIALLY FOR AN ALBUM SLEEVE LIKE ABOMINOG. I CAME UP WITH THE NAME ABOMINOG.

M.S. WHAT DOES IT MEAN ?

B.D. IT COMES FROM THE WORD 'ABOMINATION ' OBVIOUSLY , AND THEY HAD THIS DRAWING THING FOR THE COVER , SO I THOUGHT IF YOU LOOK AT THE BACKGROUND OF A LOT OF THE CHARACTERS IN HORROR FILMS AND STORIES A LOT OF THEM END IN 'OG ' - ' YOG ' - ' GOG ' - ' MAGOG ' AND I WAS WATCHING A HORROR FILM AND THEY REFFERD TO THE CREATURE IN IT AS AN ABOMINATION AND SO THERE YOU GO..... 'ABOMINOG' AND THATS HOW THE NAME CAME ABOUT .

M.S. ANOTHER OF THE COVER SONGS WAS 'THATS THE WAY THAT IT IS.

B.D. YEAH , THAT ONE , THAT GOT A LOT OF AIRPLAY IN AMERICA AND I THINK IT ACTUALLY GOT IN THE TOP 40 OVER THERE . SOMEBODY ELSE DID A COVER VERSION OF THAT , GRAHAM BONNET , I THOUGHT OUR COVER WAS BETTER THAN HIS THOUGH.....(LAUGHS !)NOT JUST BECAUSE IT WAS OUR VERSION OR ANYTHING !!

M.S. HOW DO YOU FEEL ABOUT THE LAST TRACK ' THINK IT OVER ' ?

B.D. WELL I KNOW MICKEY LIKED THE SONG , I WASNT OVER THE MOON WITH THE SONG , BUT IT KIND OF GREW ON ME AND I RESPECTED MICKEY SO I THOUGHT WELL IM NOT GOING TO SAY , 'NO I'M NOT PLAYING ON THAT,' BECAUSE IT WAS A PRETTY GOOD SONG AND AT THE END OF THE DAY I WAS PLEASED WITH THE WAY IT TURNED OUT . NOT NECESSARILY WITH THE MIX ON IT , THE MIX COULD HAVE SOUNDED A BIT HEAVIER. IT WASNT IN THAT HORRIBLE CATAGORY OF 'ON THE REBOUND 'OR ANY OF THOSE . I POSSIBLY HAD RESERVATIONS BECAUSE IT HAD BEEN WRITTEN BY EX - MEMBERS OF THE BAND AND I WANTED TO MOVE ONTO A NEW THING . BUT WHEN MICKEY SAID , ' I'D LIKE TO DO IT ,' I SAID 'OK , ITS A GOOD ENOUGH SONG , IT HAD A GOOD RIFF IN IT

M.S. WHAT ABOUT JOHN SINCLAIRS KEYBOARDS ON THAT TRACK ?

B.D.WELL I'VE ALWAYS LIKED JOHNS KEYBOARD

PLAYING AND I'VE ALWAYS LIKED WORKING WITH HIM . I USED TO TELL OZZY ABOUT HIM ALL THE TIME, HE HAD DON AIREY AND THEN A COUPLE OF OTHER PEOPLE THEN HE GOT JOHN IN

M.S. SO YOU WERE RIGHT IN THE END ?

B.D. OF COURSE (LAUGHS) AND JOHN DID TWO ALBUMS WITH OZZY .

M.S. WHATS HE DOING NOW ?

B.D. HES OUT ON THE ROAD WITH ' THE CULT

M.S. WHAT LIVE PERFORMANCES MENT A LOT TO THE BAND AROUND THAT TIME ?

B.D. THE DONNINGTON ' MONSTERS OF ROCK ' GIG . WE DIDNT HAVE THE BEST POSITION OF THE DAY , BUT WE STILL WENT DOWN WELL . WE ALSO DID A TOUR OF AMERICA SUPPORTING ' JUDAS PRIEST ' WITH BIG AUDIENCES AND BIG AUDITORIUMS AND THEY STUCK IN MY MIND . PLAYING TO AN ARDENT JUDAS PRIEST AUDIENCE AND GOING DOWN WELL WAS A FEATHER IN OUR CAP REALLY.

RETURN TO OZ !

M.S. HOW DID YOU FEEL ABOUT HEADFIRST ?

B.D. ABOMINOG WAS THE ONE THAT WE REALLY WANTED TO "CRACK IT " WITH AND DO REAL WELL WITH , PUT THE BAND BACK ON THE MAP . IT HADN'T QUITE DONE THAT , BUT BY THE TIME WE WERE DOING HEADFIRST IT WAS SORT OF ' SHIT OR GET OFF THE POT ' SORT OF THING . IT AROUND ABOUT THE TIME WHEN I'D BEEN OFFERERD THE OZZY THING AND I FELT APPREHENSIVE ABOUT LEAVING THE BAND , I FELT LIKE I WAS DESERTING THEM .

M.S. WAS THIS AFTER YOU'D RECORDED 'HEADFIRST' ?

B.D. OZZY HAD PHONED A COUPLE OF TIMES , ACTUALLY THEY WANTED ME TO GO DURING A URIAH HEEP TOUR AND I SAID I WOULDNT LEAVE THE TOUR . MORE THAN ANYTHING I DISSAPOINTED WITH GERRY BRON AND BRONZE RECORDS AND THE GENERAL SORT OF THING THAT WASNT REALLY HAPPENING. THERE WASNT ENOUGH PUSH OR PROMOTION AND IT WAS A PRODUCT LOST . WE'RE ALL IN IT FOR THE ART , BUT YOU'VE GOT TO PAY THE BILLS AS WELL ! WHEN SOMEONE COMES ALONG AND SAYS " WILL YOU DO THIS ALBUM FOR ME AND THERES ALOT OF MONEY INVOLVED " YOUVE GOT TO GO FOR IT