

THE OFFICIAL

# Uriah Heep

APPRECIATION  
SOCIETY



ISSUE 7

THE OFFICIAL

**URIAH  
HEEP**

APPRECIATION SOCIETY



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

Hi again and welcome to issue 7,

I know it's March but as this is the first issue of 1993 we want to wish all our members the very best for the year. Not only a new year but also a new look magazine, if you're worried that the smaller size means less information then let us assure you that it doesn't. The size of the print is half that of the old style magazine so there is exactly the same amount of Heep information on each page. So, why have we changed it, well, the magazine has steadily increased in size with extra pages being added on a regular basis, the reduction in size allows us to carry on doing this within our present budget. That can only be good for everyone so we hope you will get even more enjoyment from this issue.

You're all probably waiting to read if there's been any new developments on the new recording deal and the release of the "Live In Moscow" video. There's an exclusive interview with Mick in this issue and he gives us the latest information on these and other points so we'll let you read all about it there.

The German tour with Nazareth has been a great success but the dates did change somewhat to those reported in issue 6. Once again the last concert in Osnabrock on 4th March was full of surprises but Heep really out did Nazareth. Throughout the tour Phil had called the lad's from Naz "the barbarians", this was to be the main theme of Heep's surprise for Naz at the end of their set. Before this, Lee had been on stage during a song where the whole band plays drums dressed as the "Benny Hill" character "Fred Scuttle" playing a toy drum and pulling faces behind their backs. He was back again with bagpipes made from bailons during a song where Dan, the Naz singer, plays the bagpipes. Then during their final song all hell broke loose, all the Heeps including some of the crew came on dressed in kilts with blue faces and plastic swords acting like barbarians. A hilarious end to a great tour.

March 19th Heep return to Germany to perform "Gypsy" and "Lady In Black" for the German TV show "Golden Schlagerparade" to be shown on the "Sat 1" channel. Sorry, we don't know when it will be broadcast at the moment. From there they go on to play:-

20th March, Festhutte Amriswil, Switzerland.

Of the dates reported in issue 6, those in South Korea have been postponed until

sometime in July. Oostend, Belgium on 29th May is still on and there is a possibility that some other dates may be added around this one, maybe in Germany and/or Holland. The Glamrock Festival on 12th June in Esbjerg, Denmark is also still on. There is a distinct possibility of a festival in Germany on 3rd July and there are two confirmed dates (venue to be announced) on 13th and 14th August in Austria with the possibility of another being added. There are no other details of these yet but you can be kept upto date with the latest concert details between issues of the magazine by sending in a SAE (UK members) or an International Reply Coupon available from any post office (overseas members). Please state wether you want dates for your own country or world wide and don't forget to send in another SAE or IRC if you have recently received dates and want to receive any more in the future.

Bernie recently went to see Praying Mantis in the studio where they are recording a new album for release in Japan. They have a new singer and Bernie ended up doing some backing vocals with them. He says, "the new guy's voice is almost the same as mine, when we played the tapes back we couldn't tell who sang which part but their songs are the best I've heard in a long time". At present the album has no title and no release date.

The biggest surprise to report is that Ken Hensley plays a live concert at The Rockin, Vienna, Austria on 13th July. Thanks to Issabella Seefriedt who first tipped us off about this. It seems that Ken has been in Europe at music fairs and on a guitar workshop tour with the guitarist from "Journey". The agent who booked the workshops also arranged the live show, the band included the guy from Journey and a drummer and bass player. I know a number of our members are going to the show so we hope to be able to bring you a report in the next issue.

There's a couple of interesting releases to report. Both are from Germany on Repertoire Records and are CD reissues of Ken's "Proud Words" (REP 4283-WY) and David's "Take No Prisoners" (REP 4282-WY). These are openly available throughout Europe and are very welcome additions to the ranks of CD reissues of Heep and related back catalogue recordings. It seems likely that Repertoire will not stop there so we hope it won't be long before there's some others to look forward to.

For further details of the CD of previously unreleased material from the early days as mentioned in the last issue, there's a full review on page 6. There is also a separate merchandise sheet in this issue and a separate renewal form if your membership is due for renewal.

Once again our thanks go out to the following people for their help and support, Trev, Phil, Mick, Lee and Bernie, Ken Hensley, John Sinclair, Peter Goalby, John Lawton, Tina Lewis, Issabella Seefriedt, Ray Point, Steve Wright, Bernd Pleis and Rob Corich.

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

*Alan & David*

March 1993.

## **MICK GIVES US THE LATEST INFORMATION IN AN EXCLUSIVE INTERVIEW.**

**Alan:** Are there any new developments on the new record deal?

**Mick:** No, not at the moment, we're still talking to a number of record companies but it's very tough to get any deals thrashed out. It's o.k. getting the initial interest, but making that transpire into actually getting the deal and signing a contract is hard work, so we're in that transition period. It's tough, but we'll get there.

**Alan:** There's no saying how long it may take?

**Mick:** No, unfortunately not, I wish I could say that we're going to start recording tomorrow, but we're not, we still need to thrash a lot of things out. When you do a record deal it's never at your pace, it's always at their pace and there's a lot of research that has to be done on their behalf before they can cut the deal, so we're stuck for the moment in that horrible transition period.

**Alan:** So there's no point in asking when a new Heep album may be in the shops?

**Mick:** No, I'd like to think we'd have one out this year, but we're just not sure if we can achieve that.

**Alan:** What's the reason for doing the same tour of Germany with Nazareth less than 12 months after the last one?

**Mick:** It was so successful last year that we've done it again, who knows it might just be a yearly event. It worked so well with the two bands that anyone who comes to the concerts gets a good quality show. It's not a question of one being a support band, its two name bands doing their full show and between us there's some great songs that have stood the test of time, its magic.

**Alan:** What made you change the set so drastically from the one you played last year?

**Mick:** The other set was a great set, it was really polished and well paced with the highs and lows in all the right places, dynamically it was perfect, but you can only take it round a few times before you have to change it. When you start thinking of a change you start with small changes and just get more and more radical as you go along. I think we've been quite brave with this particular set because there's 2 unreleased tracks in there, we've left July Morning out and put Circle of Hands in and it seems to be working well. It's more of a concert, it's not just going out to play a show, we start at a peak then we take everyone on a journey through the history of the band. The survey in the last issue of the magazine played a big part in our decision of which old songs to include, we looked at the list of songs that the members wanted in the live set and used that as a basis for the whole thing.

**Alan:** Is there any more news on the release of the Live in Moscow video in Japan?

**Mick:** No, Castle asked me to supply them with a list of credits as you know, and

that's when we first heard of their intention to release it which was at the back end of last year. Since then I've heard nothing, they haven't contacted me at all, but once I know something I'll let you know, maybe there's a problem but its out of our control as usual.

**Alan:** What happened to the History of Heep video that you started work on a few years ago?

**Mick:** That fell down financially because the company that was doing it went bankrupt. We started it, we did interviews, we went to Lansdowne Studios and we re-lived a lot of what happened in our past, but it never got anywhere.

**Alan:** Would you now ever put out any old live footage?

**Mick:** I'd like to yes, I've a number of options sitting in my office right now which consists of live footage from around the world featuring this line up and somewhere along the line, I'd like to make a compilation of them with some new interesting stuff in as well.

**Alan:** What about some really old stuff such as the film from the Japan Tour of 1973?

**Mick:** I don't have that, but I would do some research and find what I can and piece the whole thing together, it would be nice to put together the old 1973 Japan Tour and new stuff from the 1991 Japan Tour, saying all this I really don't know when or if any of it will happen.

**Alan:** Is there any possibility of touring places you haven't been to for a while such as the U.K., North America, Australia, New Zealand e.t.c.?

**Mick:** We're looking at doing the U.K. with Nazareth in November, I just hope that works out. What usually happens in these circumstances is the promoter will come in with an offer in mind which he presents to us, we'll do our costings and say yes, we can work under those terms. He goes away and tries to make it a reality, sometimes it works, other times it won't work, once again its out of our control but if we can play the U.K. then we will. It's not something we're avoiding, we clearly want to do it, I think doing it in the same way we're doing in Germany would be great.

**Alan:** What about the other places?

**Mick:** At the moment we're in the very early stages of looking at America. Last year we were offered about six or eight weeks work over there, but I just couldn't make it cost effective. There's a number of things that come into the equation more so then travelling anywhere else in the world. In America you need to get immigration clearance, so you need to employ a lawyer and accountants for tax, it becomes a very big operation. Last year, it wouldn't work but now we're costing it again to see how it will work out this time. The only real tour we did last year, was the one with Nazareth in Germany in February, everything else was a weekend here and there, but that's the state of the business, I hope it gets better soon.

Interview by Alan Hartley.

## THE LANDSDOWNE TAPES SPICE TO URIAH HEEP, THE TRANSITION

**Track listing:-** Born In A Trunk, Simon The Bullet Freak, Hear Am I, Magic Lantern, Why, Astranz, What Shoul Be Done, Lucy Blues, I Want You Babe, Celebrate, Born In A Trunk (Instrumental) **Bonus Tracks:-** Look At Yourself, High Priestess and possibly one other.

As reported in the last issue, there will soon be an exciting new CD on the market containing previously unreleased songs. The material dates from the first sessions at Lansdowne Road Studios after the band had been signed by Gerry Bron, (at this stage they were still called Spice and Ken Hensley had not yet joined) up to and including the Look At Yourself sessions.

So what of the songs, I'll look at them in the order of when they were recorded rather than the running order on the CD. Almost half are from the pre Very Eavy/Spice period. "School Girl" is to me the one that stands out as an instantly recognisable Spice track with it's simple arrangement, melody and lyrics. It could sit quite comfortably alongside the likes of "In Love", the B side written by Mick and David to the Spice single, "What About The Music", on United Artist and their other work from this period, most notably "Funny Man At The Fair". Unfortunately, none of these three songs are included on this release. "Born In A Trunk" is more of what Spice were really about, its a rock/blues number which moves along at a steady pace with some fine guitar work from Mick. The Three Dog Night song "Celebrate" sounds a little more commercial but its easy to notice the high vocals and instrumental arrangements on this track that would form the basis of the Heep sound that was to come.

For me the real gems of this period just prior to Very Eavy are "Magic Lantern" and "Astranza" which show the song writing ideas developing within the band. "Magic Lantern" in particular is great for its change of tempo and direction within the song which includes some nice acoustic parts. At the point where Spice became Heep, they recorded "I Want You Babe", listening to this it seems possible that "Wake Up (Set Your Sights)" was developed from this song. Also included from this period is a different version of "Lucy Blues."

The Salisbury sessions can be seen as something of an experimental period for Heep in terms of musical direction. "Here Am I" shows the more mellow side to their music but it's tasteful vocal parts suddenly give way to a fierce instrumental break. A different version of "Simon The Bullet Freak" is also included, its a total re mix and is slightly heavier. "High Priestess" is a bonus track and is the original single edit of the song but it is only a few seconds shorter than the album version.

Look At Yourself was the album that clearly defined the band's direction towards heavier rock songs. This is evident from the tone of the material that didn't make the album. "What's Within My Heart" is a nice acoustic song, there's a different version of "What Should Be Done" and a long version of "Why" with a different keyboard and guitar arrangement and a percussion section at the end. This track represents Paul Newton's last recorded work with Heep. An alternative single edit

of "Look At Yourself" is the second bonus track.

Its always a difficult thing for a band when they're faced with the release material from their past that didn't originally make it onto the albums. You could even say that such material may be seen by the band as second rate but I prefer to believe that you can only fit so many songs on an album and there will always be some quality material left over. This is definitely the case here, the material is excellent and the members of the band who were involved can feel proud. It will not only be of interest to Heep fans but to anyone who appreciates good quality rock from one of the most exciting periods of the history of the music.

This CD only release is a "Red Steel Production," as yet there is no catalogue number assigned for the release. At present it is planned as a UK only release but it could be released overseas at some point in the future. Rob Corich, the man behind the "Rarities From The Bronze Age" CD has again done a great job with this one. I'm sure we can look forward to future projects from him and one that's definitely on the way is a retrospective of Ken Hensley's recording career which not only includes tracks from The Gods, Toe Fat, Uriah Heep, Blackfoot and his solo work but also previously unheard material dating back to his days in "The Jimmy Brown Sound" in the early 60's.

Back to this one though, it should be in the shops sometime late in May of this year. We will have copies before they hit the shops so if you want to place an advanced order, there's a separate form in this issue that tells you how to get your copy from The Official Uriah Heep Appreciation Society. Don't delay, it's one not to be missed and don't forget to write in and tell us what you think of the CD.

Alan Hartley.

## URIAH HEEP COLLECTABLES HANDBOOK

One of our members, Ray Point from Canada has produced a "Uriah Heep Collectables Handbook". It consists of listings of Heep releases from around the world and is compiled from the collection list's of members of the society who Ray has been in contact with through the penfriends and classified ad's sections of this magazine. As individual's collections are limited to what they can find or indeed afford, the scope of this book is somewhat restricted. It really only consists of what might be considered as common releases from countries where records are readily available and doesn't include the rare and interesting items that are seldom seen. Some of these items were due to be featured in the collectors section of this issue of the Society magazine but have been withheld until issue 8 to make way for "The Lansdowne Tapes" review. If you would like a copy of this book send £2.50 or \$5 US Dollars which covers postage to Ray Point, 2825 Islington Ave Apt 415, Weston, Ontario, Canada, M9L-2K1.

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,* Having been a member since issue one, I thought it was time that I gave some feedback on my view of the Society and the excellent magazine. I enjoy the magazine very much and have no criticisms of the content, keep up the good work. One observation, you could do with a proof reader, there are a lot of spelling and grammatical errors which ought to be corrected to keep the quality up, yes, I'm offering to do it! I also have a question, did Heep bring out an album before "Very Eavy"? I have the feeling that this was the one that brought the now famous comment, "if this band makes it etc", I have the original "Live 73" album and the inner sleeve mentions the self titled album ref Mercury SR 61294. Your comments on this would be very helpful, if this was the first Heep album, why is no mention ever made of it? *Trevor Leaman, England.*

Thanks for the letter Trevor but believe me, we know all about the spelling and grammatical mistakes in the magazine. Before it goes off to the printers it's spellchecked on the computer and proof read by two people. When it arrives back from the printers and we turn to any page at random what's the first thing we see, a mistake !! It's annoying and we hope it doesn't spoil your enjoyment of the magazine too much but please be sure we do our best. The self titled album you asked about, "Uriah Heep" (Mercury SR 61294) is the North American release of "Very Eavy" and in addition to the different sleeve included a slightly different version of "Bird Of Prey" in place of "Lucy Blues". It was detailed together with a sleeve photo and track listing in issue 1 of the magazine.

*Dear UHAS,* Please can you tell me which records are included in the box set "Two Decades In Rock" and is it still available on LP? Also, is issue 1 of the magazine still available? *Kjell Arne Hunstad, Norway.*

The "Two Decades" box set consists of 5 LP's and 47 songs taken from each one of Heep's studio albums up to and including Raging Silence, it is an Essential Records/Castle Communications release (ESBLP 022) and is still in the shops. We've had a lot of letters asking about back issues, at the moment the only ones we have are issues 5 and 6, these are in very limited numbers and cost £1.50 for UK members, £2.00 for overseas members including post. At some point in the future we may order a reprint of the early issues if there is the demand for it and we'll let you know if and when that happens.

*Dear UHAS,* From time to time various Heep compilations are released in different countries around the world. Would it be possible for members to advise, via the magazine, any record stores in their own country who specialise in mail



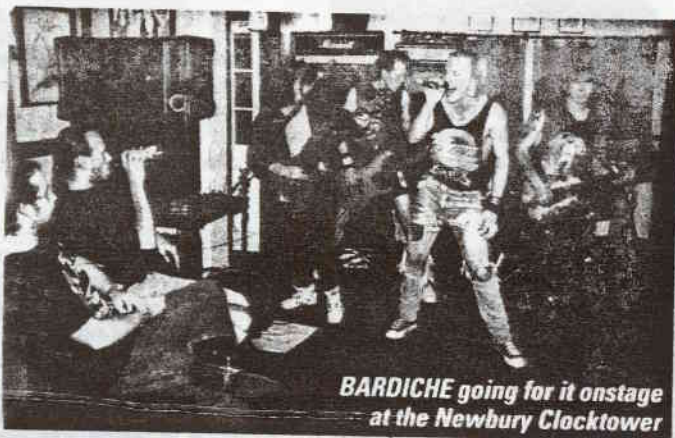
order of CD's/vinyl to overseas. I am particularly interested in a contact in Japan. In Australia the following store may be of assistance:- Gaslight Music, 85, Bourke St, Melbourne, Victoria, Australia 3000. Phone: 03-605-9009, Fax: 03-654-7398. **Ross Holt, Australia.**

That's a great idea, please send in the name, address, phone and fax numbers of any stores in your own countries who do export mail order and we'll print them in future issues.

*Dear UHAS,* What ever happened to the single release of "All God's Children" from "Different World" and are there any lyric sheets available for the album? **Steve Preece, England.**

There was a CD produced in Germany (Legacy INT 892.717) which contained Different World, Which Way Will The Wind Blow and All God's Children" but it was only issued as a promotional release. The LP version of Different World contained a full lyric sheet.

*Dear UHAS,* When I first saw this picture in an issue of the magazine 'kerrang' my immediate impression was "that's Bernie Shaw", but there was no mention of the members of the band so what do you think, has Bernie got a double? **Mandy Kitson, England.**



Well, it really looks a lot like Bernie and when we showed him the photo he couldn't believe his eyes. Anyone out there who knows anything about this guy, let us know. The band is called "BARDICHE"

*Dear UHAS,* Please do you have any information about the "Weed" and "Head Machine" albums? **Heinz Biennek, Germany.**

In the Words of Ken Hensley :- "The Weed album which was a 'ghost' project was recorded in Hamburg, Germany in 1970 (I think !) and consisted of some songs I wrote and sold to a producer. It was a mercenary and somewhat desperate project and I'm not particularly proud

of it from an artistic point of view but I did hear that copies are selling for 'silly' money so it must have some historical significance. The title of the Head Machine album was 'Orgasm' (subtle huh?) and again was a pure money project commissioned originally by a French label" ..... thanks Ken.

*Dear UHAS,* I thought I'd just write and congratulate you on another excellent copy of the magazine. It's great to read more in depth interviews with both past and present members of Heep. The questions you guys are asking are the ones I'm sure most fans want answers to. It's good that band members aren't afraid to say what they think, this is what makes the publication such good reading. It's obvious there's been a lot of bad blood, ill feeling and times when the band have been at rock bottom, as well of course, as the times when they've been doing well. As long as you both keep going in where it hurts with your interviewing and not just asking easy questions, I think the mag's got a great future. Keep it up. *Bryan Scott, Scotland.*

Thanks for your comments Bryan.

*Dear UHAS,* Can you advise members who to write to at CBS to ask for a CD release of Equator or can we send our letters to the society and you can pass them all on at once? It seems a shame that such a good album is not available on CD. *Stuart Green, England.*

It may be a good idea if the letters were sent here and we passed them all on together. There's power in numbers so could we ask all members to send in a letter to pass on to CBS asking for the release of Equator on CD and the inclusion of other material recorded during Heep's CBS period as bonus tracks. If you're writing to us about other subjects also, please keep the letter for CBS separate from these. We hope for a good response to this one from you all.

*Dear UHAS,* I want to comment on the controversy discussed in the members letters section of the last 2 issues concerning Heep's late 70's output. I feel compelled to offer this opinion as I am a published songwriter and make my living playing music. As a song writer I'm constantly reminded of how fickle the creative process is and how it easily succumbs to distractions of any kind, tension, jealousy, the pressures of being a top level act and perhaps the greatest enemy of all, record company deadlines. Management problems can also create bad feelings in a band and it's human nature to look for someone to blame, I've seen it happen with far less at stake than there was in the case of Uriah Heep. Some say that Ken's writing dried up but I don't believe the well from which songwriters draw can dry up, sometimes the things that happen around us just make it harder to tap. Uriah Heep are my favourite band. However, I would not be honest if I said that I wasn't disappointed with this era of their history. What ever your opinion, there can be no question that Ken Hensley and Uriah Heep have given us many of the most memorable rock anthems ever recorded. We can be thankful for that and also that Mick and Heep are still around today. *David Dubuc, USA.*

I don't think we've heard the last on this topic so keep the letters coming in.

## DISCOGRAPHY NO. 7 SWEET FREEDOM.

Sweet Freedom was released in 1973. The album was recorded and mixed at the Chateau d'Herouville in France. This was a departure from previous albums, Heep were now starting to enjoy their star status life style. The album was expected to do well and it did, world wide. More money was spent on the album with it's double gatefold sleeve opening into 3 sheets with the lyrics on the inside cover. The consistent Heep line up churned out more favourites, Sweet Freedom was number 2 in our favourite album poll.

Side 1  
Dreamer  
Stealin'  
One Day  
Sweet Freedom

Side 2  
If I Had The Time  
Seven Stars  
Circus  
Pilgrim

### LP Releases

Bronze, ILPS 9245, 1973  
Bronze, BRNA 245, 1977  
Legacy, LLMLP 3016, 1989  
Castle, CLALP 183, 1991

### CD Releases

Legacy, LLMCD 3061, 1989  
Road Racer RRD 9353, 1991 (With Sunshine as bonus track, USA)  
Castle, CLACD 183, 1991

### 7" Releases

Stealin/Sunshine, Bronze, BRO 7 A, UK,  
Stealin/Stealin, W Bros, WB 7738, USA promo  
Stealin/Guerriero, Island, WIP 26172 (Bside not Heep, Italy)  
Dreamer/Sunshine, Bronze, LL-2620-BZ (Pic sleeve, Japan)  
Seven Stars/One Day, Bronze, LL-2625-BZ (Pic sleeve, Japan)  
Seven Stars/Sunrise, Bronze, 13 339 AT (Pic sleeve, Holland)  
Dreamer/One Day/If I Had The Time/Circus, W Bros LLP230, (Pic sleeve USA promo)

### Mick's Memories.

"Dreamer" was written by Gary and I after a more drinks than I care to remember. We went back in to the Chateau, all the lights were out, we stood on either side of the stage, we couldn't see each other, the equipment or anything but our writing chemistry enabled us to generate the song. All the equipment was miced up ready for the next days recording so if we'd have knocked anything out of position we would have been in big trouble.

David Owen.



## A DAY AT PATRICK EGGLE GUITARS

For several months, Peter Goalby has been working in Artist Liaison at Patrick Eggle Guitars. When he offered to give David Owen and myself a guided tour of the factory we jumped at the chance.

Not long ago Patrick Eggle was still making guitars in a small workshop but now it's grown into a success story that's put these British manufactured guitars up along side the well known names. Peter's job is to get professional guitarists to endorse the instruments but unlike endorsements for the larger manufacturers, they have to pay for the guitars. "It's easy to get people to use guitars they don't have to pay for" says Peter, "but our guitars are so good that there's a lot of enthusiasm for them." In the short time Peter's worked in this job he's already got an impressive list of



endorsements including Nik Kershaw, Bill Nelson, Rory Gallagher, Dominic Miller from Sting's band, Vinny Burns from Asia, Mick Abrhams, ex Jethro Tull, Doug Boyle from Robert Plant's band, John Clarke from Cliff Richard's band and Robbie Blunt, ex Robert Plant's band to name a few. "I'll soon have the entrance hall full of photos of guitarists who use our instruments" he says, that will be an overwhelming sight to greet a prospective new client.

The guitars are mainly manufactured from Maple and Mahogany with Ebony or Rosewood for the fretboard. All the timber is imported from suppliers who plant new trees for everyone that's cut down, it's good to know that some people still care about the environment.

The wood is stored in a large unloading area where it is allowed to dry out. This was also the site for the works Christmas party. Everyone employed at the factory plays something and Peter was roped in to do some singing. On the day of the party it took all afternoon to programme the keyboards but just before the start,

someone disconnected the power and all the memory was lost, "I ended up singing 'Everything I Do' backed by a piano and drums. It sounded like a pub act but it was good fun" he says.

Each stage of manufacture is carefully checked and monitored, there is a genuine family atmosphere between the small workforce. Clients can have their guitars customised to some degree with variations in controls, inlays on the neck and colour of the body. Each guitar is tested before it leaves the factory and in the test room Peter gave us a demonstration of several models. "What about a few bars of something Heep?" we asked. After a little thought we were treated to Poor Little Rich Girl, the edited version !!



It was nice to see Peter happy and enthusiastic about a job that he clearly enjoys but this prompted the question as to whether we'll ever see him on stage again, "I'd really love to be out there singing but if I can't do that, then this is the next best thing. I still write songs and I had a couple on John Parr's last album but for the moment I'm happy with this job"

We both declined Peter's offer to have a blast on one of the guitars, after all, the volume was loud enough for everyone in the factory to hear. They've been described as a player's guitar so that kind of ruled the two of us out anyway. Despite that, we had a great day and we want to thank Peter again for taking the time and trouble to invite us down and show us round.

Article and photos by Alan Hartley.

## CARNIVAL IN ROCK, GERMANY 93.

Thanks to a few days off work that I didn't really deserve, Tina and I headed off to join the band for the first four concerts of the German tour. The weather was cold and a low mist was ever present but Mick had told me before Christmas what the new set was going to be and I didn't want to miss it.

Last years tour with Nazareth had been so successful that Heep were back for more. The arrangement was to be the same as last year with both bands taking turns to go on last, from Heep's point of view this was to be the only similarity to last year. Their set had changed completely to include 4 old classics never before played by this line up, another old classic never before played live by any Heep line up to my knowledge, 2 songs that hadn't been in the set for a couple of years, 2 of the new songs which we reported on in issue 5 and some firm favourites from last time.

In the tour bus on the way from the hotel to the first concert in Tuttlingen on Feb 9th, Bernie told me how much he was looking forward to singing the old songs in the set as well as the brand new tracks. When we arrived, the rear entrance to the venue was locked so Jim Hughes went to find someone to open it. He left the bus parked, with us in it, blocking the narrow road which unknown to us was also an exit from a car park, very soon there was a line of cars waiting to get out. Poor old Trev was sat in the front seat and a German guy got out of the first car and came up to the bus waving his arms about and shouting. Trev turned round to the rest of us saying, "he's just called me an aushart", we found out later it means exit.

Tuttlingen isn't exactly the rock capital of Germany and the Akzente isn't the biggest hall around but it was absolutely packed tight with fans who had been warmed up to fever pitch by Nazareth. There were so many there that we decided to keep Jim company and watch the show from the side of the stage. Heep's intro music sounded to me like something from "Voyage to the bottom of the sea" but the crowd didn't bother about that as the dry ice drifted over the stage. A cheer went up as Mick appeared followed by Trev, Phil and Lee. Probably expecting to hear "Blood On Stone", the audience roared as the opening chords to "Devils Daughter" from the "Return To Fantasy" album burst from the speakers only to be joined by bass, drums and Hammond organ filling the whole place with a classic Heep sound. Enter Bernie to add a crystal clear vocal to make it complete, close your eye's and it's 1975 but better. The duelling guitar and keyboard break in the middle of the song was perfect but not as long as the album version or live versions of eighteen years ago. It was a great start to the show and in my opinion, even more powerful than "Bird Of Prey" when it was used to open the show. "Bad Bad Man" was next, a Heep standard of the past few years that reminds us of the strength of "Raging Silence". After the old and the more recent, we were treated to the brand new. "Everything In Life" is probably the most reminiscent of the traditional Heep sound out of the 5 new songs recorded last year. It's got all the ingredients, good melody, great rythm, instantly recognisable intro and it's very catchy. If it were ever to be released as a single, with the right promotion it could put the band back on top where they belong. "Cry Freedom", one of my favourites from "Raging Silence" was next making a very welcome return to the set.

"Stealin" had the crowd singing along and was followed by another surprise for the fans, "Rainbow Demon". Again they really did the track justice and Lee performed the ooh's and ah's of the backing vocals to perfection. The mix of hammond and guitar provided us with another blast from the Heep past but let's not forget that the same Heep style driving rock had already been displayed in the three newer songs in this first part of the set.

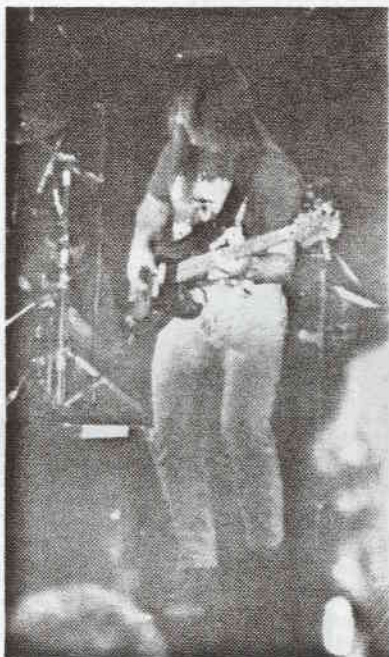
"Words In The Distance" was the second of the new songs, the studio version sounds great but the live version is even better, it's got a much heavier feel and Bernie's vocals were as solid as on any other Heep track as he delivers the hook line, "to get to heaven, you've got to go through hell, and I lost my heart in a wishing well".... just great!! It's a shame that "Still Calls His Name" couldn't have been in the set but I suppose that's something to look forward to for the future.

"Mr Majestic" and "The Wizard" were followed by "Rain", probably the biggest surprise of the new set. Phil used Lee's electric keyboard for the track, he told me that he'd tried so many keyboards that just didn't have the right sound before he tried Lee's which was perfect.



"Different World" was the only remaining cut from the last album and even this was dropped after tonight's show. Then came the moment I was most looking forward to, "Circle of hands", I've waited 20 years to hear this played live again and it was worth the wait. The power of this song is unbelievable, Lee still put the same effort into the final part of the song as he did all those years ago, thanks guys, this one really made my day. "Other Side of Midnight", "Gypsy" and the reinstated "Look At Yourself" finished the set off. The last of the old classics "Sweet Lorraine" was the encore and once again this line up performed one of the old songs to a standard equal to that of the great days of the early 70's.

"Lady in Black" was the first song of the second encore, a slightly heavier version because of trouble with the acoustic guitar so rather than drop the song, Mick decided to use an electric guitar for it. Out he went to explain this but as he played the first few bars of the song the electric guitar packed up to, "first night problems" he said. After a quick change for another one they were away. Mick had planned to change to the electric guitar after the sing along section so they could go straight into "Easy Livin" to close the set.



During the trip to Nurnberg the next day they decided to change the set round. Trevor thought that "Rain" should come before "The Wizard", it was also agreed that "Different World" would be dropped, "Cry Freedom" and "Bad Bad Man" would swap places as would "Sweet Lorraine" and "The Other Side Of Midnight". Nurnberg Resi was a much bigger hall and was about 90% full. Heep played first and the rearranged set did seem to flow far better than the previous night. After the show Heep and Naz were intent on a celebrating in true rock band style, while they were still going strong we left them to it, a good move it seems. The next morning the lads from Naz were down just after us for breakfast, "god I feel bad" said Pete Agnew, the bass player, "but don't tell the Heeps that, when they come down looking rough I'll say what's wrong with you lot? I feel great". Nazareth are a great bunch of guys but they really do make the Heeps look like clean living lads. I was glad of the few hours sleep we'd had, it was a long trip to Gottingen.



The Outpost was medium sized but quite a nice venue, at the sound check Heep concentrated on the way they would end "Stealin" and start "Rainbow Demon". The intro music was changed, nobody seemed sure of when to come on with the other one so they decided to use an Enya track. It was easy to tell that the band were becoming more comfortable with the new set each night, the new songs were sounding as if they had been there for ages and the old classics were well received with not one comment from anybody about the absence of "July Morning". It had been dropped before, 1985 to be precise on the Australian and North American tours, on that occasion it was replaced by "Poor Little Rich Girl". Once again, Heep went down a storm, so did Mick's card tricks back in the dressing room. Time to go and Jim took us the long way back to the hotel, as the bus heating didn't work too well and the effects of the previous night were still evident, everybody soon went off to their rooms.

The trip to Kaufburen was the longest so far but the Zeppelihalle was a great venue, even though Heep were on first this was the best show of the four that we were at. Again it was packed, someone said there was about 2000 people and there was yet another intro tape. The sound was good and Heep turned in another great performance, the small technical problems that were present at the first couple of shows were now gone, the band were much happier with the show and it seemed an impossibility for Nazareth to follow. Both bands worked very well together, on and off stage they were a team that has proved to be a great package for fans of both groups. We've never seen or met Naz before but they were good to us and we're looking forward to seeing them again so thanks for everything lad's but sorry Pete, I still think my joke's were better than yours. Before we left for the hotel Mick got his Christmas photo's out to show us and Jim told us some of the funny stories that have happened to the band over the years...they may even make the mag at some point in the future. Back to the hotel, it's freezing cold and foggy, the early hours of the morning and we're all locked out !! Eventually a guy appeared to let us in, boy did he take some verbal abuse. Mind you he was smiling through it all so he probably couldn't understand what was being said, just as well really.

Needless to say we had a great time and thanks again to the band for looking after us. Hello to the members I met at the shows and sorry to the ones I missed. The concerts were great but there's one thing that really sticks in my mind from this tour and I think it's something that's all too often overlooked. It's the contribution made by Mick, Lee and David and Gary to the song writing in the early 70's. Sure, there's no doubt as to Ken's contribution, he wrote many of the Heep classics and Heep would not be the band we all love without Ken's input but just look at your old albums and take note of the credits for some of the old songs back in the set, Sweet Lorraine, Devil's Daughter, even Gypsy and don't forget the album tracks they also wrote that aren't in the set.

Oh well, that was it. Time had gone all too fast and it was back home for us, back to that tedious interruption in life otherwise known as work !

Article and photos by Alan Hartley.

## HOW ABOUT THIS FOR A TATTOO ?

Thanks to Bernd Pleis from Munchen, Germany, who sent in this photo in response to the 'tattoo' article in issue 6. Bernd writes, "at the Heep gig on 8th May 1990, I didn't believe my eyes when I saw an unknown Heep fan with an Abominog tattoo on his back. As you can see from the photo, the tattoo is very good, almost as good as the original".

Thanks again for sending it in Bernd, again we ask, can anybody better this? We still haven't heard from the person with the Fallen Angel van so if your still out there please send us some more photos in.



# JOHN SINCLAIR

## EXCLUSIVE

### INTERVIEW PART 2

**Alan:** If we can just go back to the last but one question which we got away from, how do you feel about bands using sequencers when playing live?

**John:** I think it depends on the type of music. There's certain types of music where people don't really care. Young kids may just want the excitement or the effect of what they heard on record, they're not concerned with the musicianship, they just want to come out after the show saying it was brilliant, it sounded just like the record. They're entertained, they're happy and they've got what they want and there's nothing wrong with that. For the purpose of trying to pull the wool over people's eyes or to hide behind, then they are not so good.

**Alan:** How did you first get into playing the piano?

**John:** When I was about 5 my dad got a piano, he wanted to be able to play pub songs. He had a few lessons then gave it up, my mum had a few lessons and she gave it up, so it was left to me to try. I had classical training until I was 12 and I hated it. I like classical music, to me some of it was like the original heavymetal, that's how it was regarded at the time it was written. Classical is one of the few forms of music I can listen to and really appreciate the actual music. When I'm touring or writing or learning another bands set, I'm always listening to music. I like Def Leppard, but I find myself listening to what's been done on the production as much as I'm listening to the song. With classical I can just enjoy the music as opposed to examining what sort of drum sound they've got or what they've done with the vocals.

**Alan:** Getting back to Uriah Heep, during the Abominog sessions you had recorded practically a full album that was rejected, what's the story behind that?

**John:** It was just a clash of opinions really. The material we had recorded included some of the songs that ended up on the album, but they were raw and more English sounding which was what the band wanted. Ashley Howe, the producer wanted a more American type rock sound so we reworked some of the stuff to fit that type of sound.

**Alan:** What do you think of the present Heep line up?

**John:** They're really good, it's just a shame they can't get that one hit. I've only seen them live once, but the live album they did in Russia is great.

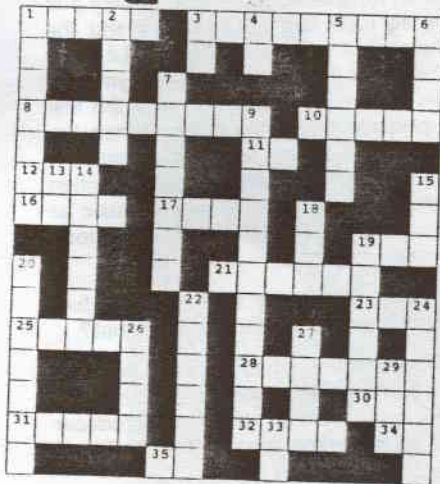
Interview by Alan Hartley.

## QUIZ TIME

Congratulations to Dave Mack from England who won the copy of Abominog signed by John Sinclair. The answers were as follows: 1) The 5 albums used to make up the design on the cover of issue 6 were Demons and Wizards, Firefly, Conquest, Equator and Raging Silence. 2) The hidden message in the old ad on the back page was "Merry Xmas" as shown below. The message was in a different colour on the original ad. 3) The five bands that John has played for are The Heavy Metal Kids, Lion, Uriah Heep, Ozzy Osbourn and The Cult.

The prize for this issue is a pair of Lee's drumsticks which he's used on stage. These are a great collectors item and they have the Heep logo and Lee's autograph printed on them. To win the drumsticks just complete the crossword below and send it to us together with a first class stamp (UK members) or an International reply coupon available from any post office (overseas members). We ask this to help ease our postage costs which should enable us to put more money into merchandise, we're sure that's something that you are all interested in. If you don't want to cut your magazine up just photocopy the crossword and send the copy in. Thanks to Ray Point from Canada for the crossword.

~~MICK BOX~~   ~~MICK BOX~~  
~~LEE KERSLAKE~~   ~~MICK BOX~~  
~~GARY THAIN~~   ~~DAVID BYRON~~  
**DAVID BYRON**   **KEN HENSLEY**  
~~GARY THAIN~~



### ACROSS

1. Uriah Heep needed to find someone to play these when Lee Kerslake left to play with Ozzy Osbourne.
3. The grim reaper appears on the front of the album compilation.
8. John Sinclair and Ken Hensley have this in common.

10. Original member.
11. Alright.
12. A negative word.
16. Vocalist for Stratus (surname)
17. When you enter a building you're also doing this.
19. Opposite of live.
21. This record company helped Uriah Heep make a comeback in the 80's.
23. Angry crowd.
25. To go in.
28. Concert played in this city in Canada in June during Raging Silence tour.
30. Father's heir.
31. The fan club's abbreviation.
32. Rear portion.
34. The land where the wizard is.
35. To be atop of.

### DOWN

1. Uriah Heep took their name from a character of this author.
2. Yes, but not quite sure.
3. Sentence joiner.
4. Describing direction.
5. Record company that promoted Uriah Heep's-Different World
6. Not day or month, but...
7. David Byron's real surname.
9. B-Side single to "On The Rebound"
13. A non-chalant word
14. These boys have lots of this.
15. The Bear's first name.
18. Past tense of sit.
19. The other half of wizards.
20. Sweet.....
22. Uriah Heep flew this vocalist and his wife in from Germany to be the new voice for Uriah Heep
24. Uriah Heep's early record label.
26. Agents do this for band's tour dates (plural)
27. Gerry.....
29. Describes quantity.
33. Describes whereabouts.



# Ex-Bowie bass man joins Heep

**TREVOR BOULDER**, the former Spiders From Mars stalwart, is the new bass guitarist in Uriah Heep. He replaces John Wetton, who officially quit the band last month, in the line-up.

And in addition to playing bass, he will also be featured on vocals and as a composer. He was chosen from the final short list of applicants because — said a spokesman — he met with the

unanimous approval of Ken Hensley, Mick Box and Lee Kerslake.

Boulder played with the Spiders in the days when they were David Bowie's backing group, and again towards the end of last year when they made a brief comeback in their own right.

Between times, he worked with Mick Ronson on his albums "Slaughter On Tenth Avenue" and "Play Don't Worry". He

said this week: "I knew Heep were the right band for me — we hit it off immediately."

Uriah are now busy working on new material, to which Boulder is contributing, and their first objective is to produce a "char-orientated" single. There is still no official word on the band's replacement for vocalist David Byron, although it is understood that an announcement will be made shortly.

# Singalonga Heep with a Les Humphries Singer

**IAN HUNTER?** ... No! ...  
**Gary Holton?** ... No! ...  
**Roger Glover?** ... No!

For months we sat poised reflecting over who that beat group Uriah Heep (you know the 'High 'N' Might' bunch), would choose for that coveted position of lead singer. Names were mentioned, denied and forgotten all in one breath and people were beginning to lose interest until (wait for it folks) this week's surprise announcement (okay lads, fanfare of trumpets ...) the new singer with Uriah Heep will be John Lawton.

"Who?" I hear you ask. John Lawton, that's who. THE John Lawton.

What do you mean you've never heard of him? He was in that Lucifer's Friend group wasn't he? What? You've never heard of them either, let me scratch me brain and come up with a group you may have remembered him by.

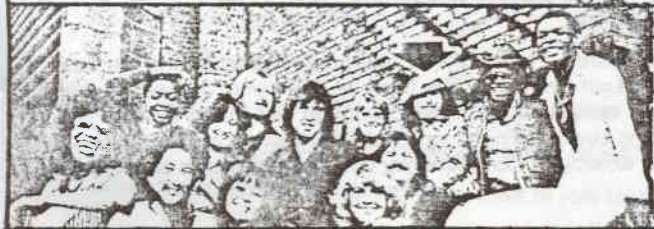
Ah, what about the Les Humphries Singers, the Europap MOR lot, Eurovision song contest type ditties which make marvellous gifts for maiden aunts? Yes, dears, John was in that group, and if you don't believe me take a look for yourself. In the nice snapshot we have of the group a few years back, he's the one arrowed in the silly cap that was all the rage in those days; but don't try and hide your face John, we know it's really you under that peak.

Mind you, he was in Roger Glover's 'Butterfly Ball' do last year too, but then so was Twigg and look what happened to her.

Anyway perhaps we can look forward to some pleasant singalong numbers from his new group, Uriah Heep for Eurovision song contest? Well, you never know do you?



**JOHN LAWTON:** (above) with regulation hairy chest and pendants round his neck. (Left) John arrowed, with those nice boys and girls of the Les Humphries Singers.



## An interview with John Lawton.

Many thanks to our member Steve Wright, no, not that Steve Wright for this interview.

**Steve:** Were you involved in any projects before Lucifers Friend?

**John:** I'll start at the beginning. In '69 I went over to Hamburg with a band called "Stone Wall" from Newcastle. The drummer was Paul Thompson, who went on to be in Roxy Music, the guitarist, Vic Malcolm, then went on with Geordie and John Miles played on keyboards. We had another guitarist who went on to do various bits and bats and the bass player went on to be with "Wee Will Harris", so that was the line up.

We came to Hamburg because the idea was, we'd get a band together from the North East and supposedly take the best musicians from every band. There was about 5 or 6 bands in South Shields at the time. John Miles was with one band, Vic Malcolm with another e.t.c. So we all got together, we had about three weeks rehearsing and we went to the Top Ten Club in Hamburg and played for 2 months. By the end of that two months we were as tight as hell and things were looking good.

I was then approached by a guy called Gibson Kent, who used to be with a German band called "Paddy, Klaus and Gibson". His wife, Astrid, was the girlfriend of Stuart Sucliffe of The Beatles. Gibson said to me one night at The Top 10 Club "do you know your future is not in London, your future is here in Hamburg". So we all came back from Hamburg and I thought to myself maybe he's got something, maybe he's right, so I just left. Maybe it was good for the band because John Miles went solo, Paul Thompson went his way and so did Vic. So I went back to Hamburg. In 1970, I'd been there about 3 months when I joined Lucifers Friend, who'd written some tracks and were looking for an English singer. Gibson put them onto me and we recorded the very first Lucifers' album which was called "Lucifers Friend".

**Steve:** Was that your first album also?

**John:** Yeah, that was my first album and in the meantime along came a guy called Les Humphries, who you've probably never heard of. Les Humphries had a group called "The Les Humphries Singers" who sang gospel music. The group consisted of people from various nations - Swedish and Phillipines e.t.c. He said they already had a couple of English people and were looking for another one and that he had heard my stuff with Lucifer and thought my voice would fit in. So I said "yeah, alright" and joined them.

Because the nucleus of Lucifers Friend, the drummer, the guitarist and the bass player played with James Last Orchestra, the three of them were all earning their daily bread with him and I earned my daily bread with the Les Humphries Singers. At this time, we were doing Lucifers Friend as a hobby and every now and then we would get together to do an album. Consequently this, the first album sold quite a

bit in Germany.

From there on I was doing bits and pieces when The Les Humphries Singers suddenly took off and had about four or five number ones all across Europe. So it became a thing where James Last was touring nine months of the year and I was on the road with the Les Humphries Singers about at least three or four months of the year. We would get together when we could and do an album, altogether we did about five albums.

The second album took off in the States, it got Billboard Import of the year. Gradually things went on up until 1976 when along came Heep. That was not the end of Lucifers Friend, they got another singer and carried on, but I joined Heep at that time and that was that.

**Steve:** The band's five albums were "Lucifers Friend", "Where the Groupies Killed the Blues", "I'm Just a Rock n Roll Singer", "Banquet ", and "Mind Exploding". All the albums were released in Germany and America, were any released in the U.K.?

**John:** I think a couple of them came out over here, but it wasn't the right time. I've always said that Lucifers Friend was ahead of its time.

**Steve:** Did you do a lot of gigs with Lucifers Friend?

**John:** In the beginning, no, we did about three or four gigs but we found it was not financially viable. The record company wouldn't invest into my kind of gigs, they were quite willing to do the records, but when it came to playing live they weren't too happy about it. We just carried on and along came Miles Copeland from America, he came over and talked to two of the guys from Phonogram. He took a real interest in the band and we thought this is a break, but as things go it didn't work out. The deal he was offering, the Germam record company were not prepared to go along with.

**Steve:** How well were the albums promoted?

**John:** They were promoted quite well I think. They didn't have the promotion in the press over there as they do over here, but the publicity was good. We did a couple of T.V. things, which were alright, but it didn't take off the way it should have done. You find in Germany even to this day, that bands from England and America are very well accepted especially if they're a heavy rock band, apart from the Scopions and probably Halloween. It took the Scopions a long time to take off in Germany they had to go to America first and it was the same with all German bands, they had to make it over here before they could make it in Germany. That was unfortunately what happened to Lucifers Friend, if we'd cracked it in America we might have cracked it in Germany.

**Steve:** Maybe in England to?

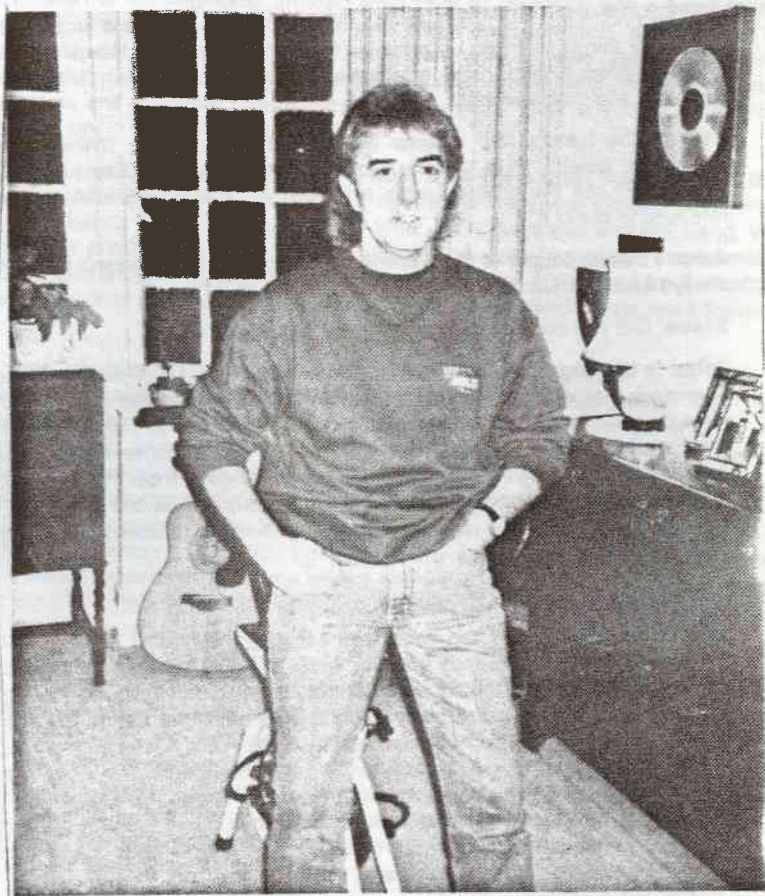
**John:** Maybe in England to but it just didn't happen.

**Steve:** You say the band eventually got a new singer?

**John:** Yeah, Mike Stars joined when I left to join Uriah Heep. They offered me a

## An interview with John Lawton

better deal and the rest of the guys were touring more than ever with James Last. We all had mortgages to pay and along came Uriah Heep it was something I couldn't turn down. Previous to this, I should have auditioned for Deep Purple, I kicked myself for not turning up for the audition. So, when Heep came along I didn't want to miss a second bite of the cherry.



**Steve:** How did the Lucifers albums sell?

**John:** They didn't sell into hundreds of thousands. I think the first one sold about 25,000 which for that time was very good. In the States I think we sold about 50-60,000 which was good for an import.



**Steve:** So, with Uriah Heep you did 3 albums in about 3 years, not bad going?

**John:** Yeah and 9 months of each year on the road. There was a lot of up's and downs. I was a bit cheesed off towards the end, we weren't getting anywhere.

**Steve:** They were three good albums with some cracking tracks.

**John:** There are some good numbers on there, then out of the blue there was a hit single, "Free Me" from "Innocent Victim". We'd almost finished the album then Ken Hensley came along and said "I've got this song, it might not be anything but we'll give it a whirl!". It turned out to be Heep's biggest single ever in Europe, it went straight in at number 1 and stayed there about 5 or 6 weeks. It had nothing to do with what Heep were doing before that, it was a straight forward pop song so consequently this was seen as the way to go.

After that we started to write weird pop songs and that just isn't me, I can't write pop songs to save my life. "Free 'N' Easy" for me was what it's all about, blood and guts. So, we sat down and tried to do it but it didn't work out, you could feel the rift coming between us. A couple of us were saying lets go back to what we're all about and do some good kicking stuff and the rest were seeing £ signs rolling in their eyes and thinking of commercial pop songs. That's how it came to the rift.

**Steve:** Did you promote each album on the road?

**John:** Oh yeah, we did more than three tours. The first album was already completed anyway, all the songs were there so basically I just had to go in and sing it. As soon as that was ready we went out and toured for about 6 months.

**Steve:** That was the Firefly album?

**John:** Yeah, we toured all over Europe and the States, it's the way to do it. If you've got an album out, then you've got to promote it and we're talking about the days before huge investments in videos.

**Steve:** so you had to sell your music live?

**John:** Yes, that's it, you had to go out and sell it live. If you can pull in a good crowd and give them the night of their lives, then to me that's what it's all about.

**Steve:** Can you remember any B-sides that weren't on any of the albums or any unreleased songs? I believe "Masquerade" was the B-side to Free Me in Germany

**John:** Was it "Masquerade"?

**Steve:** It was in Germany.

**John:** Yeah but they change from country to country. There were quite a few good songs that we didn't release, well, I thought so anyway. I would think "this is good, it should be on there", but it wasn't commercial enough so it didn't make it. But, so far as I can remember most of the B-sides were on the albums.

Interview & photo by Steve Wright syndicated by  
Regional Rock Promotions © 1992. (Continued next issue)

## CLASSIFIED AD'S

**WANTED.** Any Ken Hensley pics, articles, original cassettes and Eager to Please LP on Bronze. Kevin Julie, 5 Louis Avenue, Apt 316, St Catharines, Ontario, L2M 6R3, CANADA.

**WANTED.** Absolutely anything about Gary Thain. I have nothing to trade so I will buy. Armin Donderer, 1791 N. Sycamore Ave 412, Los Angeles 90028, USA.

**WANTED.** penfriends from all over the world. Heinz Biennek, Querschlag 107, W-4650 Gelsenkirchen, Germany.

**FOR ALL NORTH AMERICAN FANS.** Can you call and request to hear Heep on Z-Rock at 1-800-992-7625. Even if you can't pick up Z-Rock in your area this will let them know that there are still lots of Heep fans out there who want to hear the band. Thanks, John McCraney, USA.

**FOR TRADE.** Downunda Aussie compilation double LP and Uriah Heep, Salisbury and Look At Yourself LP's all North American covers. Please send a list of what you have to offer in trade. Ray Point, 2825 Islington Ave Apt 415, Weston, Ontario, Canada M9L-2K1.

**FOR SALE OR TRADE.** Swedish released compilation CD, Spotlight and CD single, Lady in Black, July Morning, Easy Livin. Lasse Lundberg, PL1223, S-79015 Sundborn, SWEDEN.

**FOR TRADE.** I have the following for trade. Album promo posters, Fallien Angle and Conquest. 7" singles, no pic sleeve, Come Back to me/ Cheater, Something or Nothing/What Can I do, Wise Man/Crime of Passion, Stealin/Sunshine. 7" single with pic sleeve, Free Me/Masquerade. Italian import 7" single, Lady in Black/Simon the Bullet Freak. I'm looking for Ken Hensley's "In The Morning" single and any pre 1977 tour programmes. Ian MacLaren, 27, Oswald Cr, Ayr, K8B 8NL, SCOTLAND.

**ANY NORTH AMERICAN FANS INTERESTED IN A GET TOGETHER ?** Probably to be held in Buffalo or nearby, details will be worked out based on participation. Hotel bookings will be taken care of at this end by me so bring your trade items for a great weekend and meet the people you've been corresponding with. Contact Ray Point, 2825 Islington Ave Apt 415, Weston, Ontario, Canada M9L-2K1.

**HOT ASH, FANZINE OF THE OFFICIAL WISHBONE ASH FANCLUB.** For details send SAE or IRC to Gary Carter, 186 Herschel Crescent, Littlemore, Oxford, OX4 3TZ, England.

**NEXT ISSUE:** A little heard David Byron radio interview, Trevor Bolder talks about his time with Wishbone Ash, Part 2 of the John Lawton interview, all the usual features and all the latest news. Out in about 3 months.

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