

THE OFFICIAL
URIAH HEEP



APPRECIATION SOCIETY
ISSUE 8

THE OFFICIAL

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

Hi again and welcome to issue 8,

Thanks to everybody who wrote to say how much they liked the new format of the magazine, we're pleased to say that nobody complained about it. One immediate benefit which results from the new format is that we've changed printers and the printing process used, this should be most apparent in the quality of reproduction of the photographs which should show a vast improvement from those in previous issues.

For all those who ordered "The Lansdowne Tapes" CD from issue 7 and are wondering where it is, we can tell you that as usual in the record industry, things are behind schedule. The mastering is complete and the manufacture of the CD is now underway. The original aim to have the CD in the shops in May, changed to June and is now more likely to be July at the earliest. We are sorry that you have been kept waiting but it is something that is out of our control. We will get the CD 6 or 8 weeks before it is in the shops on general release and you can be sure that we will send your copy as soon as possible. If you have not ordered a copy of this UK only CD of previously unreleased Heep material from the early 70's you can still get one before it's release by using the merchandise form with this issue. Don't forget to write in with your comments on the CD and we'll print them in the next issue.

In the last issue we reported that Heep went to Germany on March 19th to perform "Gypsy" and "Lady In Black" for the German TV show "Golden Schlagerparade" (we think that is "Golden Hits" in English) on the "Sat 1" channel. Well, that was the original arrangement but when the band arrived the TV people wanted them to do "Free Me" in place of "Gypsy", not only that but they wanted them to mime to the original studio version of the song recorded by the John Lawton line up. The band's response....NO WAY!! In the end they did "Lady In Black" and "Easy Livin".

Mick has recently recorded an interview for BBC radio 1 for a show about rock music to be broadcast to coincide with the Donnington festival this year. The show will be hosted by Bruce Dickenson and will be broadcast at 2pm on 14th August. Also on 14th August, London Weekend Television will feature Uriah Heep on their "Cue The Music" show. The presenter, Mike Mansfield, will give a short history of the band followed by the "Live Legends" film.

Onto concert dates now, as previously reported Heep played Tent, Egellaan, Zandvoorde/Oostend on 29th May. We also reported in the "Latest News Issue 7

Supplement" the possibility of some dates in the former East Germany and Austria following on from this show, these dates and all others confirmed at the time of going to press are as follows:-

- 30th May, Open Air Festival, Gustrow, Germany. (Former East)
- 1st June, Posthof, Linz, Austria.
- 2nd June, Sporthalle, Weinerneustadt, Austria.
- 12th June, Glamrock Festival, Esbjerg, Denmark.
- 18th June, Hellerudsletta, Norway.
- 19th June, The Moss Festival, Norway.
- 17th & 18th July, 2nd gymnasium in the olympic park, Seoul, South Korea.
- 22nd July, Jurmala Festival, Latvia.
- 7th August, Open Air Breitenbach, Near Basel, Switzerland.
- 13th August, Gmund Open Air, Austria.
- 14th August, Finkensheim Arena, Austria.

Don't forget to send in an International Reply Coupon, (overseas members) or a SAE (UK members) if you want to be kept informed of concert dates as they are confirmed between issues of the magazine. Please state whether you want the dates for your own country or world wide.

In the last issue Mick told us of the possibility of Heep playing the UK with Nazareth in November of this year, this now seems to be one step closer to becoming a reality. There are 17 dates listed below but these are not yet fully confirmed. Issue 9 will be out in plenty of time to bring you any changes but for now, this is how it looks.

- 12th Nov, Assembly Halls, Tunbridge Wells.
- 14th Nov, Brentwood Center, Brentwood.
- 15th Nov, Town Hall, Cheltenham.
- 16th Nov, Decorum Pavilion, Hemel Hempstead.
- 17th Nov, Lees Cliff Hall, Folkestone.
- 19th Nov, The Dome, Doncaster.
- 20th Nov, The Leisure Center, Mansfield.
- 21st Nov, The Pavilion, Glasgow.
- 23rd Nov, The Regent, Ipswich.
- 25th Nov, The Ritz Theatre, Lincoln.
- 26th Nov, The Civic Theatre, Halifax.
- 28th Nov, The White Rock Theatre, Hastings.
- 30th Nov, The Sands Center, Carlisle.
- 1st Dec, De Montfort Hall, Leicester.
- 2nd Dec, Assembly Hall, Worthing.
- 3rd Dec, The Venue, Borehamwood.
- 4th Dec, The Grand Opera House, York.

Thanks to everyone who sent in a letter for CBS asking for a CD release of "Equator". The response to this wasn't as good as we would have hoped and CBS have indicated that they have no intention of releasing "Equator" on this format. However all is not lost, Red Steel Productions are looking at the possibility of licencing "Equator" for a CD release which could include "Back Stage Girl" as a bonus track. We'll keep you informed of any further developments.

Repertoire Records have now released Ken Hensley's "Free Spirit" on CD in Germany (REP. 4343 WY). Look out also for the new "Zar" album, "From Welcome To Goodbye" (Solid Rock Records, Germany) We understand that John Lawton sings a duet on one of the tracks. Whilst we are on the subject of Germany, we believe that all postcodes in Germany will change in July. Please don't forget to let us know your new postcode before issue 9.

A short while ago we came across a silver disc award for Kieth Baker for the "Salisbury" album. It was from Norway and was awarded some years after Kieth had left the band when the album had reached silver status. With the help of Paul Newton we managed to track Kieth down and almost 20 years after the event, we were pleased to present Kieth with his silver disc.



Kieth Baker and his wife. Photo by Alan Hartley.

Finally football, (soccer to the US members) I can't resist saying well done to Manchester United who are the 1992/93 Premier League Champions. I knew this was on the cards after we put 4 goals past Tottenham Hotspur, opp's sorry Mick, I promised not to mention that again.

Once again our thanks go out to the following people for their help and support, Phil, Mick, Lee, Bernie and Trev, Ken Hensley, John Lawton, Kieth Baker, Tina Lewis, Steve Wright, Steve Whitworth, Roy Landgren, John De Jonge, Monique De Haan, Leo Spruit, Issabella Seefriedt, Marika Schumacher, Mandy and Kev Kitson, Stefan Pawlata, Lasse Lundberg, Par Engstrom, Jurgan Hoevelmann and Eduardo Capurro.

Enjoy the mag,
Keep on rockin'
and we'll see you next time,

Alan & David

June 1993.

TREVOR BOLDER. MY TIME WITH WISHBONE ASH.

An exclusive interview.

The original idea for this interview came from The Official Wishbone Ash Fanclub. They wanted some input from ex band members in their magazine and Trevor was happy to oblige. So, I made the short trip along the M62 to Trev's place and we spent the morning talking about his Ash days of more than 10 years ago.

Alan. How did you come to join Wishbone Ash?

Trev. At the time I was very despondent with Heep and I saw an advert in Melody Maker that said:- "Top band requires bass player" I thought about it and decided to give them a call. I spoke to a guy who turned out to be their manager. I said "who's the band?" and he said "I can't tell you until you tell me who you are" We went on like this for a while and in the end I gave in and told him who I was and he said it was Wishbone. I went down for an audition, they had a rehearsal place booked and it was full of bass players. The next day they rang me and asked me to go back for another audition and a chat. So, I went back and ended up getting the job. The good thing about it was that I was used to playing their style of music as I'd been playing it since I was a kid. It was mainly blues based except for tracks like Phoenix.

Alan. You say you were despondent with Heep at that time, was this after John Sloman, Chris Slade and Greg Dechert had already gone from the band and it was down to just you and Mick?

Trev. Yeah, they had already gone, we were still being managed by Gerry Bron who had messed the whole thing up. It had just got down to me and Mick and the time had come to move on, I needed the money.

Alan. How did you feel about replacing Martin Turner, bearing in mind that John Wetton had filled the bass position in Ash for a short period?

Trev. I didn't really think about it, it was a case of going for a job and if you get it, you get it. I wasn't scared of replacing Martin Turner or John Wetton. I'd replaced John in Heep, I seem to follow him round but I don't think I'll be joining Asia. They were both great bass players and good singers but it didn't bother me at all, I thought I could compete.

Alan. The "Twin Barrels Burning" album had a heavier sound than previous Wishbone albums. Was there any deliberate attempt to change the band's sound?

Trev. I suppose I had a little influence as I'm really a heavier style bass player but there was no deliberate attempt from me to change the sound of the band. I think at that time Laurie Wisefield was edging the band towards heavier rock along the lines of AC DC or ZZ Top. He was very much into ZZ top and I think you can hear that influence on the album. All the songs were written at the drummers house whilst we were rehearsing and jamming, we all contributed to them so it wasn't me walking in

and heavying it up, it was just a natural progression. It was the way we all wanted to go but I do accept that my bass playing may have been heavier than previous Wishbone albums.

Alan. How do you feel about the two numbers on which you handled lead vocals - "Hold On" and "Wind Up". "Hold On" is considered by many Wishbone fans to be the album's best track.

Trev. Laurie sang on Wind Up, I only did the ad-libs at the end. We may have sang some two part also but Laurie was really the lead vocalist on that track. I sang lead on Hold On, I'd written the song so I ended up doing the vocals. I thought it came out alright and I just hoped the fans would like it.

Alan. That brings us nicely to the next question, all the songs on "Twin Barrels Burning" were credited to Wisefield/Powell/Upton, why was that if you were writing with them?

Trev. Yes, I did write, Hold On was written totally by me and as I said, the rest were put together by us all at Steve's house. The reason I'm not credited is at the time I was signed to a publishing company who shall be nameless. I didn't think I was getting a very good deal from them so I decided to take my name off the album so they wouldn't know that I'd been writing. I didn't want money going to them because they owed me money.

Alan. Were you aware that "Twin Barrels Burning" was actually remixed for US release and if so, what was the reason for this?

Trev. I'd left when it got remixed, I don't like the remix at all, it's awful. I heard the reason was the record company in America was a small lable. The son of the guy who owned it decided for some reason that he didn't like our mix and he wanted to remix it. He took the multi track tapes to America and remixed it in their studio. That to me was crazy, there was nobody from the band there. He didn't know what we wanted the album to sound and feel like, he took lots of stuff off that he shouldn't have taken off, he just stripped it down to bare bones. I think he ruined it but that's the reason it was remixed. I'd left by then but I don't know why they let him do it. The first I knew of it was when I was at Steve's house one day, he gave me a copy of it. Even the covers naff!

Alan. During your time with the band, Wishbone performed two un released songs on stage, namely, "Cat And Dog Fight" (May 1982 tour) and "Danny Don't Go To Ireland" (May/June 1981 UK/European tour with Clair Hamill on vocals). Were either of these songs actually ever recorded?

Trev. I think Cat And Dog Fight was recorded during the Twin Barrels sessions but it never made the album. Danny Don't Go To Ireland was a Clair Hamill song, I loved playing it on stage. We never recorded it but the BBC recorded us at Hammersmith on that tour, the track wasn't included in the radio broadcast of the concert but there must be a live recording in the BBC vaults.

Alan. Do you have any particular standout memories of your time with Wishbone?

Trev. The great memories are just playing together, they were all great players. A lot

of the time at sound checks, Andy would just play anything, he could latch onto any style of music and he was good at it. We'd jam for ages and I loved that, I miss it in a way because Heep don't really do that.

Alan. Why did you leave Wishbone?

Trev. I decided to leave mainly because Mick asked me to go back to Heep. I'd never lost touch with Mick, we have always been real good friends and we always will be. I missed the friendship side of Heep, we were like a family. It's always like that for some reason no matter who's in the band. I wanted to go back to Heep because I liked the progressive rock and when Mick phoned up, it didn't take me long to make my mind up. Things weren't that brilliant with Ash, there was a lot of confusion, they weren't quite sure which direction they wanted to go in and the management wasn't that good. We had a bit of a bad break up when I left which was hard but we're all good friends now.



Alan. Had you already decided you wanted to leave when Mick phoned?

Trev. I would have gone in time. I think I would have moved on and looked for something else eventually. It wasn't that long after I left that Laurie went, he was bordering on it to. He decided he wanted to go elsewhere and look what he ended up doing, Tina Turner, Joe Cocker, he's done a lot of things, I think he felt we'd got stuck in a rut. To me, the thing with Wishbone is they didn't have a real leader in the band, you may get a great vocalist or someone who writes great songs or someone who just keeps the band going in the right direction, like Mick does with Heep. I don't think they had that and I'm sure that's why it started to fall apart.

Alan. Bearing in mind that you produced Heep's last album, do you have any plans to pursue a career in production and if so, what qualities do you look for in a band?

Trev. Very much so, that's what I want to finish up doing. I'm not going to be on the road forever so unless Heep get really big overnight, I'm looking towards finishing my career in production. As far as the qualities I look for in a band, it doesn't matter if they're great players or not as long as they have great songs and a style of their own that's different to anything else that's around. That's the sort of band I'd look for, not one who sound just like Bon Jovi for example, they may sound great, but they sound just like Bon Jovi. I'm not interested in that type of band.

Alan. What did you think of the recent Wishbone gig you went to in Hull?

Trev. I thought they were brilliant, I was very impressed, they sounded great. I didn't expect them to be that good but where I was standing it was just superb. I loved it and I'm looking forward to seeing them again.

Alan. If Andy invited you to jam with Wishbone on stage, Which number would you most like to do and why?

Trev. I think Twin Barrels Burning, that's one of my favourite numbers that we did together. I've done it with them in Germany when Heep and Wishbone went there on a double headlining tour. I was going to get up and play with them last time but they were late arriving and we couldn't organise it.

Interview and photo by Alan Hartley.

MEMBERS LETTERS

If you've any questions you need answers to, any comments or opinions about the band, the magazine or the service of the UHAS, we want to hear them. If you want a personal reply please include a SAE (UK members) or an International Reply Coupon available from any post office (overseas members). Hope we hear from you soon.

Dear UHAS, Can you tell me if it is Gary Thain or Mark Clarke who plays bass on The Wizard/Why single and who plays Bass on the Demons and Wizards version of The Wizard? **Thomas Thulin, Sweden.**

Mark Clarke plays bass on The Wizard, it was recorded before the rest of the Demons and Wizards songs whilst Mark was a member of the band. It's the same version on the single and the album. Paul Newton plays bass on Why which was left over from the Look at Yourself sessions.

Dear UHAS, Can you tell me what is the meaning of the Russian words on "Cry Freedom"? **Jurgen Hoevelmann, Germany.**

Phil tells us they mean:- "cry freedom and tell the world".

Dear UHAS, On March 1st I went to see Heep at the Longhorne club in Stuttgart and the lads were as good as ever. The new set was brilliant with "Circle of Hands" and "Rainbow Demon" probably being the best of the oldies. The two new songs were very good so I hope a new album is not too far away. Do you realise that this line up has been together for 6 years but we've only had 3 albums from them, it only makes us hungry for more new material. **Steven Lewis, England.**

Dear UHAS, With "Rain" in mind, wouldn't it be great if Uriah Heep were to do an "unplugged" concert and make a record of it. "Uriah Heep Unplugged", wouldn't that be something. I would also like to know if the CD "A Boy Called David" by David Garrick is actually David Byron Before he changed his name? **Lasse Lundberg, Sweden.**

For those who don't know, "unplugged" is the term used these days for bands who perform their songs with acoustic instruments only. This has been made very popular in recent years by MTV who have recorded many top bands performing their songs "unplugged". It may surprise you to know that Uriah Heep were way ahead of their time in this field as they often did acoustic/ electric sets in the early 70's. These were shows that started with a 45 minute acoustic set and were followed by an electric set after a short break. Heep performed this show in England and Europe. On to the CD, "A boy called David" by David Garrick. David Byron's real name was David Garrick but this particular David Garrick is really called Philip Core. He was born in Liverpool, England and was a pop singer in the 1960's.

Dear UHAS, I've noticed in a few David Byron discographies an LP titled "Black Widow" (Rockport 1984). Is this really our David or yet more from our old friend D L Byron? I was also very interested to read about the "History Of Heep" project in the last issue and particularly the 1973 Japan live film. Can you give me any more information on this 1973 film? it would be tragic if this film from one of Heep's best eras never saw release on video. David Bartle, England.

It seems safe to say that the "Black Widow" album is another one from D L Byron and is not our David. Whilst we're on the subject, you may remember the letter in issue 6 from Kevin Julie in Canada asking about a self titled album by a band called "Platinum" on Bell records in 1970 featuring David Byron. In addition to ourselves, Mick Box and Paul Newton, we can now tell you that Ken Hensley knows nothing about it. As we believe that the person involved in this project goes by the name of "Larry Byron" it seems like it's old D L again, unless you know otherwise!! Onto the 1973 live in Japan film, it was made during Heep's first tour of Japan at the Budokan, 16th March 1973, (I think), possibly for Japanese TV. It has been shown in some cinemas in Europe many years ago and clips of "July Morning", Look At Yourself" and "Sunrise" have been on TV stations around the world. It would be a great tragedy if it were never released on video and we can only live in hope.

Dear UHAS, I'm getting increasingly annoyed by the reported suggestion that Uriah Heep found a heavy rock/metal direction with the "Look At Yourself" album implying that the experimental side of their music was finished thereon. Is "Paradise/The Spell" a heavy rock track? are tracks like "Magicians Birthday", "Pilgrim" or "Dreams" heavy rock? "Look At Yourself" had a heavy production sound, but "Demons And Wizards" and "Magicians Birthday" were lightweight in comparison. You wouldn't find a track like "I Wanna Be Free" on either of these albums. I am more in agreement with Ken Hensley (probably for the first time) who maintained that Heep always had a problem finding a set direction or identity. This was a problem for Ken, but I think in a way it was Heep's strength. Mark Simnett, England.

There are some very good points made here. I'm sure that Heep's strength lies in the fact that their music is seen differently by different people. For instance, "Pilgrim" is to me, quite a heavy track, particularly the last half of the song. I could also imagine tracks from "Demons And Wizards" and

"Magicians Birthday" sitting quite comfortably alongside the heavy tracks on "Look At Yourself". I'm talking about the likes of "Easy Livin", "Traveller In Time", "Circle Of Hands", "Sunrise", "Spider Woman" etc. On the opposite side "What Should Be Done" would not be out of place with the lighter weight tracks from "Demons" and "Magicians". I think the main ingredient was Heep's ability to combine melody and power in there music together with diversity and style which enabled them successfully record the lighter weight tracks.

Dear UHAS, Can you tell me which Heep albums have sold the most worldwide and how many they actually sold? Also, are there any plans for a tour of Australia? **Scott Flemming, Australia.**

Mick tell's us that he's no longer sure which album is the best seller worldwide or how many copies were sold as it's become difficult to keep track of it with all the re-issues. However he thinks "Demons And Wizards" would be top followed by "Sweet Freedom" and "Innocent Victim". At present there are no plans for a tour of Australia, sorry!

Dear UHAS, Is it correct that both John Wetton and Ken Hensley sing the lead vocal on "One Way Or Another" from the "High And Mighty" album and is this the only Heep track that Wetton sings the lead vocals? **Terje Larsen, Norway.**

Yes, both John Wetton and Ken Hensley sing the lead vocals on "One Way Or Another" and this is the only track on which John sings lead.

Dear UHAS, I have a comment to make about the way many people slate John Sloman. I think "Conquest" is one of Heep's best albums and John handled the vocals for Heep very well in the short time he was in the band. He wasn't given enough time to adapt himself to the band, "Conquest" represents a new sound with new rhythms and John deserves a medal for his work. He was perfectly suited to Heep and I hope more people agree with me on that point. **Lennaert Groot Wassink, Holland.**

Oh dear, the John Sloman debate again, and there's more to come in the next letter.

Dear UHAS, I feel that Ken Hensley was an important player and songwriter in Uriah Heep and he wrote a lot of my favourite songs. However, he made a comment about John Sloman in the notes to "Two Decades In Rock", he said that John had "little going for him vocally". Why don't we let Mick Box and a few others give their opinions. I'm heavily into "Conquest" and feel that Sloman's singing on "Fools", "Feelings", "Imagination" etc is fantastic. **Brian O'Malley, USA.**

Well, here are the other opinions you wanted to hear, Mick Box says:- "at first John's vocals seemed strong and he could get the full range of notes. Then it became apparent that he suffered from a weak voice and he often lost it on tour and in the studio. A lot of this problem was a result of his style of singing which was from the throat, he didn't carry the melody of the song, he would weave in and out of it constantly in a Stevie Wonder esque style. I think this did a lot to weaken his voice so he spent a lot of time in the Doctors surgery over it". Trevor Bolder says:- "as a musician John had a lot going for him, he