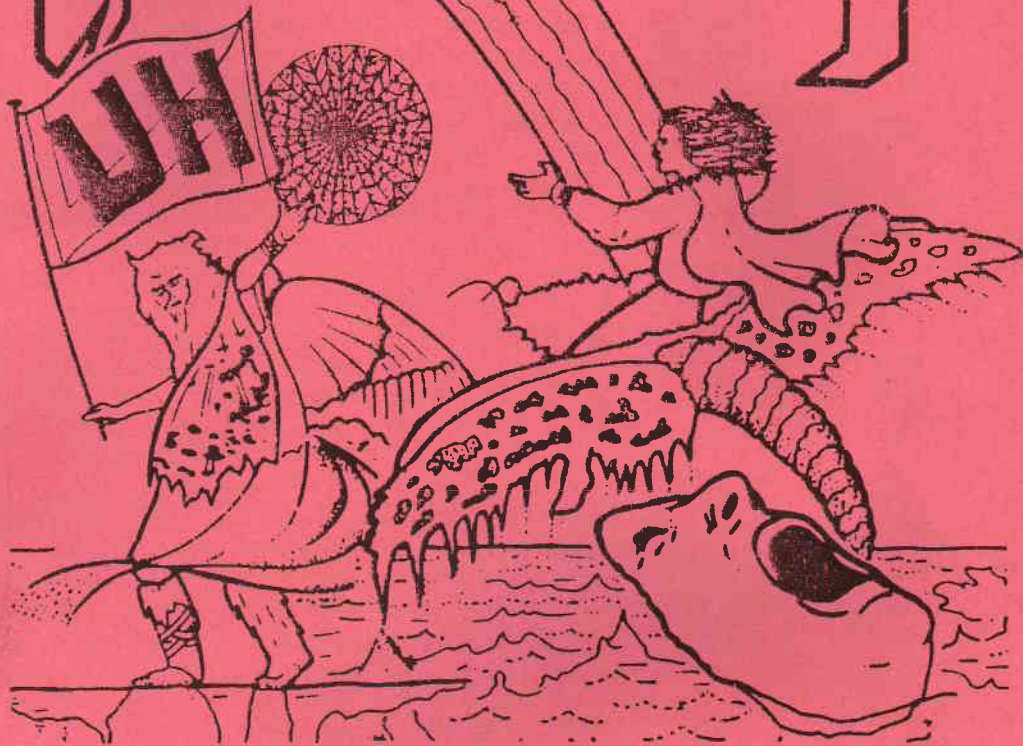


THE OFFICIAL

IRISH DEEP



APPRECIATION SOCIETY

Drawing by Steve Whitworth

ISSUE 6

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 6.

The news you've all been waiting for about a new recording deal isn't quite with us yet. There is interest in the band from the record companies and they could probably sign a deal tomorrow but they want to wait for the right deal that suits everyone in the band. Realistically speaking it will probably be the middle of next year before a deal is finalized but this is allowing the band to go through a writing period in preparation for a future album. It goes without saying that we'll bring you details of any developments in future issues.

Heep played their last concert of the year at the Rocknight Festival on October 3rd, in Germany as reported in the last issue. Their set was cut short as The Stranglers, who were on the same bill, wanted to leave early to catch a plane. It turns out that they didn't bother to go for the flight so the shorter set was all for nothing. The band were pleased to see all the Society members who stayed to have a chat after the show.

The festival on September 12th in Ukraine was cancelled and this for the 3rd time. The event was to celebrate the 1st anniversary of the independence of Ukraine from the USSR. There have been a string of excuses from the death of a religious leader, a general strike and the latest is lack of government finance which has probably been the real reason all along.

The good news is that Heep will probably tour Germany starting on 9th February in Tuttlingen in the south of the country, running through to 20th March 1993. The details are not yet finalised but if the tour happens between these dates, it will start before the next issue of the magazine. So, for anybody who wants the dates when they are confirmed, please send us a stamped addressed envelope (UK members) or an international reply coupon available from any post office (overseas members). The tour will hopefully be another joint venture with Nazareth but this time Heep will be playing a new set which Mick tells us may even include one or two of the new songs so don't miss it !!!!

The following dates are also confirmed at the time of going to print:-

27th & 28th March, 1993, South Korea. (venue to be announced)
29th May 1993, Tent, Egellaan, Zandvoorde/Oostend, Belgium.
12th June, 1993, Glamrock Festival, Esbjerg, Denmark.

Once again there has been a flood of new compilation releases on the market. They are all from Germany and don't really cover any new ground but they are a must for the avid collector. There are 2 from Castle Communications (Germany), "The Best of Uriah Heep", (Castle Masters Collection) CHC 7034, CD only and "Lady in Black" (The Double Collection) CBC 8023, double CD only. The 3rd one is from Ariola as part of their "Masters of Rock" series, it's called "Easy Livin'" Ariola Express 291 004-200. This is also a CD only release. Castle have also re issued "Still Eavy Still Proud" and "Live in Moscow" (minus Gypsy as the CD bonus track) on their "Classics" label and we understand "they are also to re issue "Raging Silence". We also understand that the "Rarities" CD is to be released in Germany under the title of "Excavations From The Bronze Age" NEXC 184. Perhaps our German members could let us know if there is anything different about this release other than the first word of the title. For news of something really special in new releases, turn to the collectors section of this magazine. You will not be disappointed.

Over the last year Trevor has been involved with a local band in his home town of Hull called "The Hidden". They're hoping to go into the studio to record some demos soon with Trevor in charge of production. We wish them luck in finding a record deal.

John Lawton has recently been seen on German TV back with the Les Humphries Singers performing a new song called "Spirit of Freedom".

Thanks to Barbara Ullrich for this information. We do however understand that this is not a permanent career move for John. There will be an interview with him in the next issue.

Our thanks go out to the following people for their help and support, Lee, Bernie, Trev, Mick and Phil, Ken Hensley, John Sinclair, Tina Lewis, Steve Whitworth, Barbara Ullrich and Jurgen Cissarek.

From ourselves and the band we wish you all a MERRY XMAS and a HEEPY NEW YEAR

Enjoy the magazine,
Keep on rockin'
and we'll see you next issue.

Alan & David.

December 1992

It was a real thrill for me when
I got in the band
John Sinclair,
an exclusive interview.

A.H. Why did you leave Heep?

J.S. At that time the band was going through a very bad period, we were at a real low. It was weird in a way because when we did Abominog, it seemed to me that the line up was largely put together to cut the losses of the management money had been spent putting other line ups together that hadn't gelled and it was as if management was trying to make money to cover what it had lost up to that stage. We went in and made Abominog and it surprised everybody, there really wasn't a lot of promotion, it wasn't set up to be a big project. It just went on its own, the video of "That's the way that it is" got lots of airplay and everything was great. Then we started to get management troubles and I personally was going through a bad stage, a lot of it was financial problems. I was offered the job with Ozzy and I took it for the money, I couldn't afford to be in Uriah Heep any longer. I'd previously been offered a job with Ozzy just after Head First but I stayed loyal to Heep, this time I couldn't. It was a shame in a way because I had a great time in Heep.

A.H. Did you think things were going to be better when you signed up with CBS?

J.S. I did, we all did because we were told that

once the CBS machine gets behind you, there's no stopping it. What we didn't take into account is that a company like CBS is so big that they can afford to take things on chance. We were told afterwards that the board of directors, the high up guys, would look through the new albums and say "we'll go on this one and we'll go on this one" then they would see Uriah Heep who have been together for a long time and say, "we won't go on this one". It's unfortunate but it's one of those things. I think that to some extent, when we did Abominog, we would have done better to use a different name. Uriah Heep were big in the 70's and that made people bias. It was a different sounding band and it was a little unfair to the old Uriah Heep who I was a big fan of, I mean, it was a real thrill for me when I got in the band.

Going back to Equator, by that stage, which was the last album with that line up, if the band hadn't been so close, almost like brothers, I don't think the band would have been around. The closeness kept us going through the external pressures. Even now when I meet up with the guys, it's just like I'm still a member which is great because by the time Equator came out, it had got to a low ebb for everyone, not from within the band or from the fans but

from the management. It didn't seem to start with the Uriah Heep I was in it seemed to go way back through their history.

A.H. How did you come to join Heep? I remember you in "The Heavy Metal Kids" when you supported Heep on the Sweet Freedom tour in 1973, had you stayed in contact with them since then?

J.S. We supported Heep through England and Europe on that tour and we all got to know each other in the bar after the shows. I mainly kept in touch with Lee, when I moved to the states he would come over to stay, we were always pals. I was talking to Lee one day and when I asked what he was doing he said, "we're getting Heep back together" and he asked me if I was interested. I had nothing going on so I came to England and we got started. That was the connection, The Heavy Metal Kids on the tour, Keeping in touch with Lee and being free when the band started again.

A.H. It was a shame about the death of Gary Holton. (lead singer of The Heavy Metal Kids).

J.S. It was, a big shame.

A.H. Did he always fancy going into acting? (he played Wayne in the English TV show Aufwidersehen Pet)

J.S. He was an actor before he was a singer. He was once in Oliver on stage, when he got the part in Aufwidershen Pet, it sold quite a few records from The Heavy Metal Kids back catalogue. Someone called me up one day from EMI

to say there was some royalty money for me from the sales.

A.H. Getting royalties must be down to trust

J.S. Yes, it is because as an artist how do you know if one of your songs is being used on the other side of the world. Last time I was in the states with "The Cult", Ian Asbury got me a copy of the Heep concert from Camden Palace which was commercially available on American format video, I mean, who did the deal for that?, I knew nothing about it and I'm on the video !

A.H. Between The Heavy Metal Kids and Heep, you were in a band called "Lion", what else were you involved with during that period?

J.S. It was pretty much just Lion but I did a lot of session work for who ever needed it, people like Jefferson Starship, The Babies, what ever was going on.

A.H. And since Heep you've mainly worked with Ozzy and The Cult.

J.S. Yeah.

A.H. Have you any ambitions to be in one band, full-time, or are you happy with session type work?

J.S. No, without being mercenary, I am not happy going out playing other people's material and being paid for it. I've invested a lot of money in my equipment and people come back to me because they know I can play, it's like providing a service

rather than being in a band. As far as my own thing goes, I am doing a lot of writing with a friend of mine who's a working actor at the moment. It's difficult time wise, because I have to go out on the road four or five months a year for financial reasons, but in the time we manage to spend together we've set up quite a good working relationship and there is already interest from within the recording industry. That's my ambition really. I am 38 years old, I've been a professional musician since I was 17 and I try to use all that experience to do the best I can in each different work situation, but I do strive to do my own thing.

A.H. Have you written songs for anybody else?

J.S. Ozzy takes contributions from everyone whose involved, but with The Cult it's pretty much a closed shop writing wise.

A.H. How did the song writing work Heep?

J.S. There was such a closeness that we always said we didn't want a situation where there were one or two lead writers. I've seen it in bands before and other members would resent the fact that they didn't get a look in. When we got together we decided to keep it as democratic as possible, and the other way of looking at it is that one member may get the initial idea, but everybody contributes to make it a complete song and at the end of the day you are all working to the same goal.



Photo by Alan Hartley

A.H. When you joined Heep how did you feel about stepping into Ken Hensley's shoes bearing in mind that Greg Dechert had replaced Ken for a brief spell.

J.S. I was a fan of Kens so jumping into his shoes was a big thing. I had to think seriously about what I was going to do to maintain something like the sound of the band. Ken had a high falsetto voice which was a part of the band's sound. Mick had the next highest voice and I devised a set up where I could use a specially modified Mellotron like a sampler. I had multi-tracks or Mick's voice and when I hit the keys it would start a tape with Mick doing the high oohs and ahs, it was very crude but samplers weren't around at that time. That was the first thing that struck me when I took his place, but I was influenced by Ken being exposed to his style when we toured with Heep in '73. I was confident that I could emulate his style of play, but the vocal part caused the most problem. It didn't sound exactly like the old Uriah Heep, but we still had the high vocals

coming out of the machine.

A.H. I never realised it came from a machine.

J.S. Well, yeah, I had the idea that if you could hit a key on a Mellotron and start a tape playing, I wondered just how tight you could get it. I had things on it like "stand up, shout it out", from Sell Your Soul which were the five of us yelling at the top of our voices mixed down on about 60 tracks to sound like a few hundred voices. At the time nobody was using samplers and people were amazed by stuff like that.

A.H. I'm not sure I ought to put that in print (laughter).

J.S. At that time, I did an interview for International Keyboard magazine and I talked about it there. Keyboard players were probably more interested in the technical side of it. Mellotron uses 1/3rd inch tape with three tracks, they were the only people to make 1/3 inch tape so you couldn't make your own tapes. The transport was all wrong for standard 1/4 inch tapes, they did it with 1/3 inch tape so they could charge a fortune. In the end, when string machines came in they did make a conversion package so you could use standard tapes and make your own up and that's what I did. In a way, it was the original, accessible sampler.

A.H. I know you have done it there, but how do you feel about bands using a lot of samples when playing live to recreate the exact studio

sound?

J.S. It's interesting, I read an article about one artist touring Australia who dropped the mic down the side of the monitor and couldn't quite get to it, but the vocals just carried on. Everybody was horrified, but that sort of thing happens. What I find is that if there's tape machines running people feel they are being ripped off, they think it's a scam. If you are using a sequencer which is so much more versatile than a tape, the effect is the same but it's part of the modern age and there's not quite the same bad feelings attached to it.

A.H. Can you explain just what a sequencer is?

J.S. It's basically similar to tape machines, but there's no tape running. Information is stored on a computer program in a digital form and that information actually plays the keyboards. The sound isn't stored in the sequencer like it's stored on tape, it's the memory of what you have played and it's that information in the memory that plays the keyboard. The sequence is worked by M.I.D.I., Musical Instrument Digital Interface, it's a language that all keyboards understand. You play the part into the sequencer, the sequencer stores the information then it replays it on the keyboard when the sequence is triggered. No keys move, but the sequencer plays the instrument exactly as you played it when the information was stored.

(Interview by Alan Hartley)
(Continued next issue)