

*Uriah Heep
Firefly Tour 77*



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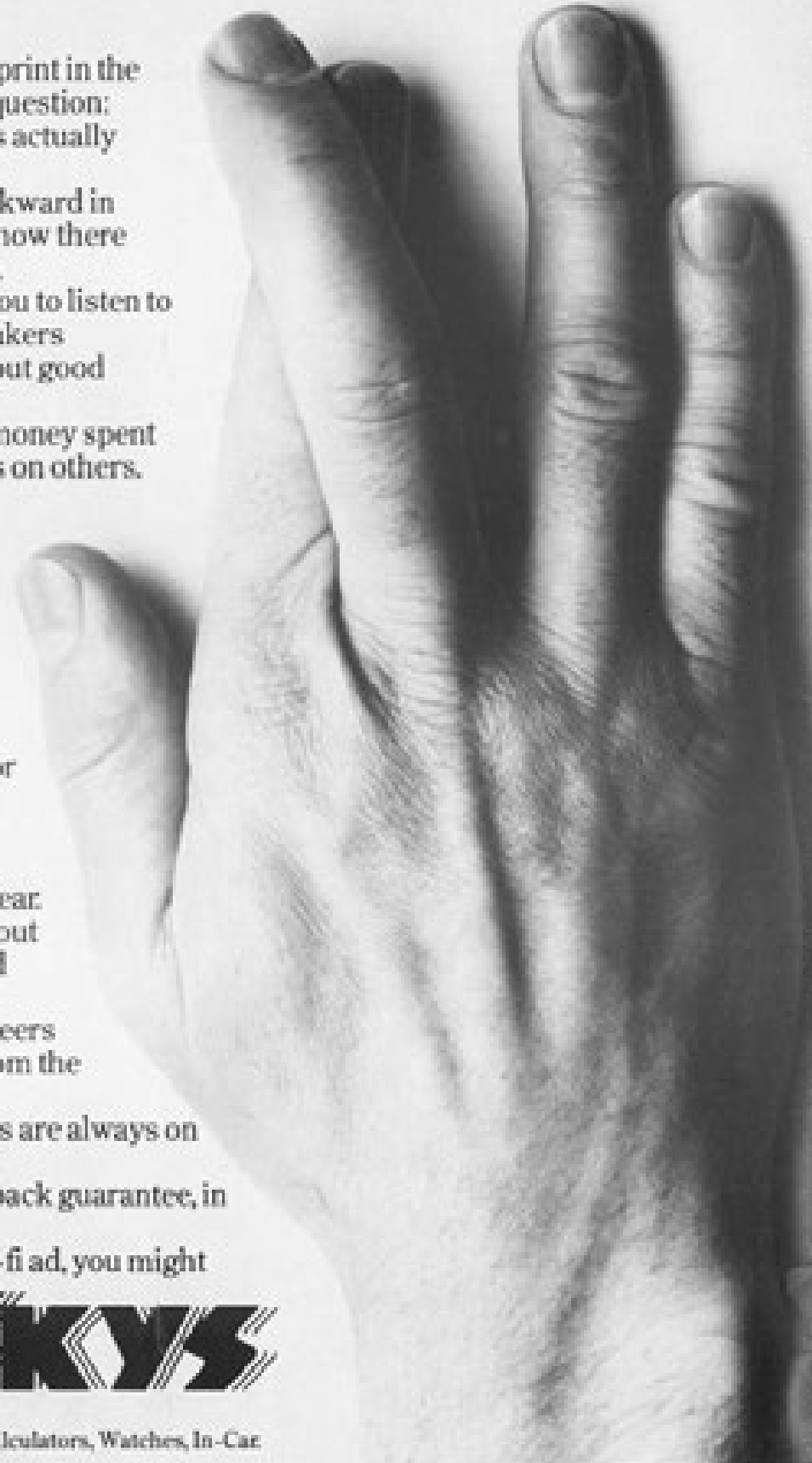
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Edwin Shirley Trucking: Monsieur Philippe Cooksey
Lead Foot Ted Winfield

Bus Mother: Mal Hiley

Bus Father: Bill Lear — bus supplied by Len Wright Travel

Heep Crew

Rick "Wobbler" Ford — Tour Manager
Chris "The Vache" Healey
Del "Big Red" Roll — Crew Chief and Lighting Designer
Tony Patrick — EQ Fuhrer
Alistair "Tartan" Cunningham — Keyboards and Bass
Mal Croggs — Lead Guitar and Drums

P.R. Keith Altham Publicity

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Photographs — Fin Costello

Programme copy — David Hancock

"Firefly" backdrop by John Campbell Designs Ltd. from an original painting by Martin White.

URIAH HEEP would like to thank everyone involved in putting this tour together, but their special thanks go to you, the audience, for coming.

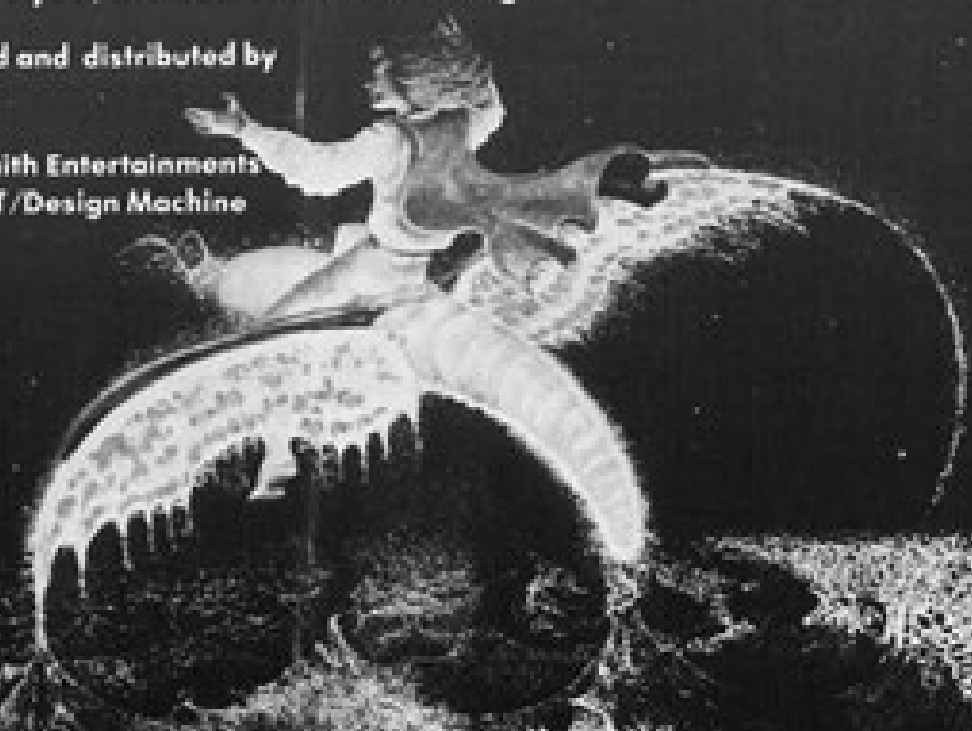
Programme produced, published and distributed by
Brackum International

Tour Promotion: Harvey Goldsmith Entertainments
Programme Designed by: — ANT/Design Machine

BRONZE



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PRODUCTION





Uriah Heep Firefly Tour T1

JOHN LAWTON

Replacement for David Byron, you might think there's a lot of pressure on John, but it's nothing he can't take easily in his stride.

Lawton sprang to prominence last year for his performance in Roger Glover's "Butterfly Ball" at London's Royal Albert Hall. He's also worked with John Miles and joined the Heep last Autumn.

The rest of the band comments: "Once we had heard his incredible voice it was obvious he was the best man for us. We honestly believe he will become one of the most respected rock vocalists in the world."

After tonight I think you'll agree.

Shure microphones

TREVOR BOLDER

Trevor hardly needs any introduction to fans of good class rock. This new bass player has to be one of the best and most respected in the business.

Bolder shot straight to the front of the pack while part of David Bowie's Spiders From Mars team, and later went on to play on two of Mick Ronson's albums as well as being with Matt for a short while.

Apart from playing bass, Trevor's talents for singing and writing will also be to the fore in the new styled Uriah Heep.

Fender Precision Bass
Fickenbacher Bass
2 x Ampeg SVT Amps
2 x Carwin Vega Cabinets
2 x Sunn Cabinets
MXR Phase 90 Phaser

KEN HENSLEY

The acknowledged keyboard wizard of heavy British rock, Hensley joined Uriah Heep after being in several bands including The Gods with former Rolling Stone Mick Taylor.

Now the main songwriter for the group, Ken has also released two solo albums, "Proud Words On A Dusty Shelf" and "Eager To Please". He's planning a further solo venture in the near future. He is also a motor racing enthusiast and can often be seen hurtling his machine round Brands Hatch.

Hammond B3 Organ
Mini-moog Synthesizer
Solina String Synthesizer
2 custom made Leslie speakers driven by Amcron amplifiers
3 x Acoustic 371 cabinets driven by Amcron amplifiers
Gibson Les Paul custom guitar
Marshall 150 watt Amp
2 x Marshall 4 x 12 cabinets

MICK BOX

Never has Mr. Nice Guy been in such devastating form — just ask the Americans who recently saw the Uriah Heep show!

One of the most tastefully talented rock guitarists around he also has a sense of the lunacy which perfectly matches that of his old mate Lee. London born he plays guitars of all kinds and admits to liking classical music.

He's also got a natty line in dress and a fierce devotion to all things Heep. That's probably because he's the longest serving member of the band, having set the whole thing in motion when he was 17 and joined a group called the Stalkers. Out of that grew the mighty Heep.

Gibson Les Paul Custom Guitar
Cry-Baby Wah-Wah Pedal
Maestro Phaser
2 x Acoustic 370 Amps
2 x Acoustic 371 Cabinets

LEE KERSLAKE

The engine room powerhouse drummer whose distinctive style has added the magic sparkle to the Uriah Heep sound. He joined the band for their fourth album "Demons And Wizards", which to many still remains one of the top classics.

After that the group line-up settled down and their popularity grew and grew. A modest man, Kerslake also likes the nights out with the boys and plenty of red wine. A non-smoker, he plays golf and enjoys horse riding. And get this, apart from Stevie Wonder, he also likes listening to heavy counterparts Led Zeppelin and the off shoots of the split Deep Purple.

Slingerland Drum Kit comprising 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 5" Snare Drum using Ludwig 750 snare drum heads

plus 1 spare Heyman 14" Snare Drum
Cymbals are Avedis Zildjian
1 pair of 15" Hi Hats
1 x 18"
1 x 19"
1 x 21"
1 x 22"
1 Drum Board plus Riser
8ft x 8ft x 2ft





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Ken Hensley walked into the room and immediately started attacking his famous long locks with a brush. By the determined action it was clear there was something important on his mind.

That something was the "new" Uriah Heep.

Ever since last year's showdown which resulted in the sacking of lead singer David Byron, Hensley has been a determined man. It would have been easy for him to quit the band as well; to wash his hands of the whole thing. After all Gary was dead, David had been sacked and John had left.

But Ken Hensley isn't a quitter.

Instead he's taken the Uriah Heep idea and built it into something new, exciting and totally contemporary.

What you'll see tonight is not just a band with two new members going through the motions of living up to its famous name and reputation, but a group that's been dragged into the second half of the Seventies by the efforts of one man — Hensley.

What you'll see is the most contemporary heavy rock band in Britain at the moment.

But let's leave Ken brushing furiously away at his hair and step back in time to last Easter when the same man is getting out of bed somewhere in America.

"Wait a minute there's something not right here," he says to himself. "We've been touring America for years but suddenly the shows aren't going right. Is it me? Is it them? What is it? Oh to hell with it all, I'm going home."

And so Hensley started the chain reaction that's resulted in that band on the stage tonight. Ken flew back to the States for the remainder of the tour, meetings were held and finally steps were taken that the whole world now knows about.

Shortly afterwards John Winton left (for different reasons) and Uriah Heep looked devastated.

Looking back on that time Hensley says that action should have been taken even earlier.

"The problems first set in at the time when Gary Thain was leaving. They built up over a period of time and consequently they became cumulative and much more difficult to deal with," he says wielding a deathly brush stroke to his hair.

"But no-one would even admit there were problems let alone try to come to terms with them. It was always someone else's fault — the management or the record company.

Once the symptoms had been diagnosed Hensley set about curing the heavy but 'umble Uriah Heep.

Most bands in such a delicate situation would usually split because of "musical differences" or one of those other euphemisms beloved of the rock world.

Not so the Heep. In plain language the situation was explained and the world knew about it. It is this honesty, determination and clarity of action that has remained with Hensley since that

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fatal day and is so apparent in the group's latest work, "Firefly", which Ken says is measurably better and more significant than the last album "High and Mighty".

Instead of sitting back and waiting for the inevitable gold albums to roll in, the "new" Uriah Heep are progressing all the time.

Getting to grips with a knot in his hair Hensley continues: "In this day and age when there doesn't seem to be anything happening in rock 'n' roll — to which I think punk rock can attribute most of its success — in the band's defence I think it's credible that someone's actually trying to do something."

You'll see how well Uriah Heep do it when the lights go down and the curtain goes up.

A lot of the songs will be new, just as a lot of you people out there are new to a Uriah Heep concert. That's the way things should be. And in case you're the old devoted type fan, well you're not going to be disappointed either. That's right they still do "Easy Livin'" and "Gypsy".

Any doubts that John Lawton's voice won't match up to David Byron's will be dispelled the minute you hear the power and strength he puts behind both old and new numbers. His voice adds a whole new dimension to them.

Ken says, "What we're taking on the road is a completely new production and stage show. We're still using lights but we're not using bangs or dry ice because that's just part of the dated factor. We've got a form of presentation which I don't think anyone's ever done before so the whole thing's new."

"What you're going to see is Uriah Heep now and what it's going to be like for a few years to come rather than just a re-hash of what Uriah Heep used to be."

The new Uriah Heep are perfectly in tune with 1977. After tonight you may even be forgiven for thinking they're a little ahead.

It's this ability to change, adapt and progress that marks a top rock band from an 'also ran'. Tonight Uriah Heep are top notch, although Hensley is honest enough to accept that during the group's seven year existence it hasn't always been so.

Straightening out a lock of hair again he adds: "There have been times when I was restricted as a writer, but now there are people in the band who don't want to sit still. Suddenly everyone is thinking in contemporary terms which we may not have done so much in the past."

"Things that meant something in 1973 don't necessarily mean something today, and heavy rock music is not relevant to now unless the artists involved take the time to bring it up to date and make it mean something. I sincerely believe that that's what we have achieved with this Uriah Heep show."

"It's very hard to describe the show, because being rock 'n' roll it tends to be spontaneous as far as individuals are concerned. But I can say that it's far more attractive than anything we've done in the past and John certainly presents it in a musical form, rather than just jumping around."





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"It's still spectacular except that it's spectacular with taste."

And if practice makes perfect, it's perfect too.

Uriah Heep have built their reputation over the last seven years of being a working band. It's too easy just to release albums and pick up cheques, but bands, after all, are about playing music.

Hensley reckons he's been on the road six days a week for those past seven years and played just about everywhere.

However, Ken says, "The only thing that really bugs me about touring is if people aren't looking forward to playing. To me the hour or 90 minutes you perform is the reason you're in any one particular place, so I've got to make sure I'm going to enjoy it and that I'm going to do it properly."

The organisation of the huge-scale tours is another area in which the new Uriah Heep are actually involved, whereas before they'd always left it to other people.

"But the most important thing is the actual performance itself," says Hensley, "and I look forward to that because I know that everyone in the band is going to go on stage and give their best. For instance it's not just taken for granted that we're going to do an encore but everyone really works at it and it's much more enjoyable."

"I mean I actually get a buzz from some of the things John does and Lee who has never played better in his life, obviously enjoys working with Trevor because between them they are a fantastic rhythm section. There's more pleasure involved, more excitement and the whole thing is much more worthwhile."

Hensley has the right to be proud about what he has achieved since that Easter day in America. Sacking the lead singer of a rock band might appear very ruthless on the surface but as Ken explains it becomes necessary sometimes for the band's music to progress.

"If David hadn't left and if we hadn't made these changes then Uriah Heep would not have seen the end of 1976. It would definitely have been finished because the vibes were so bad."

"What we are hoping to do now," continues Hensley checking that his long hair is finally all untangled, "is to create sensation through the music and not through periphery garbage which is what dogged the band at one time. I'm just asking that people listen to the music with an open mind."

"The biggest thing I'm looking forward to are the live shows on the European tour to see what both the audience and the media reaction is to the show."

"We may even get down to recording a live album in the not too distant future being as the band is so new."

"I think I'd like to do another studio album first and think of a live album early next year. It's not too difficult when you've got musicians working as together as this band is. I mean I would never have thought about doing it over the past two or three years because the shows were so

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unpredictable, but now I wouldn't hesitate.

"The end of this year is going to be an important time for us because we will look back on the first 12 months of the band's existence and see what we've achieved and where we go from there."

"Uriah Heep is like a new band now and musically much finer at that."

With that Ken Hensley checked his hair a final time and got ready to move towards the stage.

So ladies and gentlemen will you please give a warm welcome to the new URIAH HEEP . . .

HISTORY OF URIAH HEEP

Heep originally evolved from a group called Spice featuring David Byron and Mick Box.

Upon Ken Hensley and bassist Paul Newton joining, produced debut album "Very 'Eavy Very 'Umble" followed by "Salisbury" and "Look At Yourself".

Prior to recording "Demons And Wizards", bassist Gary Thain and drummer Lee Kerlake joined.

Line-up remained unchanged through next four albums, "Magician's Birthday", "Uriah Heep Live", "Sweet Freedom" and "Wonderworld".

Following illness, Gary Thain left in Autumn 1974 to be replaced by John Wetton who made his debut on "Return To Fantasy".

November 1975, "Best Of Uriah Heep" released.

Spring 1976, "High And Mighty" released, shortly followed by sacking David Byron and the leaving of John Wetton.

Following long search through Germany, John Lawton joined along with Trevor Balder Autumn 1976.

Discography:

Very 'Eavy Very 'Umble	BRONZE ILPS 9142	Sept	1971
Salisbury	BRONZE ILPS 9152	Sept	1971
Look At Yourself	BRONZE ILPS 9169	Nov	1971
Demons And Wizards	BRONZE ILPS 9193	May 19	1972
The Magician's Birthday	BRONZE ILPS 9213	Nov 10	1972
Uriah Heep Live	ISLD 1	May 4	1972
Sweet Freedom	BRONZE ILPS 9245	Sept 7	1972
Wonderworld	BRONZE ILPS 9280	June 7	1974
Return To Fantasy	BRONZE ILPS 9335	June 6	1975
Best of Uriah Heep	BRONZE ILPS 9375	Nov 28	1975
High And Mighty	BRONZE ILPS 9384	May 21	1976
Firefly	BRONZE ILPS 9483	Feb 18	1977





Star Machine

BRO 35. c/w 'U-Boat'.



*the first single from an exciting new band
Woody Woodmansey's U-Boat*





U-BOAT

Although formed only a few months ago, Woody Woodmansey's U-Boat is already surfacing as one of the freshest and most important musical forces to hit the rock scene in 1976. Its basic, "no nonsense" approach to rock and roll has had critics proclaiming it likely to be THE band of 1977, and, judging by the boys' wide-ranging and individual talents, they certainly have the necessary experience to live up to expectations.

The band was formed when Woody Woodmansey became disenchanted with life in The Spiders From Mars towards the end of 1975: and decided to devote all his efforts to forming a band in which all the personnel would strive to be united in their aims and not interested in their own personal fantasies.

The early part of 1976 was spent auditioning members and when, in February of this year, Woody had found the right crew, the next few months were spent solidly rehearsing before they made their live debut in July.

Woody Woodmansey: Drums

Undoubtedly one of Britain's finest drummers, 26-year-old Woody has been playing since the age of five. His drumming career started when neighbours began to complain about the noise from his makeshift drum kit — this immediately prompted his father to buy him a proper kit so that all the complaints would really be justified. After being in several schoolboy bands he joined up with guitarist, Mick Ronson, and his first professional band, The Rats. In 1970, after several years of personnel changes the band changed their name to The Spiders From Mars and teamed up with David Bowie. While with Bowie, Woody earned gold albums for "The Man Who Sold The World", "Hunky Dory", "Ziggy Stardust" and "Aladdin Sane". After splitting from Bowie in 1973, The Spiders cut one album, "The Spiders From Mars", before Woody decided to split and form U-Boat.

Frankie Marshall: Keyboards

London born, Frankie began his career at art college when he met up with Keith Richard and played many gigs with the early Rolling Stones. He went on to obtain a first-class honours degree in art whilst also playing in various bands. An exhibition of his art work was recently staged in New York. Since then, he has been travelling the world and spending the majority of this time playing sessions with the likes of Jeff Beck, Deep Purple, Marc Bolan and Little Richard.

Phil Plant: Bass Guitar

Aged 27, Yorkshire-born Phil joined his first band at the age of 13 and with them gained great experience playing blues in the clubs of Harrogate! On coming to London, he worked with Jonathan King before meeting up with the much acclaimed Stomu Yamashita. Phil spent two years with Stomu's Red Buddha Theatre playing music that was a fusion of Eastern and Western influences. While with the Red Buddha Theatre he recorded two albums and played in all corners of the world. He met up with Woody while doing some session work.

Martin Smith: Guitars

As with Phil, all of Martin's spare time during his school days was spent playing blues and rock and roll in various clubs. He went on to play in many different styles of band and then joined Charley, a group he remained with for almost four years. It was while Charley and The Spiders From Mars were both recording at Trident Studios that Martin first met up with Woody.

Phil Murray: Vocals

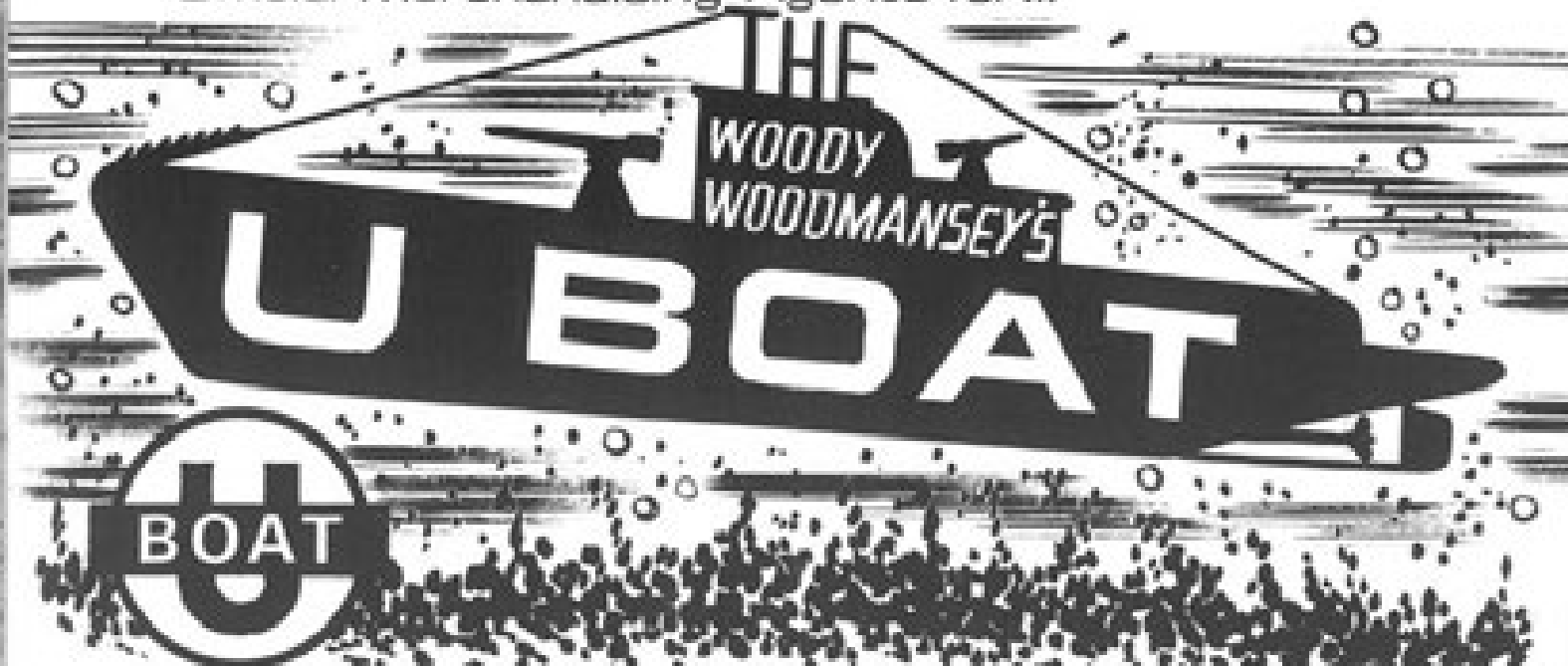
As with Phil, all of Martin's spare time during an incredibly varied career before U-Boat. He joined his first group, "National Gas" at the age of 15, but then left the rock scene to go into acting. Some of his most recent appearances have included "The Likely Lads", "Bill Brand" and the Thames Television play, "It's Only Rock and Roll". Fortunately he decided to return to music, and he is the perfect anchor man for the band.

U-Boat is launched and ready for attack!

Further information: Simon Porter/ Press and Field Promotion Manager

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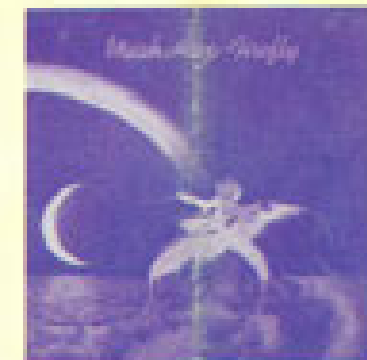
Introducing the new

Uriah Heep

with their album

Firefly

See and hear how the addition
of powerful vocalist John Lawton
and brilliant bassist Trevor Bolder
keep Heep on top!



Bronze ILPS 9483

