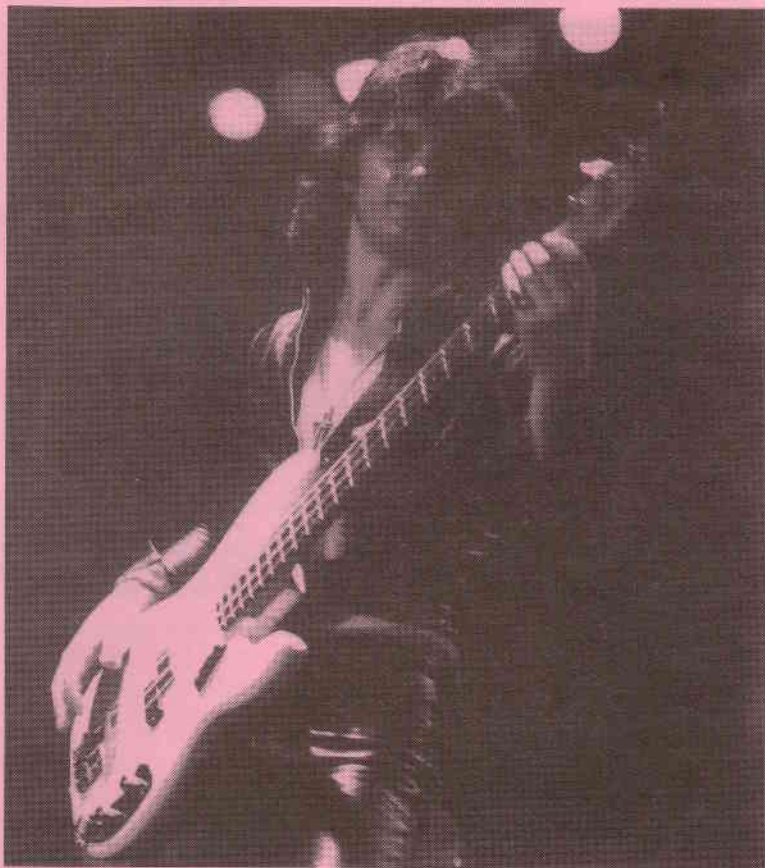


THE OFFICIAL
URIAH HEEP



APPRECIATION SOCIETY

ISSUE 13

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 13,

First thing to report is how well the Heep's tour with Deep Purple went during June. Many members wrote in to say they heard comments such as, "I didn't know Heep were still around", from some of the audience at the concerts. It seems that the shows weren't sold out and Heep only got to play a short set with limited lighting, but if it's opened the eyes of a few more rock fans out there to the fact that Heep are still doing the business, then it's a job well done. The Heep gig in Koln on June 23rd was, we believe, recorded by WDR Radio in Germany for transmission on September 30th. Thanks to Lasse Lundberg for that information. The show at Mieste in Germany on 2nd of July was a bit of a laugh for more reasons than one. There didn't seem to be a balance in the style of the acts on the bill, first there was a guy playing Spanish guitar, then some old crooner singing Englebert Humperdink type songs to a backing tape, then Heep. However, on the way out of town after the gig, the band stopped the bus when they saw a banner stretching right across the road saying "welcome to Uriah Heep". Out of the bus they all got and down it came. Once it was back in England all the band have signed it and it will be given away as a prize in the next issue. Since the Mieste gig Heep have played The Rottwiel Festival in Germany on 13th August and spent the time inbetween working on new material. There is still no record deal to report but negotiations are still going on.

As we reported in the last issue, Heep were hoping to be in North America in August, it didn't quite happen in August but it has in September. Mick still hadn't fully confirmed all the dates when the band left the UK and as he said to us a few days before leaving, "this is nail biting, head splitting stuff! I think we should call it the 'No F*****g Rush' tour". Anyway, this is how it looked when they left:-

- 1st Sept 94, Springfield Virginia, Washington DC
- 2nd Sept 94, Michaelangelos, Correy, Pennsylvania
- 3rd Sept 94, Val Du Lakes Amphitheatre, Mears, Michigan
- 4th Sept 94, Piere's, Fort Wayne, Indiana
- 6th Sept 94, Grand Forks, West Minnesota
- 8th Sept 94, Buffalo Rose, Golden, Colorado
- 9th Sept 94, Zephyr Club, Salt Lake City
- 10th Sept 94, Bogey's, Boise, Idaho
- 13th Sept 94, Eugene Fairgrounds Performance Hall, Eugene
- 15th Sept 94, Roseland Theatre, Portland, Oregon
- 16th Sept 94, Under The Rail, Seattle
- 17th Sept 94, Red Lion Ballroom, Pasco, Washington
- 20th Sept 94, Edmonton
- 21st Sept 94, Calgary

22nd Sept 94, Kelowna BC
23th Sept 94, Commodore, Vancouver
24th Sept 94, Forge Strathcona, Victoria BC
27th Sept 94, Winnepeg
28th Sept 94, Minneapolis

The band fully expected some of these dates to change once they arrived in North America. There are also 3 dates in Germany in October as follows:-

1st Oct 1994, Sigmaringen, Tent
2nd Oct 1994, Rastatt, Halle
3rd Oct 1994, Wildenrath, Air Base 7

You may also remember we mentioned a date in New Plymouth, New Zealand for next April. This looks like it could be on the 15th but contracts have not been signed as yet. In order to make the concert dates mail out service a little easier, we would like to ask all overseas members to include a self addressed envelope together with a international reply coupon when requesting dates. Please put the countries you want dates for in the bottom left hand corner of the envelope and we'll send you some dates as soon as any are confirmed. We also ask UK members to put the required countries on the bottom left of the SEA when requesting dates.

John Lawton is now fronting a band called "Gunhill" and you can catch them live at the following venues in the UK:- SEPTEMBER 94:- 11th The Six Bells, Chiddingley, 17th The Coach House, East Grinstead, 24th The Crown Pub, Heathfield, 30th The Prince Albert, Eastbourn, OCTOBER 94:- 1st The Rodmill Pub, Eastbourn, 7th The White Lion, Edgeware, 28th The Crown Pub, Heathfield, 30th The Prince Of Wales, Tunbridge Wells, NOVEMBER 94:- 5th Brickmakers Arms, Ridgewood, nr Uckfield, 6th The Bare Pub, Burwash Village, 13th The Gorge, Rotherfield, 20th The Saffrons Club, Eastbourne, DECEMBER 94:- 3rd The Six Bells, Chiddingley, 9th The Crown Pub, Heathfield, 11th The Swan, South Chailey, 18th The Prince Of Wales, Tunbridge Wells, 20th The Bears, Epsom, 23rd The Rodmill, Eastbourne, JANUARY 95:- 19th The Turk's Head, Reading, 27th The Yelton Hotel, Hastings, FEBRUARY 95:- 25th The Yelto Hotel, Hastings.

Please check details with the venue beforehand and our thanks go out to Adey Gibbs on this one. We also understand that John has recently finished work on a new Lucifers Friend album. Also look out for "Colosseum" featuring Mark Clark and Dave Clemson (Ex Rough Diamond) who are in the UK in October for a few low key gigs prior to a major tour.

One new release that you may want to look out for is a CD called "Rocktastic", Castle CALCD 999. It features Easy Livin' and Sweet Lorraine by Heep together with 2 tracks each from Black Sabbath, Motorhead, Nazareth, Gary Moore, Hawkwind and Blue Oyster Cult. You'll find the CD retailing in HMV at £3.29. For those who like to collect music with the slightest connection to Heep, Red Steel tell us that they are working on a new CD featuring both albums from "Paladin" plus extra tracks. Paladin featured Lou Stonebridge who played keyboards on David Byron's "Take No Prisoners" album. We will be able to get you copies of this CD when it's manufactured so if you are interested please send us a SAE marked 'Paladin' in the bottom left hand corner (UK Members) or a international reply coupon and a self addressed envelope marked 'Paladin' in the bottom left hand corner (overseas members) and we'll send you more details as soon as we have them.

Red Steel are also producing two posters in a limited run featuring artwork from "The Lansdowne Tapes" and "From Time To Time". Each poster is 23" x 33". They are quite expensive and we would have to place a minimum order for them so at this stage we would

ask you to let us know before the end of October if you intend to buy one or both of the posters. To do this send us a letter saying which you will buy and enclose a SAE marked 'posters' (UK members) or a self addressed envelope marked 'posters' and a international reply coupon (overseas members). Inclusive of post and packing, each poster will cost about £12 in the UK, £13.50 in Europe and £15.50 elsewhere. Do not send any money yet, we will let you know whether or not we have enough people wanting the posters for us to fill the minimum order but please do not say you want one if there is the slightest chance that you will change your mind when we need the money, the society can not afford to loose money on unpaid orders.

Finally, look out for the new John Wetton album, it's already a hit in Japan where it's called "Voice Mail", John will play 5 sell out shows in Japan around the end of September. The album is also due for release in the UK with the title of "Battle Lines" and the track of the same name is the theme to the film which is now on release across the country. John also hopes to do some gigs in the UK next month so watch the music press for details

Once again our thanks go out to the following people for their help and support, Bernie, Trev, Phil, Mick and Lee, John Wetton, Tina Hartley, Michael Paeslack, Stefan Kunzi, Monique Spruit, Isabella Seefriedt, Marika Schumacher, Thomas Thulin, Mark Owens, Billy Smith, Alexander Kolesnikov, David Zimny and everone who contributed to the members reviews of "From Time To Time".

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

Alan & David

September 1994.

AN EXCLUSIVE INTERVIEW WITH JOHN WETTON

John Wetton replaced Gary Thain in Uriah Heep and played bass on "Return To Fantasy", Heep's highest charting UK album, and "High And Mighty", the last album from the Byron era. In his own right as well as with the many bands that John has worked with, it is perhaps fair to say that he has found more success after leaving Heep than any other previous member of the band. My thanks are owed to Michael Paeslack of John Wetton Promotions for setting up this interview.

Alan Hartley.

Alan: What was your first band, how old were you at the time and what other bands or solo projects were you involved in prior to joining Uriah Heep?

John: It's kind of dubious as to what my first band was, I think it was a group called "The Corvets" but it could have been something else. It started in a church hall and I was playing a guitar that I'd tuned down to being the bass register because the band didn't have a bass player. It was probably when I was about 12 or 13 years old. I went through a lot of other bands before I got to Uriah Heep, I had a band in Bournemouth called "The Pa James Group" which played around the South coast for a couple of years. I moved up to London and formed a band with Ed Bicknall who now manages Dire Straits. That was called "Splinter" and we played in Germany and a few universities in England. I then joined a band called "Brotherhood" which was lead by James Litherland from "Colosseum" and had in it a couple of brass players who were very useful and a very good drummer called Bill Harrison who used to play with "Glass Managorie". The two brass players went on to be the brass section from "The Average White Band" and we made one album for RCA

Records called "Mogul Thrash". We'd changed our name from "Brotherhood" to "Mogul Thrash" in one very stoned evening because we thought that it was a damn good thing to do. We made the album for RCA and promptly split up. I went to California, did some session work, I'd played with numerous solo artists as a backing musician on bass, Cilla Black was one of them, I amassed enough money to go to California, I thought I liked what was going on there but when I came back, I realised that I should be part of this progressive movement that was going on at the time. That was about 1970. That year I joined "Family", I replaced John Wieders in the band and I was chosen because I was a reasonably good bass player and I was interested in developing the vocal side of the band. I always have a habit of making a bit of a mark on the band I joined. Sometimes it probably wasn't right, in "Family" it was right but unfortunately I had ambitions beyond just being just the bass player, I wanted to write and I wanted to sing. After about one year and two albums I left. I've left out 2 gigs I did in the States with "Renaissance", that didn't really go anywhere, it wasn't really my cup of tea. "Family" was great for a year but I had ambitions of being a singer and a writer, I wanted it to be my band basically so I left to go to "King Crimson" which offered me the position of being lead vocalist for the first time since I'd been in a local band. That was good and I also participated in the writing. In 1974, "King Crimson" came to an end which I didn't really want, I wanted it to go on much longer but Robert Fripp decided he wanted to take some time off and that left me with nothing to do. Through the management company I was with, I'd grown to know the people from "Roxy Music", they were the other band who the company handled. There had been a fair amount of cross fertilisation, I'd played on Phil Manzanera's album, I'd played on Brian Eno's album, I'd played on Bryan Ferry's album, by the time they were ready to go on tour they were looking for a bass player and I happened to go down and attend a couple of auditions that they held. At the end of the evening, when we went to the pub, they said to me, what do you think of these bass players? I said, well, you know, they're not really that good, inevitably they said, why don't you do it so I said, alright, I will. I played bass for them on a British tour, a European tour and an American tour and during that American tour, in Miami, I bumped into Lee Kerslake and Mick Box who were staying at the same hotel on Collins Avenue. We had such a lovely time, we went out for dinner and I'd known Lee since the Bournemouth days, I'd known them both for a while but I'd known Lee for a long long time and I loved them both dearly. Something must have happened at that meeting in Miami that when I came back from the Roxy Music tour, there was an offer to join Uriah Heep. To me it was the most natural thing in the world, they were old friends, I'd known most of them for a long long time, we were intertwined through Ken Hensley and Lee Kerslake playing with Greg Lake, Lee was from Bournemouth. Uriah Heep were the nicest blokes in the world to be in a band with and I felt very at home. I had a meeting with David Byron the day they asked me to do the job and I said look, I do have ambitions to become a singer and a writer in a band and he said, as long as it isn't this band, that's okay. David and I became very firm friends.

Alan: Was the bass guitar or keyboards your first choice of instrument, what attracted you to these and what other instruments do you play?

John: The bass guitar came along to me as an alternative to the keyboards. I learnt the keyboards first, my brother was a church organist and choir master and he required me to play the bass part because he didn't have any pedals on the piano that he practiced on at home. I would play read and play the bass parts for him, reading music was something I've never been particularly drawn to do, I much prefer to sight it, but that's what I did and it had drawn me to the relationship between the melody and the bass line which is something I've always been fascinated by. The bass guitar is an easier instrument to play on stage if you're singing, the keyboard is where I do all my writing, the keyboard or the acoustic

guitar. It's about 80% on the keyboard, 20% on the acoustic guitar for writing, you can't really write anything on the bass guitar.

Alan: When you joined Uriah Heep what was your reason for joining, at the time the popular story in the music press was that you joined for the money rather than the style of music?

John: In King Crimson, I'd been playing the most ridiculously complicated rock music in strange time signatures, Uriah Heep offered me a refreshing break from that where I could just be myself, have some fun and play some really strong rock music. The reason was definitely not for money, at that time, Roxy Music were offering me the same money as Uriah Heep, if not more. I just didn't want to stay in Roxy Music.



Alan: How did you feel about replacing Gary Thain in Heep bearing in mind that Heep's most successful period began after Gary and Lee Kerslake joined?

John: I didn't have any feelings about replacing Gary Thain, he was a great bass player and my replacing him didn't involve me changing my style. For the first album I just settled into playing very basic bass. I was aware that Heep's most successful period came along after Lee and Gary had joined but that didn't really play any part in my psychology during the whole thing, you join a band and you put in what you can.

Alan: The 1974 Heep album "Wonderworld" was the last album made with Gary Thain and it had not been as successful as the previous 4 albums, this could have been due, to some extent, to internal friction which had developed within the band. What did you sense the mood and outlook of the band to be at the time you joined and how do you feel you were accepted into the band?

John: I don't think that the success or failure of an album is ever due to friction within a band. Friction within a band can cause things to happen, usually laxity within a band causes things not to happen and that was what had set in before I joined. They were looking to me to provide a catalyst or spark to bring the band back. I think that was unfair to look solely to me to do that. There was always a power struggle between Ken Hensley and David Byron within the band as to who was the spiritual leader and who was the visual leader and that was never ever resolved. There had been bands, The Beatles for one, where you had a visual, cuddly toy who lead the band and someone who was a spiritual leader. Within Uriah Heep, it was always a struggle and so I think I became part of that struggle because mainly Lee and Mick were looking to me to provide some kind of spark, which I did try to do, I tried to put something into the music that wasn't there. Some people will love what I did, some people will hate what I did but my writing relationship with Ken Hensley, as you can see on "High And Mighty", started to get better.

Photo courtesy of John Wetton, interview by Alan Hartley, (continued in next issue)

LIVE REPORTS

NOORDERLIGHT, TILBURG, HOLLAND. 15TH MAY, 1994.

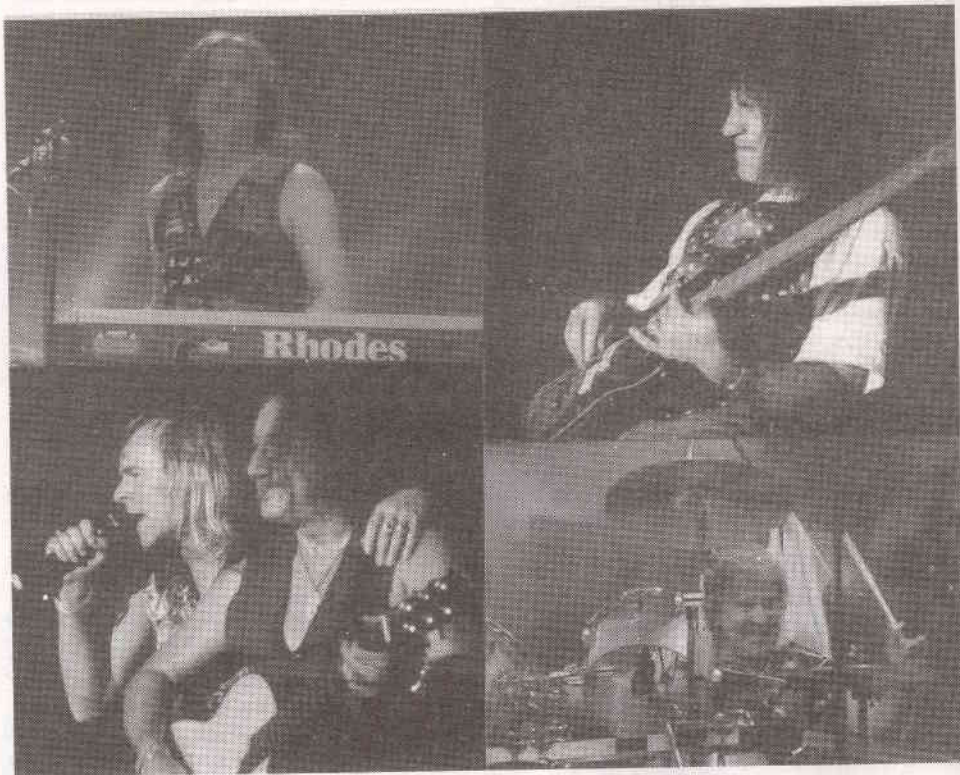
The last time I saw Uriah Heep was in March 1992 when they did an excellent performance in the same venue. The fun part of Uriah Heep is that they create a perfect atmosphere, have a great 'feel' with the audience and have some great, classic songs. Good reasons to be there again tonight. Although there were only some 300 fans, the fans were dedicated ones. "Siddharta" is the support act who play melodic rock with funky influences, very talented musicians and their singer, Edwin Balogh may be counted as one of Hollands best singers, great voice! Songs like "Hollywood", "Dream On" and "I Don't Believe" are well received. If not the band then the singer can go far. After a small break Heep open up with "Devil's Daughter" and the audience then really falls for them when "Stealin'" is played. Although the new material is well received by the audience, especially "Words In The Distance", the jewels like "Rainbow Demon", "The Wizard", "Circle Of Hands" and "Gypsy" are the most impressive. Mainly Bernie Shaw and Mick Box play the audience well and the joy of the band is reflected in the audience. Not strange there is such a bond between fans and band. After "Look Ay Yourself" Heep return for 3 encores among which "Lady In Black" is sung to and Bernie is lifted upon the shoulders of a fan and the world famous "Easy Livin'". I still appreciate this band immensley and it was a memorable night with Heep playing the lead. Heep did it again.

Report from Dutch Metal Hammer, July/August 94, by Ad Van Osch
translated by Monique Spruit.

STONE ROCK FESTIVAL, WIESSEN, AUSTRIA. 2ND JUNE 1994.

It's Sunday, 12th June and I'm thinking back to last weekend when I was riding back home to Graz on my bike. My desk is covered with brilliant live shots of Heep from the Stone Rock festival. It's raining outside and I close my eyes to think back to a wonderful and peaceful festival with some of my favourite bands headlining. We arrived late on Wednesday evening as my friends had to be there early on Thursday morning to start work as security for the event. Living in a tent for 4 days, lots of sunshine and good fun, I couldn't wait to meet Heep again. Charlie and Jim arrived early enough in the afternoon to have time for a bit of sunbathing, a look through my photos from last December and enjoy the special atmosphere of this bikers meeting. The backstage area was huge with a bar area and enough room for everyone to eat. The dressing rooms were set in 2 original Austrian railway wagons. Heep showed up at about 7pm, stage time was 9pm, a bit early but they had to leave soon after the show so it gave me a little time to talk to them about the up and coming tour with Deep Purple, the song book and the fact that there was still no record deal. Bernie would have loved o stay all day because of all the motor bikes, he even missed half of his dinner to have a look at my bike and at all the things that were happening at this bikers festival. It was crowded but only a few people found their way to the big tent to see a local support band. Even 30 minutes before Heep were due on stage the place was nearly empty but as soon as the intro started people came in from everywhere. In the middle of their set I noticed a special guest at the side of the stage, Billy Rankin from Nazareth came along to say hello. The atmosphere was great and it's always amazing to see how much Heep enjoy playing live. They always give 100% and if possible, even more. The set list may be the same but their shows are never boring because every stage brings different action and every city brings different people. At the end of the set I was wondering how long it would be before I would see them live again. In

the backstage area a ran into Billy and we had a drink together before we were joined by Lee. What a nightmare drive they had in front of them up to Berlin for the show with Purple the next night, all that way in a small bus with no real break. "We'll be back soon" they said, and left. The nicest compliment for Heep was made by one of the catering guys, "now I know why you follow Heep whenever you can, live they are great and private they are nice friendly guys". It's not easy to understand why they can't get a record deal. It's hard enough for us fans and even harder for themselves. I think everyone will agree when I say Heep can count on their fans everywhere, any time and no matter how long we will have to wait for a new album.



Report and photos by Isabella Seefriedt.

DEEP PURPLE PLAY IN FRONT OF EMPTY SEATS.

A huge disappointment in the Westfalenhalle of Dortmund (7th June, 1994). When Deep Purple played here there was a huge emptiness in the venue, only some 3500 die hard fans wanted to witness the performance of the newly formed old rockers, without Richie Blackmore who once again left the band after a fight and apparently the fans weren't so interested in DP without him. Even Joe Satriani's excellent playing couldn't change this. Ian Gillan was not in the mood and played the congas un interested. At least support act Uriah Heep created a better atmosphere among the few not bored people in the audience.

Translated from German press by Moinque Spruit.