

THE OFFICIAL

URIAH HEEP

APPRECIATION SOCIETY



Tottenham who?... Photo by A Hartley

Issue 12

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

Hi again and welcome to issue 12,

I know that the first thing you are expecting to read about is a new record deal, well, the bad news is that there is nothing to report at this point in time. There are more details on the exact position concerning the record deal in an exclusive interview with Mick in this issue. However, Heep have not been sat around doing nothing as those of you who use our concert dates service will know. At the time of going to press some of the shows have already been and gone but below is a list of this years confirmed dates so far:-

- 13th May 1994, Struik, Heino, Holland
- 14th May 1994, Sjiwa, Baarlo, Holland
- 15th May 1994, Noorderlicht, Tilburg, Holland
- 2nd June 1994, Stone Rock festival, Wiesen, Austria
- * 3rd June 1994, Waldbuhne, Berlin, Germany
- * 5th June 1994, Eisporthele, Halle, Germany
- * 7th June 1994, West Falenhalle, Dortmund, Germany
- * 8th June 1994, Sporthalle, Hamburg, Germany
- * 10th June 1994, **Festival**, Karlshamn, Sweden
- * 11th June 1994, **Scandinavium**, Gotthenburg, Sweden
- * 13th June 1994, Seidenstickerhalle, Bielefeld, Germany
- * 14th June 1994, Eisporthele, Kassel, Germany
- * 15th June 1994, Nibelungernhalle, Passau, Germany
- * 16th June 1994, Sarlandhalle, Saarbrucken, Germany
- * 17th June 1994, Villingen, Schweningen, Germany
- 17th June 1994, Open Air Festival, Liechtenstein, Switzerland
- * 19th June 1994, Sehweabenhalle, Augsburg, Germany
- 23rd June 1994, Music Hall, Koln, Germany
- * 24th June 1994, **Barbanthallen**, Denbosh, Holland
- 25th June 1994, Grosse Freiheit, Hamburg, Germany
- 26th June 1994, Music Palast, Brilon, Germany
- 2nd July 1994, Frielichtbuhne, Mieste, Germany

The dates prefixed thus * are supporting Deep Purple and were arranged at the last minute when Bad Company who were to play on these dates with Purple pulled out. Heep were asked if they could step in late evening on Wednesday, May 25th, by late evening Friday, May 27th, Mick had costed it all out and agreed the deal. There were several difficulties, not least was the trip from Wiesen in Austria where Heep were playing on June 2nd to play with Purple in Berlin, Germany, the next day. Also there was the Open Air Festival which Heep were already contracted to play in Liechtenstein, Switzerland on June 17th, the same day as the show with Purple in Saarbrucken, Germany, but in true Heep style they

managed to arrange to do both shows on the same day. The speed with which all this was arranged just shows how fast things can happen and gives members a hard hitting reminder that if you want to be kept informed of the very latest up to the minute concert news, then you need to send us another SAE or IRC as soon as you have received some dates from us.

Other offers are coming in for live work, Heep are in the very early stages of looking at a package that could see them back in North America in August this year, one show in the USA has been offered and the possibility of building more around this is being looked at. At this stage nothing is sure but as the next issue is not due until September, don't forget to use our concert dates service if you want to be kept up to date on any developments. One offer has come in already that could see Heep in New Plymouth, New Zealand in April 1995, yes, next year!! The band are looking at the possibility of adding further dates in other far Eastern territories if this one goes ahead. We'll keep you informed but all our members downunda' should keep their diaries clear.

If you want to be kept informed of Heep's shows as they are confirmed between issues of the magazine, just send us a SAE (UK members) or an international reply coupon available from any post office, (overseas members) and we'll keep you up to date. Please state whether you want dates for your own country or anywhere in the world. The band tell us as soon as they have signed a contract to play any concerts so we can provide you with the very latest news. It has come to our attention that some of the overseas promoters have been advertising some shows before they are fully confirmed, this is ok if everything goes ahead but not so good if a deal is not agreed as people tend to blame the band if a show is then cancelled when really it's the promoter who is at fault for advertising a show before a deal has been agreed. We've even had members from Australia sending in press articles saying that Heep were touring there early this year which just wasn't true. Enjoy the concerts that are coming up and don't forget to send in your reports.

Everyone who ordered the new Ken Hensley CD, "From Time To Time", from us in the last issue will have received their copy some time ago, the CD's arrived with us during the third week of May and were mailed out straight away. As we go to print in June the CD is still not in the shops so we would like to thank Robert Corich and "Red Steel Music" for doing a great job in ensuring that UHAS members received their copy of the CD before anyone else. You can still order the CD from us using the form in this issue. It will probably be another 6 or so weeks before the CD is released in America and we believe that the version released there will not include the small bonus track of "Does Anything Matter", (which became "Woman Of The World"), with it's comical lyrics that is on the English version as I mentioned in my review of the CD in the last issue.

Red Steel are also producing what they call a 'fan club' edition of "The Lansdowne Tapes". This edition of the CD will feature different artwork on the insert which will probably more closely resemble the original idea which we featured in issue 10 and there will be artwork on the CD. They are only manufacturing 500 of these and they are offering them to UHAS members first, if you want one be sure to order it now, details are on the separate form in this issue. Once our members' orders have been filled Red Steel will distribute the remaining CD's to specialist dealers so we will not be able to get any more. It is anticipated that the CD manufacture will be completed sometime between now and the next issue but order early if you want to be sure of getting a copy, by the time the next issue is out it could be too late.

Still on the subject of forthcoming releases, the 25th anniversary box set is expected to be ready for release towards the end of the year, "Holy Roller", one of the tracks recorded by

Heep in August 1992 which we reported on in issue 5 is now set for inclusion on this release. We will be able to supply the box set to our members and further details of this will be included in a future issue.

Just when you thought that Heep were quiet on the recording front comes a surprising bit of news. Not that Heep have been in the studio but Phil has and he's recorded a dance version of "Gypsy". Yes! it's true and as I said to Phil, "if I didn't know it was you I would probably say, listen to what some lousy sod has done to Gypsy". We had a laugh about that but joking aside the track sounds every bit as good as any other dance record that you may hear, I'm not an expert on this type of music, far from it but it could end up being the highest charting Heep song yet. The track will initially be pressed up as a CD for promotional purposes and we will have one to give away as a prize in the next issue. A video has also been made and there are more details in an exclusive interview with Phil in this issue.

There is an interesting new release on the "Windsong" label from "Lone Star" titled "BBC Radio 1, Live in Concert" (WIN CD 059). It's a shame that it's not a full concert but there are 8 tracks on the CD and 4 of them feature John Sloman. These are:- "She Said She Said", Crafty Jack, "Bells Of Berlin" and "Flying The Real".

Over the past few issues we've mentioned a new Uriah Heep song book. "Uriah Heep Collection" is the title of this 148 page song book which features a colour band photo on the front and the music for piano, vocals, guitar tablature and chords to the following tracks:- Gypsy, Lady In Black, July Morning, The Wizard, Easy Livin, Traveller In Time, The Magicians Birthday, Sweet Lorraine, Devil's Daughter, The Other Side Of Midnight, Cry Freedom and Different World. There is also a short write up on the band, an explanation of guitar tablature and a selection of photos, some of which were supplied by our own Issabella Seefriedt. The publishers tell us that the recommended selling price for the book is £16.95 in the shops. We can supply our members with a copy for £13.50 plus post and package and if your order is received by July 23rd 1994 your copy will be signed by every member of the band. Please see the separate form for details of post and packaging costs.

Thanks to Anders Rofstad of Norway who wrote with some information about "Excavations From The Bronze Age". You may remember that we mentioned some time ago that the "Rarities" CD was to be issued in Europe under this title and we asked if any members could let us know if the sleeve or the track listing was any different to the English version. Anders tells us that he's seen the CD in a mail order catalogue and the sleeve is the same but it seems that there are only 20 tracks on this version, "Return To Fantasy" being the one that's missing.

Now an important item for any overseas members who may have any UK sterling currency, after this issue we will no longer be able to accept the £10 note that features Florence Nightingale. This has been replaced with a new £10 note so if you have any please use them up before they cease to be legal in the UK.

It's the time of year again to mention football, well done to Manchester United who are Premier League champions and FA Cup winners, whilst I'm patting them on the back for their tremendous achievement of winning the double, Mick is patting Tottenham Hotspur on the back for avoiding relegation from the Premier League although they may still be relegated because of financial irregularities at the club. Let's hope not for Mick's sake, they may be going through a bad spell but they are one of only 5 other clubs to have won the league and cup double so they are a side worthy Premier League status. Good luck to all our members who's country is represented in the World Cup later this month in

America, we all know that England failed to qualify and I guess we've no excuse, after all we were rubbish, we'll just have to satisfy ourselves with the knowledge that we have the best band in the world if not the best football team.

Once again our thanks go out to the following people for their help and support, Lee, Bernie, Trev, Phil and Mick, Paul Newton, Ken Hensley, Tina Lewis, Rob Corich, Monique and Leo Spruit, Kevin Penberthy, John de Jonge, Roy Landgren, Bertrand Athouel, Lennaert Groot Wassink and Anders Rofstad.

Enjoy the mag,
keep on rockin'
and we'll see you in about 3 months.

Alan & David

June 1994.

PAUL NEWTON

An exclusive interview, part 3.

(continued from issue 11)

Alan: So by the time Look At Yourself had been released Heep had got to a musical point that they were happy with, things were starting to happen and the band was getting more successful, why did you leave?

Paul: I was fired from the band, I didn't leave of my own accord although I had wanted to leave some months prior to my actual date of departure. There had been unrest in the band, some of it musical but most was personal problems, we weren't getting on together as people, there was a kind of split in the band as regards us as individuals, Ken had got very much involved in his own songs and into promoting himself maybe more than promoting the actual band, which is understandable, Ken was a talented guy and was becoming the main contributor by means of his songs and he was probably entitled to do that but within the context of a band which is basically a co-operative, you have to work together for the common good. David Byron had become very star struck, a typical prima donna type character and he was going way over the top. Mick was just Mick, he was always the same, but as nice a guy as he was, he always seemed to sit on the fence, he wanted to be everybodys mate and he would side with everybody and he wasn't a great decision maker at the time mainly because he wanted the band to be together and successful. I think underneath he became very aggravated because we'd reached a point in our career when we were starting to make it and we were hopeful about the future, that was the positive side of it, but everybody had doubts about various things and there was a lot of conflict. There was some aggravation between Gerry Bron and the rest of the band and I think that Ken and Gerry had things going that didn't involve the future of the rest of us. Drummer wise we'd been through several drummers by this point, we had Ian Clarke by Look at Yourself but he wasn't fitting in as we hoped and I think, to be quite honest, I wasn't either. I'd had a lot of aggravation by this time which was mainly due to my father, he had helped us a great deal in the past and had got us to the point we were at, but he wouldn't relinquish responsibility for the band to Gerry Bron. Although he'd got us there, he wanted us to be with Gerry Bron, he was very loathed to let go of his hold on the band and the result of that was that the other guys in the band started to resent him and that resentment was passed on to me. I felt very awkward about the whole thing because I was a member of the band but my father was my father, we ended up with situations where he would appear at one of the gigs and say that he was the legal manager of the band,

he was still involved really because we had never paid him off. There wasn't really the money around, cash wise, to settle things like this. Although the band were working a lot we'd spent thousands of pounds on recording, on touring, on all sorts of things. The result was that there was aggravation within the band from all sorts of things that had nothing to do with my father, my then wife was expecting a baby which was more pressure, there was pressure caused by my father's interference and I really lost motivation and direction, I generally felt disillusioned and unhappy with the situation and so it was time for me to go. When the band said, "we've got someone else", I was very sad to leave because it was a great part of my life, but I could see things only getting progressively worse, in fact, talking to other guys over the next few years, things within the band, personality wise, did get worse, Uriah Heep for many years was a very unhappy band, hence all the comings and goings.

Alan: Shortly after you left Heep they had their biggest success up to that point with Demons and Wizards, did you feel that for you personally that things had come to a head that little bit too soon, did you feel that you'd missed out on that success?

Paul: I didn't feel bitter, I desperately try not to feel bitter about things in life because there's very little you can do about decisions taken either by myself or other people. I would probably not have functioned as I would have liked to have done with the band, if for whatever reason I had remained with them, there was a different feel being in the band, I think success has different effects on everybody and for two or three of the band at the time, it turned them into nasty people. The whole attitude became different, which of course, it becomes big money, it becomes big business, but, I started to feel that the business side was taking over from the music, the music after Look At Yourself was becoming secondary, the star ideal, being available for photographs, all the bullshit side of things which I suppose you have to go through, but that seemed to be taking president to gigging, people wanted Cadalacs and Rolls Royces and all that sort of stuff which seemed a complete waste of money at the stage we were at in our career. That's just my opinion, some people get off on Cadalacs and all this stuff but not me, I'm a musician, I always was and always have been. We grew apart really, success with Uriah Heep wasn't what I wanted.

Alan: What did you do after Uriah Heep?

Paul: I did nothing for about 6 weeks, I basically sat at home, I was lost without the band, I'd given it a lot of my life and everything I did revolved around the band, I sat at home and I didn't really know what to do. All sorts of people and bands phoned me up because I'd been a member of a band that was just about to break big so people made various offers but there was nothing I really fancied, I didn't really want to get involved in something else that would end up the same. After about 6 weeks I did get involved with a band called "Sammy" with a guy called Nick Underwood, there was about 5 of us and we had the nucleus of a the beginnings of a good band but we had no deals, we had very few gigs, I didn't have a lot of money at the time, I didn't have the financial backing to get something together and rehearse for 6 months, I had to be working. I ended up going to The States, a guy called Tony Joe White offered me some work over there and I picked up some other work over there but then my work permit ran out, I had to come back home and I ginged around for about a year with a band called Festival who were basically a cabaret band. It wasn't the kind of music I liked to play but I was earning good money and at that time in my career, with a young son and a family home to maintain, it gave me the opportunity to play music and have a reasonable standard of living without all the hassles and aggravation of being in a band like Uriah Heep. These were fairly normal guys, they weren't star struck, they were just very good working musicians with a different attitude to music, they just did

it as a job and that suited me at the time. I did it for about a year then I got bored with it as I knew I would but I'd saved a bit of money, I'd got to know various other people and I did a lot of session work in the studio. I got involved with three or four guys who fixed sessions and basically I was a studio musician for many years, I did the odd tour, I did some work with Kiki Dee, Lulu and people like that. A lot of the sessions I did I never really knew who the artist was, I just turned up and played the dots and that was it, I basically carried on like that until the end of the 70's when machines, synthesisers, etc seemed to be taking a very big part of my income. Machines like that are very cost effective, you can get a band sound from one machine so I was starting to struggle for work again. Bands on the road were becoming fairly thin on the ground, we'd been through the punk era, we'd been through new wave, there was nothing around that I liked so I drifted out of music. It wasn't a conscious decision to pack it up, I just found myself playing less and I was starting to enjoy doing normal things that I had not previously been able to do because of the unsociable hours that I worked as a musician. I decided that maybe I was better off doing that, maybe I was happier living this way and so for about 8 or 9 years, all through the 80's I didn't play at all. Then I moved down to Herefordshire and I bumped into some guys who were local musicians and I started making some music again, just purely pub and club gigs, no big stuff. I was obviously not born to be a rock star.

Alan: Do you think you would ever again be in a band that would record?

Paul: I think that I'm mature enough now and stronger than I ever was or ever have been, most musicians would probably agree with me that by the time you get to your 40's you can handle a lot of the pressures and the stress far better than you could as a young man. You have a life experience behind you and you tend not to get so wound up about things, you handle situations better and when you are older and wiser you make sure you control your own destiny rather than letting things get out of control because someone else is controlling your destiny. I'm probably too old now but I'm at the stage where if someone was to make me an offer I would think about it far more closely than I have for the last 15 years, people have phoned me up over the years and wanted to do various things and I've not wanted to take it on. Since I left Uriah Heep I've done what I wanted to do, I've not become rich but I've got peace of mind and I look back on all the things I've done with interest, most of it with pleasure, most of the Uriah Heep days were pleasurable, it's just my last few months with them that weren't. I have no regrets about leaving the band when I did, I'm very pleased to see that Mick has struggled on and kept the band going, it says something for the band that's quite important because I was there with the founder members and it's nice to have been involved with something that has stood the test of time. I think I must say that I had some of the best years of Uriah Heep, some of the stuff recorded on the first three albums that I was involved in have stood the test of time very well. I think that some of the stuff they recorded over the last 15 years or so has been a little weak compared to the early stuff. Especially since Ken Hensley left, there was nobody who could write songs like Ken, in the early days, the first 5 or 6 albums he was at his most creative and after that I think he lost interest and there was nobody else to take over, in my opinion, Ken was unfortunately Uriah Heep and although we didn't see eye to eye in the latter days of my time with the band, I have the greatest admiration for Ken's work throughout his career. I think he's been very under rated for the last 20 years, he should have been hugely successful but I think Ken is probably his own worst enemy.

Interview by Alan Hartley.

THAILAND EP'S

Following on from the great response we had to the compilation albums feature last year we've now decided to take a look at some more highly collectable Heep vinyl! In the early 70's many pirate record labels were churning out EP's and albums, I call them pirates because they had no permission or licencing agreement of any sort that gave them any legal right to use the music. The production seemed to slow right down in the mid 70's, this could have been due to a clamp down by the authorities resulting in prosecution of the pirate labels or it could be attributed to the fact that the cassette tape had come to prominence and proved to be a much more cost effective method of ripping off the bands. One thing is sure, the pirates left the vinyl collector with a legacy of much sort after releases that often fetch well over £30 and although they are not as highly priced as some of the compilation albums they are just as highly prized. The sleeves were often mere copies of photos from European or US magazines or photos from album sleeves, the same album sleeve was often used for several EP's with the track listings being the only difference, the back was usually plain white with a listing of the tracks although a couple did feature the lyrics. There was no apparent pattern to the release of the EP's, it seems that the Thais' just pressed up what they thought they could sell, the dates indicated here are not definitely the year of release, it's just a good guess based on the tracks on the EP and it's number. The main lables are "4 Track", "Cashbox", and "Royal" and as Kevin Penberthy has pointed out, there are often 2 tracks the same and an additional track or two added to make the release different from a previous one, also the same number is etched into the run out grooves on many of the EP's which appears on the different labels so they must be interconnected if not the same people. There are bound to be others that are not included here so if you know of any please send us the details. Just one last thing, if you are after a full collection of Thailand EP's and you do have to pay £30 for each one then the ones listed here will set you back to poultry sum of £1080.00, happy hunting!!

- 1) Walking in your shadow/All my life/ Easy livin/I wanna be free. 4 track, FT 907 (1972)
- 2) Bird of prey/Time to live!/I'll keep on trying/Real turned on. 4 track FT 916 (1972)
- 3) July morning part 1/July morning part 2/Traveller in time. 4 track, FT 934 (1972)
- 4) Sunrise/Sweet lorraine/Bird of prey/Time to live. 4 track, FT 935 (1972)
- 5) The wizard/The park/Rainbow demon/Lady in black. 4 track, FT 939 (1972)
- 6) Pilgrim/Dreamer/Seven stars. 4 track, FT 962 (1973)
- 7) Stealin/One day/Sweet freedom. 4 track, FT 963 (1973)
- 8) July morning/Sunrise/The park. 4 track, FT 971 (1973)
- 9) Gypsy/Easy livin/Walking in your shadow. 4 Track FT 998 (1973)



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