

FDLWAY

URIAH HEEP



In Concert

Crudowmaker

JET LP15



*great album.
Great single
Pina Rose on Me*



URIAH HEPP



This is the only official tour brochure

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3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways or any unoccupied space in the Auditorium, unless seating in such space has been specially allowed by the G.L.C. or the Watch Committee, as appropriate. It is further to be permitted in the programme or at the sides and the rear of the seating to stand in the gangways in the manner indicated in the notices exhibited in these positions.
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Since their auspicious beginning in 1970, with the startling "Very Eavy, Very Ubbie" album, Uriah Heep have been a band to reckon with, and now, after six years, rate comfortably amongst the top rock bands in the world.

The group's success, however, has not been without a great deal of hard work and aggravation. Recognition and acclaim in their native U.K. have proved a lot harder to come by than the fervent

approval they have received throughout the rest of the world—particularly in Germany and the U.S.

Heep, in fact, was born out of a group called Spice, which featured vocalist David Byrne and guitarist Mick Box. They were joined by keyboard-player Ken Hensley, who had been with Toe Fat, and with the addition of bassist Paul Newton and drummer Alex Napier, the band were ready to record "Very

Eavy, Very Ubbie" under the direction of Gerry Bron.

Finding the right aggregation of musicians is no mean task and through the following albums—"Salisbury" and "Look at Yourself"—different drummers were used. Prior to recording the fourth album, "Demons and Wizards", however, Gary Thain, who had been bassist for Keef Hartley, and Lee Kerlake, drummer with the National Head Band, joined

the group and the personnel remained unchanged throughout the next five albums.

Heep's policy of consistently going out on the road all over the world has paid off in generous measure. For their efforts, they have achieved a massive and extremely loyal following; there has been no case of fans blowing hot and cold about the group. This meant that on consecutive albums—"Demons and

Wizards", "The Magician's Birthday", "Uriah Heep Live" (a double), "Sweet Freedom" and "Wonderworld"—Heep's live performances echoed what was happening in the studio. There is no mysterious, reclusive image about Uriah Heep, nor is there any wish to project one.

In Autumn 1974, following the success of "Wonderworld", bassist Gary Thain collapsed on stage in

Dallas during a Stateside tour. Because of uncertainty as to his health, Gary decided to leave the group and they chose John Wetton to replace him. Wetton, formerly with King Crimson and for a short time Roxy Music, seemed the ideal choice. He had known Lee Kerlake for many years, respected Heep's musical ambitions and joined.

In Spring '75, Heep set about

recording their ninth album, "Return to Fantasy". Wetton's inclusion seemed to add the final touch to the work, with the result that "Fantasy" acquired something akin to "classic" status within the first few weeks of issue. Its release also coincided with the group's most ambitious live itinerary to date—a World Tour '75, which covered Europe, the U.K., and 40-plus dates in the U.S. The wildly enthusiastic audiences only confirmed that within five years Heep had developed into a "people's band" which could do more than impress the critics.

November 1975 saw the release of Heep's tenth album—"The Best of Uriah Heep" which scanned the group's entire career, with ten of their most popular numbers, from the formative years of "Very 'Eavy, Very 'Uable" right through to "Return to Fantasy".



...and how any success story, if it remains so, tends to produce the goods—after ten albums it becomes a somewhat difficult. Heep, therefore, embarked upon a slight change of direction with their eleventh album, "High and Mighty". Firstly, they took over the production themselves, and secondly they spent a full four months in the studio striving for perfection. Their theory paid off—for "High and Mighty" is considered by many to be their finest album yet!

Both Ken Hensley and David Byron have worked on solo projects, Ken having released two albums under his own name—"Proud Words on a Dusty Shelf" and "Eager to Please"—while David's first solo, "Take No Prisoners" was released in January '76.



URIAH HEEP

DAVID BYRON



MICK BOX



JOHN WETTON



LEE KERSLAKE



KEN HENSLEY

EQUIPMENT

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2x270 Acoustic Cabinets
2x271 Acoustic Amps
1x370 Acoustic Cabinet
1x371 Acoustic Amp
Marley Amer Pedal
Guy Eddy Pedal
Schumi Cut Out Box
Wah Wah Phase Shifter
Gibson Les Paul Custom and Special
Gibson Males Maker
DPS Martin Acoustic Guitar
Vintage of Clifford Essex and
Rosewood strings
Custom made MCK Box Electronics

John Wetton

Endev Precision Bass
Fender Jazz Bass
Rickenbacker Bass
2x Voog Cabinets
2x Ampeg Bass Amps
Strings by Rosewood

David Byron

Shure SM57 & 58 Microphones

Lee Kinslake

Switzerland Drums Kit
consisting of:
24" x 16" Bass Drum
20" x 16" Floor Tom Tom
16" x 16" Floor Tom Tom
15" x 12" Mounted Tom Tom
14" x 10" Mounted Tom Tom
14" x 10" Snare Drum
14" British Rich Snare Drum
Snare Drum using Ludwig
750 skins
2 spare Hayman 14" Snare Drums
Cymbals are Avedis Zildjan
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1 Drum Beard plus Riser
8ft x 8ft x 10"

Tom Hensley

53 Hammond Organ
Synlam 15 Mono Synthesizer
2x4x12 Marshall Cabinets
2x270 Acoustic Cabinets
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5x Marshall 100 Watt Super Lead Amps
2x 271 Acoustic Amps
Schmid Volume Pedal
MOR 90 Phase Unit
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George Morrison - Technician
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Widow's maker

Widow Maker is the nickname shared by a hurricane, a jet fighter plane and a high powered drill, all of which are responsible for death, destruction and havoc. It is also the name of one of the most devastating rock 'n' roll bands to emerge from the "musical hotpot" of the '70s, being fronted by two of rock's most inflammable and provocative artists, Ariel Bender and Steve Ellis. Ariel's first recruit was drummer Paul Nicholls, who up until May of this year had been with Lindisfarne. Bass player Bob Dorsley came all the way from Sydney, Australia, to join the band. How Lloyd Lomax complements Ariel as the "other" lead guitarist — they both understand what each is trying to achieve. Widow Maker will not necessarily live up to their namesakes in every aspect, but they are guaranteed to provide an exhilarating experience both aurally & visually.



Pretty Things



The Pretty Things, hailed by Rolling Stone as "a seminal influence in British rock," have released their second album for Led Zeppelin's Swan Song Records. Entitled "Savage Eye" it combines rock and roll with a classic back beat, harmony ballads and rhythm and blues.

Touring Europe recently, where they performed material from "Savage Eye" for the first time, they were met with standing ovations and standing-room-only signs. In conjunction with the tour, the album was given limited release in Holland. Already, radio stations around the U.S. have been playing the import.

It was Led Zeppelin's lead guitarist and producer Jimmy Page, who along with Robert Plant brought the Pretty Things to Swan Song. The Pretty Things consist of — Phil May, lead singer, the original Pretty Thing, Pete Tolson, lead guitar, Jack Green, bass, Gordon Edwards, piano/guitar/vocals, John Povey, keyboards, and Skip Alan, drums.

"Silk Torpedo," the Pretty Things' first album for Swan Song, was released in 1974 and was their first LP on the U.S. charts. They received rave reviews in Rolling Stone which called "Silk Torpedo" a "Tightly packed, delightful album" citing its "wide-ranging intelligence, general adventurousness, and rock and roll intensity."

In 1964 the Pretty Things exploded on to the British music scene playing their own brand of hard, raunchy rock that gained them a reputation even "worse" than the other English R & B bands. The Rolling Stones, the Yardbirds and the Animals were considered tame in comparison. Although they never toured America, two of the early Pretty Things' European hits did make the top ten in the States, "Realyn" and "Don't Bring Me Down". They took their name from a Bo Diddley song they performed called "Pretty Thing".

In 1967, after some personnel changes, the Pretty Things, with Phil May still lead singer, composed and recorded "S.F. Sorrow", the first rock opera, and the acknowledged inspiration for "Tommy" which The Who released a year and a half later. "S.F. Sorrow" got rave reviews but modest sales due to lack of commitment by the record label and the fact that the Pretty Things still did not have management who could arrange a U.S. tour.

In early 1973 the Pretty Things released "Freeway Madness" and finally did a short tour of America.

Late that year Led Zeppelin lead singer Robert Plant told Phil May about Zeppelin's plans for Swan Song and asked if the Pretties were interested in being on the label. "I had always idolized the Pretty Things" remembers Robert. "And I still can't get over the idea that they are going to be on a label that I partially own."

Like "Parachute", "S.F. Sorrow" and "Silk Torpedo", "Savage Eye" was produced by Norman Smith, who also produced the Beatles and Pink Floyd. He considers the Pretty Things to be one of the most talented groups he's ever worked with.

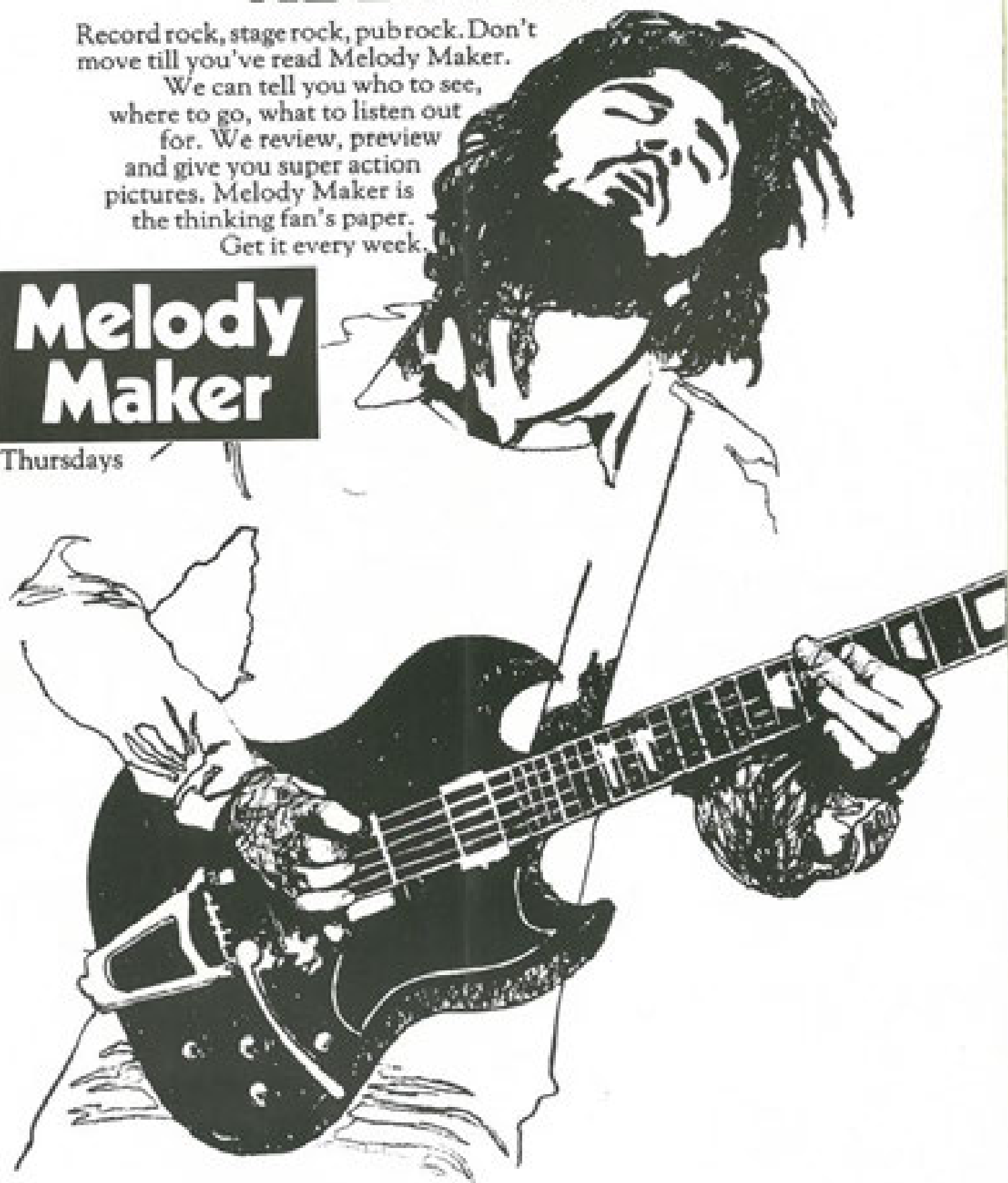
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