

THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY



ISSUE 9

THE OFFICIAL

**URIAH
HEEP**

APPRECIATION SOCIETY



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

Hi again and welcome to issue 9,

Here we are at the start of the third year of the society and our first job is to give the UK fans the devastating news that the whole of the UK tour has been cancelled. The band are just as disappointed about it as you all will be, they were eagerly looking forward to the tour but the events that caused its cancellation were beyond their control and completely out of their hands. The reason for cancellation started with Nazareth who had to pull out due to tax reasons. Various bands were mentioned to take their place but to cut a long story short, the promoters were not happy with the bands who were able to do the tour so all the dates were cancelled.

There's better news though for some of the overseas fans, Heep will be returning to Germany and Austria in December as part of a line up that includes 4 other bands. The schedule for each show will be the same and each band should be on stage at the following times:- Girlschool - 7pm to 7.30, Wishbone Ash - 7.45 to 8.30, Blue Oyster Cult - 8.50 to 9.40, Uriah Heep - 10 to 11, Molly Hatchet - 11.20 to 12.20. The dates are as follows:-

GERMANY

- 8th Dec, Stadthalle, Offenbach
- 9th Dec, Stadthalle, Fuertth
- 10th Dec, Haldenberghalle, Goeppingen
- 11th Dec, Eissporthalle, Halle
- 12th Dec, Phillipshalle, Dusseldorf
- 14th Dec, Wikinghalle, Flensburg
- 15th Dec, Musichall, Hannover
- 17th Dec, Hessenhalle, Alsfeld
- 18th Dec, Eberthalle, Ludwigshafen
- 19th Dec, Terminal 1, Munchen

AUSTRIA

- 20th Dec, Kurhll Oberlaa, Vienna

In issue 7 Mick mentioned that the band were in the early stages of looking at the possibility of playing in North America. There is now a strong chance that Heep will be in the USA and Canada for about a month starting around the end of October or the beginning of November. Once again it will be a multi headline bill which also includes Wishbone Ash, Nazareth and Blue Oyster Cult. There are no dates at the time of going to print but any one who wants the dates can get them

as soon as they are confirmed by using our tour dates service. Just send us an international reply coupon available from any post office, (overseas members) or a SAE (UK members) and if the tour goes ahead we'll let you know straight away.

The band now have new T shirt which is offered for sale on the merchandise sheet in this issue, we would ask that anybody who wants the shirt to please get your order to us by October 20th at the latest. After that date the shirts may be packed away to be taken on the road if the North American tour comes off. Any orders received after that date may not be despatched until after Christmas. There is another side to this also, Mick asks us to point out that the tour organisers both in North America and Germany may produce a special tour shirt featuring each band in which case individual bands may not be able to sell their own merchandise on the tours.

Well all that's to come but how have things been with our lads since the last issue, we've had some letters asking if there's any news about a new recording contract, unfortunately there isn't at the moment but as soon as there is we'll bring you full details.

Slight changes to Heep's recent visit to Norway meant that they ended up playing 2 festivals in one day on the 18th June. First was The Moss Festival where they were on stage during the early evening. I say stage, it was a barge moored to one side of a river bank. The crowd were on the other side of the river and during the show boats would go sailing past right in between the stage and the crowd. There was also a big sign on the front of the stage, sorry, barge, and during "Stealin" Mick caught it with his foot and half of it broke off and dangled in the water for the rest of the show. Once finished they were of to headline the festival at Hellerudsletta near Oslo. They didn't get on stage until after 1am and their set had to be cut short because The Kinks played for so long.

As you'll all know from previous issues of the magazine, the trip to South Korea has been on, then off, then on, then off but this time it actually happened and Heep went down a storm. At the request of the promoters "July Morning" was put back in the set and it was all so successful that the Koreans are already talking about having Heep back again. They were supported by the number one act in South Korea and the event was filmed for Korean TV.

Just when it seemed that nothing could top that, along came Latvia!! Mick said, "Alan, the food was so bad that your dogs wouldn't have eaten it, chaos rained from day one of our stay but the enormity of the event was quite something". It was a three day event which was a type of a song contest but at the close of each night there was an international act to finish off. The show was shown live on TV in many Eastern block countries to an estimated 700,000,000 and may also appear on TV in western Europe. "That's The Way That It Is" was returned to the set for this show.

Heep were asked at the last minute to fill a spot on the bill of the "Out In The Green" festival near Zurich in Switzerland. The band played their part in this 3 day event on July 10th along with The Kinks, The Jeff Healey Band, The Beach Boys, Mr Big and Bryan Adams amongst others. Mick had a hell of a job rounding the

rest of the Heeps up at such short notice. Lee was in a studio in Lanzarote producing a band called "Mr Nice Guy" and Trevor was driving his wife's parents around the English countryside but in true Heep style they managed to pull it all together. As a nice little footnote to the whole event, here's a short extract from a letter that Bryan Adams sent to Mick:-

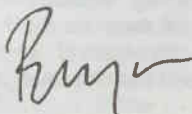
Dear Mick,

It was a great thrill to meet you, Lee, and the rest of the Heeps in Switzerland last week.

On behalf of Jim and myself, I must thank you for recording "Lonely Nights" a few years ago. It was a particular honour for me as a long time Heep fan!

Best wishes in the future and I hope we meet again.

Cheers!



Bryan Adams

Heep also played the Norstedt Festival near Hamburg on the 28th August. The Moody Marsden band were also on the bill and this was confirmed too late for us to notify members.

By the time your reading this you should have received your copy of "The Lansdowne Tapes" CD. The long delay has been caused by contractual delays between Red Steel Music, the people responsible for the release and RPM, the manufacturers and distributors. The CD is actually being manufactured as we go to press and your copy is literally hot from the factory. If you don't actually have the CD yet it should be with you very soon. We're very sorry that you've been waiting so long but it has been something that has been out of our control. A couple of members asked if we could get Mick to sign their copy, Mick would have been pleased to do this but he is out of the country at the moment and isn't due back for several weeks. As the wait for the CD has been so long we didn't want you to wait any longer so we sent them straight out. Please write in with your comments on the CD both good or bad and we'll print them in the next issue.

Thanks to Klaus Feibig from Germany who sent us a copy of the German Heavy Chart which showed "The Very Best Of Uriah Heep" on Arcade at number 6 in June and number 7 in July.

Repertoire have now released The Byron Band's "On The Rocks" on CD. It includes 4 extra tracks which are the none album track single "Every Inch Of The Way", the 2 none album track B-sides "Routine" and "Tired Eyes" and an extended version of "Every Inch Of The Way". We have set up a deal with Repertoire to enable us to sell their releases to our members. We can't afford to buy in stocks of the CD's and hope to sell them so we will only be able to order from them what you order from us. This means that we will have to set a deadline for receipt of your orders which will be 20th October (the same as the T shirt deadline). This will enable us to get the CD's to you before Christmas. More details on the merchandise sheet.

Ken Hensley has been in England doing some work on his retrospective album. As yet it still has no title but he's got a few ideas that he's kicking around. Due to various problems the track listing won't be quite as wide ranging as we first reported in issue 7 but one nice item set for inclusion is the demo sessions for "Proud Words" which were recorded in the Radio Luxembourg studios with Paul Kossof and Simon Kirk. It's hoped that the album will be released early next year and will be a joint venture between Red Steel and Ken's own label which he hopes to establish. He also told me that he hopes his next solo album will be out soon after and it will consist of songs that he has written between 1986 and the present. When I asked him what musical direction the album would take he said, "it will be pop rock with a commercial feel, it won't be quite as hard as the traditional Heep stuff and it will have the diversity more closely associated with High And Mighty". we'll bring you more news of both projects in future issues.

Since the acoustic/electric set of the early 70's was mentioned in our reply to one of the members letters in the last issue there has been a lot of interest in more information on this. We must thank Dave Keable who sent in a great article for this issue that covers this very topic. Nice one Dave, you've saved us the job of writing it up. Also included is a reprint of the programme for the concert. In the article Dave asks for further information on 2 songs from the acoustic section. "Leave It All Behind" and "In My Heart". The first one was never recorded, as far as we can establish, but, "In My Heart" was recorded and titled "What's Within My Heart", this track appears on "The Lansdowne Tapes". Thanks again for the article Dave, you're a good en!

Finally our thanks go out to the following people for their help and support, Trev, Phil, Mick, Lee and Bernie, Ken Hensley, John Lawton, Tina Lewis, Steve Wright, John de Jonge, Monique de Haan, Roy Landgren, Steve Whitworth, Issabella Seefriedt, Lasse Lundberg, Jurgen Cissarek, Sigmund Ruud, Dave Keable and Klaus Feibig.

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

Alan & David

September 1993.

HEEPS OF MEMORIES.

Strictly speaking this first memory was pre-Heep as it was a concert by Spice, the band that evolved into Uriah Heep in late 69/early 70. As a student I was living in Chelmsford, Essex at the time and spotted that the local Arts Festival had a concert scheduled for Tuesday 17th February called "Festival Pop". The advance publicity named three bands unknown to me at the time, The Lloyd, Dear Mr Time, and Spice. The first two were local bands, but Spice were described as a band who 'had played all the major clubs and halls in this country' and played 'hard progressive music'. That sounded good enough for me and so I gave it a whirl and what a night it was.

Both local bands were quite good, but it was clear when Spice took the stage that they were in a different league! Although the detail has faded over the years it was an impressive, very professional set. I seem to recall Ken Hensley was in the line-up and am sure at the end of the concert the band announced it was their last appearance as Spice and that next week they were performing as Uriah Heep. Perhaps Mick can remember better than I can.

(As an aside in Pete Frame's 'Rock Family Trees' he gives December 1969 as the date that Spice became Uriah Heep, although here is definite evidence that two months later they were still Spice. I have seen another reference to Ken Hensley joining in February 1970 which seems to stack up better with the concert date. (Can anyone else throw any light on this ?)

After that I was totally locked into Heep and proudly told everyone of my new discovery. I scoured the papers for their next local performance. Some weeks later they were at The Horn Hotel in Braintree, the town where I lived. So with a couple of friends, who needed proof that the band I had raved constantly about for weeks were really that good, I went along. At that time The Horn had concerts in a small cellar bar and we positioned ourselves a few inches from the speakers and had a great evening. My two friends were instantly converted and I am ashamed to say that they both bought 'Very 'eavy, very 'umble' before I did!

My second memory from the early days of Uriah Heep is from September 1971. Sunday the 12th to be precise and the venue was the Palace Theatre at Westcliff, a suburb of Southend-on-Sea, Essex, not that far from the boys home base in East London. The Palace is a typical Edwardian music hall theatre and I remember taking my seat in the circle. The good news was that this was an all-Heep concert, their first according to the programme notes. Also interesting was that the concert was in two halves with the first half featuring some 'less familiar aspects' of the band in the way of quieter, semi-acoustic numbers. The second half allowed Heep to present their well established hard progressive rock.

The line-up at this time was David Byron (vocals), Mick Box (guitars, vocals), Ken

Hensley (organ, piano, guitars and vocals), Paul Newton (bass guitar) and Iain Clark (drums). Iain was to leave the following month having only been a member of the band for about a year. Interestingly the next album, "Look At Yourself" did not list a drummer on the sleeve credits, although Iain probably played on it.

Let's talk through the complete concert so that you can appreciate why 21 years later it is still foremost in my memories of those early years of the band. The concert opened with an introduction from Iain Clark. If my memory is correct he read a poem written by Ken Hensley called "For Tonight And Tomorrow", the words of which were printed in the programme. "Cold Autumn Sunday" was the first number. Written by Ken Hensley it did not appear on record until 1973 as a track on Ken's "Proud Words On A Dusty Shelf" album. The lyrics are included on an insert sheet in the album and have a definite autumnal flavour. Next up was "Leave It All Behind", a song I have not been able to track down on record. Can anyone provide any details? My favourite track from the first album came next, "Come Away Melinda". Definitely not a typical Heep song, but one that really demonstrated the sensitivity of David Byron's voice interpreting the thought provoking lyrics of this famous Tim Rose song. "Lady In Black" was next, a song still featured in the band's current live repertoire. Another number that's proved impossible to track down came next, "In My Heart". Again any information on this will be gratefully received. The first half closed with "What Should Be Done", a track from the "Look At Yourself" album.

The second half opened, as did many other Uriah Heep concerts over the years, with "Bird Of Prey", probably their best song for demonstrating their unique falsetto vocal harmonies. The next four numbers were from the new album, "Look At Yourself", scheduled for release two weeks after the concert on October 1st. "I Wanna Be Free" was followed by "July Morning", that classic Heep song that usually has pride of place in any concert. For me it's always been the best number for illustrating the light and shade they can produce, and they build up to the tremendous climax. "Tears In My Eyes" was next allowing Ken to show off his prowess with the slide guitar. The set of four songs ended with "Shadows Of Grief", another Byron/Hensley composition. Highlight of the show was a performance of "Salisbury", the epic off the album of the same name. It was impressive, even without the orchestral overdubs on the recorded version. I can't recall hearing it performed at any other Heep concert, although it probably was. "Look At Yourself" followed, having been released as a single a few days earlier on 3rd September. This built up the atmosphere ready for the statutory classic "Gypsy" giving Ken a chance to pound away at the Hammond organ, what a great number this is. The band left the stage to shouts for more. Although not printed in the programme I am certain that the encore was "Love Machine", a track that was also to close the "Look At Yourself" album.

It was certainly a great concert and provided the ideal showcase for all seven songs from the new album. It was probably the great diversity of styles that has made it stay with me over the years, from poetry to delicate acoustic songs to hardpounding rockers. I never saw another Heep concert quite like it.

Dave Keable

This is our first opportunity to present a concert completely on our own and naturally we are all very excited about it. We have prepared an extended programme to include certain less familiar aspects of **URIAH HEEP** as a band and we hope you can enjoy it as a whole. We hope to be introducing some friends during the first section and later we'll be doing most of the songs which are on the new L.P. released on October 1st.

We really want you to enjoy yourselves as much as possible because, between us, we know it will be an evening worth remembering.

Thank You

URIAH HEEP

IAIN CLARK	..	..	..	DRUMS, PERCUSSION
DAVID BYRON	..	..	..	VOCALS
MICK BOX	..	..	..	GUITARS, VOCALS
PAUL NEWTON	..	..	..	BASS GUITAR
KEN HENSLEY	..	..	..	ORGAN, PIANO, GUITARS AND VOCALS

LES LAMBERT	SOUND
RICK	EQUIPMENT
MEL BAISTER	LIGHTING AND STAGE MANAGEMENT

FOR TONIGHT AND TOMORROW

Peace is what we're looking for
love is what we need
we must learn to live together
as was first decreed
trouble comes and trouble goes
on that we're all agreed
a trouble shared is a trouble halved,
it can't be solved with greed
battle blackens everything
to that we must concede,
bombs will kill the flowers
and the bullets make my brother cry
the pain will last for hours,
for what reason does he die,
disillusion of a soldier
in his generals' fighting plan
his children waiting patiently
will love him if they can
peace would bring an everlasting
friendship to us all
unity would help to make
starvation disappear
the birds would sing the whole day long
upon our blessed sphere,
It isn't very much to ask,
our arms must be laid down
before our mis-placed pride begins
annihilating man.

Ken Hensley
August 1971

PROGRAMME

PART I

- 1 INTRODUCTION (By Iain Clark)
- 2 COLD AUTUMN SUNDAY
- 3 LEAVE IT ALL BEHIND
- 4 COME AWAY MELINDA
- 5 LADY IN BLACK
- 6 IN MY HEART
- 7 WHAT SHOULD BE DONE

INTERVAL

PART II

- 1 BIRD OF PREY
- 2 I WANNA BE FREE
- 3 JULY MORNING
- 4 TEARS IN MY EYES
- 5 SHADOWS OF GRIEF
- 6 SALISBURY
- 7 LOOK AT YOURSELF
- 8 GYPSY.

DISCOGRAPHY NO 9, RETURN TO FANTASY.

Return To Fantasy was released in the middle of 1975 amidst much hype about Heep's year long world tour. On the US tour in the Autumn of 1974, Gary Thain received an electric shock on stage in Dallas which ended his career and sadly, in December 1975 his life. His replacement was John Wetton, an experienced bassist and long standing friend of Lee's. The album was a massive success reaching no 7 in the charts.

Side 1.

Return To Fantasy
Shady Lady
Devil's Daughter
Beautiful Dream

Side 2.

Prima Donna
Your Turn To Remember
Showdown
Why Did You Go
A Year And A Day



LP Releases.

Bronze ILPS 9335, 1975
Bronze BRNA 385, 1977
Legacy LLMLP 3018, 1989
Castle CLALP 175, 1991

CD Releases.

Legacy LLMCD 3081, 1989
Castle CLACD 175, 1991

7" Releases.

Prima Donna/Shout It Out, BRO 17A, UK. (also released with a pic sleeve in overseas countries)

Important 7" releases worldwide.

Prima Donna/Prima Donna, W Bros WBS 8132 USA promo
Prima Donna/Stealin, W Bros WBS 8132 USA
Return To Fantasy/The Time Will Come, Bronze 16 439 AT, Germany pic sleeve
Return To Fantasy/Shout It Out, Bronze 16 167 AT, Holland pic sleeve

Mick and Lee's memories.

When John joined Mick remembers that it was like having 3 front men with David, Ken and John all wanting to be top dog. His only other strong memory was falling off the stage in Louisville and breaking his arm. Lee also remembers that David, Ken and John were 3 very strong characters and Mick and himself felt somewhat left out. If another offer had come along I would have left in a heartbeat he says, but none did and it went on to be one of our best albums. David Owen



The Return To Fantasy line up. Back, left to right, Ken Hensley, John Wetton, Mick Box, middle, David Byron, front, Lee Kerslake.

AN INTERVIEW WITH JOHN LAWTON.

Part 3, continued from last issue.

Steve: Was "Mean Machine" the last Lucifers Friend album?

John: Yeah, we did the album and a tour which they promoted by saying, Lucifers Friend featuring John Lawton, ex Uriah Heep and all this crap. I didn't want that because I'd been a long time part of Lucifers without all that crap, I didn't find it necessary. The guy from the promotion company said "we've got to have it, it's a big draw on the posters", but I told him I was against it. It only brings a lot of friction amongst the other members of the band. It's not as if I'd just joined Lucifers from nowhere, we'd been together a long time. However, the tour was not a successful one, we'd get to towns and find out there was no posters up. Nobody knew we were there and by the end of the second week we realised that only by some massive push were we going to get this together. Lucifers had only played a few live gigs years ago and you just can't expect a band to pick up and be absolutely perfect. We should have done a small tour and said OK, that was just a warm up, now let's do it properly, that would have been good. Unfortunately, after that, the bass player decided he'd had enough, the keyboard player went off to Copenhagen and the guitarist and the drummer carried on playing with James Last. While we were on the road we actually drove ourselves around, we had a big Mercedes bus which I drove, that was great! It was a good time because there was only us guys and our wives, it was like one big happy family. I still work with Peter, the guitarist. When I go over to Hamburg at Christmas I'm going to a German company called Metronome, they come under the Polydor umbrella. My old Mate Gibson Kent, who told me to come back to Hamburg that time, he's in charge of Metronome and they've picked up on one track I've done. It's a slowish song, Bryan Adams style and they didn't like the way it had been done so now they've got a keyboard player who's got his own studio. He can fiddle around with it and come up with a completely different version. When I go back at Christmas I'll re sing it and see what happens from there.

Steve: What happened after Lucifers Friend?

John: I did a solo album called "Hardbeat". I wrote the songs with the guitarist from Lucifers friend. RCA in Germany jumped on it and they said they would only agree to take it if they could do it world wide. I said, "I don't mind if you want to sell it world wide". RCA in New York jumped on it and they said, "this is good, we like this". It got good reviews in Billboard, I've still got them. I was on the phone to RCA in New York a few times, they said the album was on play lists but they didn't bother with any promotion. I offered to go over to do some promotion work, I even said I'd pay my own air fare and hotels etc, all they would have to do was line up a few interviews and promotional stuff but all they said was the time wasn't right. Time went on and nothing happened, they never followed it up.

Steve: That's sad for the artist.

John: Yeah, they just sat on it and didn't bother to do anything even though I offered to pay my own way. While I was on the road in Germany doing some radio promos for the album a guitarist came up to me from a German band and said, "we've got some stuff we want you to sing on", I said, "I can't really, I'm promoting my own solo album here" but he said, "just listen to it". So I did and I liked it, it was heavy metal but I'd tied myself down with RCA. I said, "I'll tell you what, I'll produce it then we'll get the best of both worlds". Along I went to produce it but the singer couldn't crack it so I ended up singing on it. It came out under the name of Rebel and sold quite well in the European countries, nothing special. I thought it was OK but it disappeared for about 18 months. Then they asked us to do a second album but with a different bass player, drummer and keyboard player. This turned out to be Zar. We did the album and a lot of promos which was quite good but when it came to touring I didn't know whether I wanted to tour again and go through the same thing as I did with Lucifers Friend. Consequently I told the management that I'd promote it all I could but when it came to touring they would have to get some one else which is what they did. The last thing I heard the record company weren't putting enough money into the band, they'd had to buy themselves on to a tour. Whether they're still going or not I don't know.

Steve: So what happened after Zar?

John: I'd been doing session work for a while such as backing oohs and aahs for people, TV and radio jingles, it's quite good because it's not hard work and there's nothing serious about it. So I keep my hand in that way and I also run a florists shop as well. A friend of ours was the manageress when the woman who owned it sold out. I came in as a sleeping partner, you have to invest for your future but I don't dabble in the flowers.

Steve: So you're not into flower arranging?

John: No.

Steve: How long have you played the guitar?

John: I'm not a serious guitar player, originally I could only play a few chords but when things got serious with Lucifers Friend, I thought you're going to have to learn more than the 3 chord bash. So I started playing around and I eventually got myself up to being able to play good rhythm and melodic solos. We did one track for Heep which was never released, it sounded a bit like Coronation Street, I wrote and played the solo for that. When it came down to recording the track we got an orchestra in as well. When I look back on some of the Lucifers stuff now I think good God, where was I when I wrote those lyrics, what was I doing and thinking when I wrote that. I mean, the lyrics on "Banquet", to me, I thought at the time that this is how lyrics should be, no story line, just lyrics to suit the music, there were lots of songs where I thought to myself, no, this doesn't warrant a story line. Take "Whiter Shade Of Pale", there's no story line, it's just a lyric but it fits great with the track. It's not saying anything but it sounds good and that's the way I used to think.

Steve: Do you have any plans at the moment for a project?

John: Yeah, I've done some stuff with Peter Hesslein from Lucifers Friend, we always stay in contact, we did some tracks about 6 months ago. We thought they were good at the time but looking back now they're a bit dated sound wise. We're going to re do one track over Christmas which is a ballad. We think it could be very good given the right treatment. Apart from that I'll just continue doing my sessions and staying happy.

Interview by Steve Wright syndicated by Regional Rock Promotions @ 1992.

QUIZ TIME

Have we got a great prize for you in this issue or what!! You've all seen the "Live Legends" video, well, Mick has given us the jacket that he wore on stage the night it was filmed and for many other concerts around that time. Just in case you've never seen it, the photo on the front cover of this issue shows Mick wearing the jacket on stage. It was made for him by Barbara Schenker and now it could be yours. All you have to do is answer the following question:-

When is Mick's birthday?

All entries to the quiz must include a 24p stamp from UK members or an International Reply Coupon available from any Post Office from overseas members. This helps us keep our costs down and quiz entries will not be put into the prize draw if they are not accompanied by a stamp or an IRC.

Congratulations to P Coker of England who won Keith Bakers drum case in the quiz from the last issue. The correct answer was of course "Salisbury".

CAN YOU HELP?

"Red Steel Music", the people responsible for "The Lansdowne Tapes" and also the ground work for "Rarities From The Bronze Age" are looking for ideas for future projects featuring Uriah Heep and other bands. If you have any ideas of the type of thing you would like to see released send them into the address shown below. This could be anything from live concerts broadcast on the radio to unreleased studio material or even radio session recordings. These are just a few examples so if you know of any such material or anything else then please send your ideas and if possible include a phone and/or fax number to:-

Red Steel Music,
Red Steel House,
PO Box 2296,
Cricklewood, London,
NW2 5JZ, England.



PHOTO ALBUM. In this new feature we will bring you a selection of photos, many of which have never been seen before as they are taken from the private photo albums of the band members. This is "The Stalkers" who became "Spice" who became "Uriah Heep". Taken around 1967 the line up is, from left to right, Ricky Hurd, Roger Pennington, Mick Box, David Garrick (Byron) and Alf.

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, Once again I send you my cheque for renewal of my membership to the UHAS. May I say that it's the best £7 I will spend this year. I applaud you for your magnificent effort in providing a vital link between the fans and the band. Chas Bailey, England.

Dear UHAS, I have to say that the quality of the magazine is now very very impressive and it's reached a level that I didn't think possible considering the relatively small amount we have to pay for such an excellent service. If and when the fee has to go up I'd just like you to know that you won't get any complaints from me. The magazine really is a lifeline for myself and all the other fans, particularly in this country because as you well know, the amount of media coverage of any description over here is absolutely pathetic. Barry MacDonald, England.

Dear UHAS, I can't believe it's 2 years since UHAS was set up, time certainly flies and I'm glad to say you are going from strength to strength. The quality of the latest magazine is excellent, you're almost professional. The quality of the writing is getting better, yes, I think you're getting the hang of this. Keeping the price the same too, what are you guys after, the Pulitzer Prize for journalism!! Keep up the good work and I look forward to the next four issues with bated breath. Paul Johnson, England.

***UHAS reply:-** This is just a small selection of the letters we've had and they reflect the common view on the service of the UHAS. Much as we'd like to be able to print everybody's letters we don't want to fill the "Members Letters" section with them, but we are very grateful to everybody who has written in, your comments keep us going and let us know that we are providing the service you want. As for us holding the same price for membership, we can only say that we are not here to make a profit, we run the society for the band on a voluntary basis and the price will only go up when our printing, postage or other administration costs increase. Thanks again for all your letters, we really appreciate them.*

Dear UHAS, I've enclosed my membership renewal and I'm really pleased that you haven't put the price up. I remember being shafted by a previous Uriah Heep fan club as follows:-1st year membership £2, 2nd year membership £5 !?!? Hmmmm..!! 150% increase not nice. Anyway, the service offered by UHAS is excellent value, I like the balance between past, present and future Heep affairs. I did have to laugh though on the "Wonderworld Discography" page when I read that "Wonderworld was made in 1794" I was half asleep and part of me was saying to myself, "Jesus, have they been going that long?" It really fooled me for a

minute. Mark Simnett, England.

UHAS reply:- *Nice one Mark, we hadn't noticed that small slip on the old computer keyboard, but we had a good laugh about it and so did Mick when we told him!!*

Dear UHAS, I have a copy of the US magazine "Circus" from March 1973, which States that "The Magicians Birthday LP was originally planned by Ken Hensley as a total concept opera type work and the original track listing was different", Can you shed any light on this. David Darragh, Northern Ireland.

UHAS reply:- *Ken tells us that he felt Demons and Wizards came close to being a theme album and he had the idea to make the next album, The Magicians Birthday, as a full concept album. His work on this was interrupted by the record company who bought the release date forward. The concept was based around the title track and also originally included the songs "Tales" and "Echoes In The Dark" but this was as far as the work on the concept had got so they appeared on the album as 3 seperate songs.*

Dear UHAS, I've recently taken part in a national radio listeners survey, this involved filling in a daily time sheet of what I listen to. My radio is now tuned to Virgin 12.15 which can also be picked up via the Astra satellite in other parts of Europe, Germany for sure. BBC Radio 1 was originally set up for us, the younger rock and pop listeners of the late 60's and early 70's but I've only ever heard them play one Heep song. I believe that the next time Heep release a single we should buy it from record shops that take part in the sales returns that make up the BBC charts. UHAS members working together may be able to force the BBC to play the next Heep single. So, anybody who knows which record shops take part in the chart sales returns, please send the details in to UHAS. We can also write in to the radio stations and ask them to play Heep songs at the following address's, BBC Radio 1 FM, Listeners Correspondence, FTAO Pete Juzi, White City, 201, Wood Lane, London, W12 7TS. And, Virgin 12.15, C/O No 1, Golden Square, London. I'd also like to say that the compilation albums article in issue 8 was brilliant. Info and pics of those albums from all over the world made it for me the most fascinating article yet in the magazine. Bill Smith, Scotland.

UHAS reply:- *Anything we can do to get Heep on national radio is well worth the effort. Some of the larger record shops that make returns to the BBC chart survey include such as HMV and Our Price. Glad you liked the compilation albums article Bill, there's more of the same in this issue.*

Dear UHAS, I've recently picked up a blue vinyl flexi disc with "Stay on Top" and "Love is Blind" on one side and Petia Butukaewa on the other side. The guy I got it from could only tell me that it was from a mid 80's Russian magazine. Does anyone else have this and can you tell me it's exact origin? Kevin Julie, Canada.

UHAS reply:- *The 7" square blue flexi disc was given free in the Russian magazine "Krugozors" issued in April 1988. In this issue there was an article on Heep and 5 or 6 flexi records but only one with Heep tracks. This item is fairly common with Heep collectors and can fetch a price of around £10 to £15.*

Dear UHAS, I've just received a self titled LP by a band called "Astrix" (Decca SLK 16695, Germany) and the singer in this band is John Lawton who also co-wrote many of the songs. I was told that the album was pre "Lucifers Friend" and was made in 1970 before the first "Lucifers Friend" LP, there are also other members of "Lucifers Friend" in the band. If this is true why did John Lawton say in part one of his interview in issue 7 that his first LP was "Lucifers Friend" He also said in the interview about the latter part of his time with Heep:- "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". Come on John, the solo album you released in 1980 after you left Heep, "Hardbeat" (RAC PL 30070, Germany) is one of the worst albums ever released. It's full of weird and very light pop music and it's all written by Lawton/Hesslein. So, I guess that's about "blood and guts". Roy Landgren, Finland.

UHAS reply:- *"Astrix" was released before the first "Lucifers Friend" album, we don't know why John didn't mention it. Maybe the "Hardbeat" album proves that John can't write pop song to save his life. Do any other members have any opinions about John's solo album? If so, let us know.*

Dear UHAS, A friend of mine says he doesn't like Uriah Heep because they used Demons to get to the top and they are not a Christian band. Please ask Ken Hensley if there is any meaning in the words to the songs on "Demons And Wizards" and "The Magicians Birthday". Also can you tell me if the "Live At Shepperton 1974" album is the same as "Uriah Heep Live" released on Marble Arch. I think the magazine is great but is it possible to include more historical photos. Lennaert Groot Wassink, Holland.

UHAS reply:- *In the sleeve notes of "Demons And Wizards" ken states that although the titles may suggest it, there is no magic in the album. When we put your question to Ken he told us that there are no hidden meanings in any of the songs, they are just products of the imagination and accounts of the struggle between good and evil that exists in everyday life and he is happy for people to know that he is a Christian. The two albums, "Live At Shepperton 1974" and "Uriah Heep Live" released on "Marble Arch" are the same but the sleeves are different and "Uriah Heep Live" was a CD only release. You'll be pleased to see that in this issue we've started a new "photo album" feature which includes many never before seen photos of the band many of which are from their private albums.*

Dear UHAS, We all know that Iain Clark played the drums on "Look At Yourself". His picture is on the cover but he's not mentioned by name or instrument. I have various copies of the album and his name's not on any of them. Why is that? Sigmund Ruud, Norway.

UHAS reply:- *Basically it's money reasons. At the time Iain was under contract to another record label. If his name appeared on the sleeve he would not have got any royalties from the album. This only applied to the releases on Bronze and Island. In the USA and Canada the album was on Mercury, this restriction did not apply so Iain's name appeared on these releases.*

Dear UHAS, I see that the satellite TV station "UK Gold" has bought up all the

"Top Of The Pops" programmes of the 70's. I was wondering if you could tell me what month in 1972 Uriah Heep performed "The Wizard" on the show. Geoff Anderson, England.

UHAS reply:- *Sorry but we don't know exactly, we think it would be around April or May but try a couple of months either side to be safe. Also look out for Heep on TOTP in 1977 performing "Wise Man". If you manage to video either or both of these please send us a copy.*

Dear UHAS, Does anybody know if Heep played "Wise Man" on a late night entertainment program broadcast on ITV many moons ago. I haven't heard of it before but it popped up in conversation at a party. Also, any Heep fans going to the Deep Purple concert in Birmingham during November, wear your Heep badges and we'll have a booze up after the show - see you there!! Louis Ramp, Scotland.

UHAS reply:- *Anybody with any information about Heep on the late night entertainment show? if so let us know. Good idea about the Deep Purple show, any Heep fans going to the Manchester show, wear your badges and we'll do the same.*

Dear UHAS, Can you tell me the names of the videos available from Uriah Heep and if there is an official history book about Heep. Antonio Gosalvez, Spain.

UHAS reply:- *There are 4 videos, "Easy Livin', The History of Uriah Heep" (live and studio footage from 1974, 1978, 1980, 1984 and an interview with Ken Hensley). "Gypsy" (live in London 1985). "Raging Through The Silence" (live in London 1989) and "Live Legends" (20th anniversary concert). There is a booklet about the history of Heep, it was sold on their tours of 1990/91 and was included in the LP versions of "Still Eavy Still Proud" and the box set "Two decades in Rock". We still have a few copies and you can get one for £3 including postage.*

Dear UHAS, I can't agree with Leo Spruit and Monique De Haan that "Rain" didn't get a good reception on the German tour earlier this year. In Frankfurt it got a great reception, it's a fantastic song and Berine and Phil did a brilliant version of it. The whole set was wonderful and the new songs were great. I hope we can all hear them on the next album. Now the John Sloman debate again, I can't imagine how anyone could think John had/has a great voice. I think he was the worst singer Heep have had. We should be so pleased that Heep have Bernie, he has the great voice that Heep needed but lost for so long. Frank Hunlich, Germany.

UHAS reply:- *To be fair to Leo and Monique they did say that the reception to "Rain" was only bad at the Bremen show and that other fans had said it was different at other venues. But Frank, you're right, it is a great song and Bernie and Phil do it to perfection. John Sloman debate...read on!!*

Dear UHAS, For many years I agreed with most of the other Heep fans that John Sloman was the worst singer Heep had ever had and that "Conquest" was the worst album. However, I loved the 2 songs "Fools" and "It Ain't Easy" from the first time I heard them. Even now I still count them among my all time favourites. They both have the typical melancholic mood that many Heep songs render in a brilliant way but are at the same time really powerful rock songs. "Feelings" also

became one of my favourites although it may be considered a bit too commercial for Heep. The rest of the conquest material I left unheard for many years because I really didn't like it. A few months ago, inspired by the lengthy debate in the UHAS magazine, I thought it was time to listen to "Conquest" and I was really surprised that I now really liked the entire album. I agree that John's singing was not what every body would expect from a Heep vocalist but it was not really bad. He added much of his own personal interpretation to the songs, maybe too much in some cases. The songs were mostly typical of Ken Hensley's writing and as such were good and are a pleasure to listen to, John's singing added different colours to the songs which at that time was not expected by us Heep fans. But, on the other hand, Heep had changed their musical style many times before, sometimes even within the same line up. Nobody who heard Heep on "Very Eavy" would have expected them to record songs like "Free Me" or "Come Back To Me". This musical diversity could be considered as one of Heep's strength although from the commercial point of view, it was probably harmful to their continuous success. These are my personal thoughts on John's contribution to Heep but I can only judge his recorded work as I never saw him sing live. Stefan Pawlata, Austria.

UHAS reply:- The debate is not only interesting as it enables us all to read a good cross section of opinions but if it makes fans get out albums and listen to them in a new light, then that can only be a good thing. Keep the letters coming in and the debate need not be restricted only to this era of the band, lets have your views, good or bad on all eras.

LIVE REPORTS.

OSTEND, 29th MAY 93.

My 33rd Heep concert was a special premier event, I drove my whole family to Belgium and we four, Babs my wife, Katja my daughter and the youngest, my son Kai Julian who is only 5 years old cheered the band. Katja for the third time. Kia became very tired and I had to leave with him but Babs and Katja saw the whole show which made them very happy. The highlights for these 'new' Heep fans were "Rain", "Circle Of Hands" and Mr Majestic". A Heep concert is more than an evening with great musicians and music, it's a chance to meet your friends such as Mark Simnett who came from London, Katie and her friend and not forgetting Jurgen Scholz, my partner from the 1992 tour who was proud to be recognised by the band.

Jurgen Cissarek.

TWO INCREDIBLE HOT NIGHTS IN AUSTRIA. HEEP LIVE IN LINZ, 1/6/93 AND WEINERNEUSTADT, 2/6/93.

What a lucky person I am, Uriah Heep were back in Austria and I could get some free days to see them. The first gig was at the Posthof in Linz, about 250km from my hometown of Graz. It was a beautiful sunny day and very hot. All the doors

were open when I arrived at the Posthof in the afternoon and I found Jim Hughes working on stage to get everything ready for the soundcheck. He found time to offer me a drink and soon after Heep arrived. We had a chat and I showed them some photos I'd taken in Chieming, Germany in Feb of this year. They told me they had arrived in Linz the previous day and had spent their free time playing tennis, swimming and relaxing. The sound check took a little longer than usual because there was some feedback and other troubles with the local equipment. There was an Austrian support band this evening and the last half of their set wasn't too bad. I don't know how many people the Posthof holds but looking back from in front of the stage it seemed packed, when Heep entered the stage the reaction of the audience was great. The set was nearly the same as the one they played in Feb of this year, they just cut one of the new songs, "Everything In Life". The sound was good and although it was hot inside the crowd was in a great mood giving a screaming welcome to every song and staying completely silent during "Rain". Before the encores started I decided to try and get on the balcony to take some pictures and I was really shocked to find that there was only a few hundred people in the venue, the balcony was closed and a black curtain closed off half of the downstairs area. Bernie said he couldn't understand how I didn't notice it at first, there may have only been a few hundred but they applauded like a few thousand. A real hot night found an end with talks and drinks backstage and on the nightliner bus, I can't remember when I got to my bed. The next day we left Linz at about 12 noon and I followed the bus in my car. Another hot day and about 230km to drive to WrNeustadt. Very soon after our arrival we found that there was no way that the nightliner could get up to the venue. The band checked into some day rooms in a nearby hotel and Jim Hughes organised a small van to take the equipment the rest of the way to the theatre. Phil went for a walk whilst the other band members rested in their rooms before everyone walked to the theatre for the soundcheck. It was an old building with balconies and red velvet chairs. What a place for a rock band to play! Sorry - 2 rock bands - The Sweet were the support band. Heep went back to the hotel after the soundcheck but I stayed at the venue with the road crew to see if Andy Scott's Sweet sounded any better than they did in Graz 3 years ago. When the doors opened and the fans came in, the theatre seemed full and reminded me of The Hammersmith Odeon. As Sweet took the stage Heep's road crew came out front to watch. They sounded really bad to me but after the show I found that some of the audience liked them and, a few days later I saw them again in Graz and they were much better. When Heep arrived they were complaining about the Austrian organiser and equipment, Bernie said, "sush, Isabella is listening and she's Austrian". Mick said, "we like Austria in spite of all the problems and anyway, it was nothing to do with me". I told them there was no reason for excuses as I'd seen many times what went wrong and I'd noticed the reason. I asked if I could stay behind the curtain at the side of the stage for their show and they said yes, no problem. Jim showed me to my place and as soon as the intro tape finished and Heep's set started the crowd were up and down. Most didn't seem to know what to do, stand up or sit down in a comfortable seat. Soon I could see that the first few rows were all standing and they were even up on the balconies. During the encore I felt sad as we all had to part company again to go back home the same night, to have seen these 2 hot nights in Austria was very special. After the show they spent an hour or so signing

books, tickets and records for the fans before walking back to the hotel. Soon they climbed on the nightliner and left me on the empty and silent streets with some nice memories. At the end of all this there is something very important I want to say. I wouldn't want to change anything in the line up of Uriah Heep. It's true that I never saw them live with David Byron or Ken Hensley so some other fans might think that I don't know what I'm talking about. However, for me, this is the best line up I've ever seen. They are all friends on and off stage and they get on well together in every situation, they really enjoy themselves and they like what they are doing, I know that's something very important in this business these days if you are to survive. We all want more for the band we love, you can't keep a good band down and we will always love the old songs but there is magic in the new songs also. Thanks a lot for touring so often and we all wish the band good luck for the future.

Isabella Seefriedt

URIAH HEEP IN NORWAY, MOSS AND HELLERUNDSLETTA FESTIVALS, 18/6/93

The Moss Festival announced that Uriah Heep would be the headline act on the 19th June, but for some unknown reason this was changed to the 18th. Uriah Heep as reliable as always showed up and to everybody's surprise the stage was a platform on water, no kidding!! It was a nice sunny afternoon and boats passed between the floating stage and the crowd. As usual Heep put on a very good show and I think they got a lot of new fans who were literally taken by surprise. But, there was more to be done for the band on this day, they were off to be the closing act at another festival at Hellerudsletta outside Oslo, 120km away from Moss, anyone having a busy day??



Mick and Glenn Hughes

The festival at Hellerudsletta started with the big selling Swedish band Ace Of Base, and then came Glen Hughes and Friends. Their set lasted about 40 minutes with songs from Hughes/Thrall, Hughes solo and of course some old Deep Purple stuff, the first performance in Norway and a good one too. The Kinks were next on stage and telling by the audience reaction, they did a good show. At the time I was back stage talking to Glen Hughes and Uriah Heep who had just arrived. Even the Heep's were surprised to be playing two festivals on the same day but at last they had an hour or so to relax before their show. Then at 1.15am they took the stage, there were some technical problems which there very often are at open air festivals. They were soon sorted out and the show went on. For the second time that day Heep put on another show that would have whipped most other bands off stage. I don't think I need to go through all the songs, you'll know them by now. There is another side to Heep on stage apart from their music. It is the joy and happiness they show when they perform which makes communication between band and audience perfect. They don't have to swear at the audience to make them sing or to get them going and you don't find many bands like that anymore.

Report and photo by Sigmund Ruud.

HEEP AT HELLERUDSLETTA.

It seems it isn't easy for me to see Heep. (see issue 8) This time I planned to visit Esbjerg, Denmark for the Glamrock Festival but when I phoned, all the tickets were sold. Happily though I got a letter in the mail from the society telling me about the Norway gigs. OK I thought, I'll go there instead. My 8 year old son, Erik and I travelled for 6 hours in the car to Oslo and we had to wait a long time for Heep. Meanwhile we were treated to Ace Of Base who have top ten singles but are awful on stage, Glen Hughes and The Kinks. It was after 1am when Heep at last entered the stage with a much shorter set than in Germany earlier this year. However, they were great as ever and the audience enjoyed the show and sang along with the well known songs. It's very obvious when you compare the newer bands who are hot at MTV like Ace Of Base and Heep that there is no justice in this world. Heep rocked the wind out of them. As disappointing as the shortened set was, it was just as pleasant to meet Bernie twice before the show and get photos, autographs and enjoy a short talk. If it hadn't been for the late hour we would have tried to see the band after the show but an 8 year old is very tired when it's past 2am so we had to hit the tent. It was also very pleasant to meet a lot of Norwegian friends who spotted the yellow plastic membership card I wore. That's a tip for you all, show who you are by wearing the card and you'll have lots of friends.

Lasse Lundberg

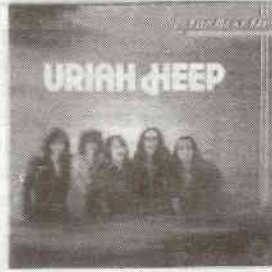
If the North American tour happens latter this year, we look forward to receiving live reports from our members on that side of the world. The next issue is due out in December so we would need the reports to arrive before the end of November. We realise that this will restrict the reports to the first part of the tour but we'll print the later ones in the following issue next year. We also look forward to receiving reports from the German and Austrian dates. If you get the chance, please spread the word about the society to any other Heep fans you may meet at the shows.

COMPILATION ALBUMS - PART 2.

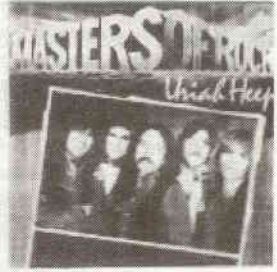
Thanks for all the positive reactions to part 1 of this feature in the last issue. Although we're now looking at 1980 and onwards, some of these titles are now just as hard to find as some of those from the 70's, even if they don't quite command the same high prices.



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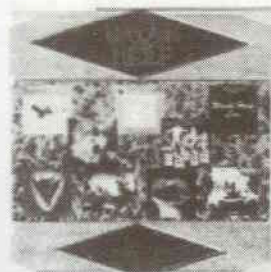
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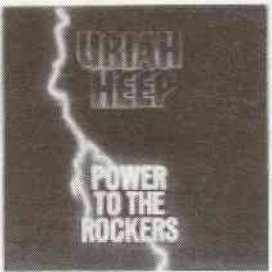
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1) TWENTY GOLDEN GREATS OF URIAH HEEP. Bronze OL 17 South Africa (LP only, 1980)

Side 1, Look At Yourself, Return To Fantasy, Come Back To Me, Lady In Black, The Magician's Birthday, Free Me, Love Machine, Sweet Lorraine, One More Night, Gypsy.

Side 2, Free 'n' Easy, July Morning, Bird Of Prey, Easy Livin, Suicidal Man, Woman Of The Night, Stealin, Wise Man, Love Or Nothing, The Wizard.

2) THE BEST OF URIAH HEEP. Bronze 610 385 Germany (CD only, 1985)
Free Me, Lady In Black, Stealin, The Wizard, Look At Yourself, Gypsy, Easy Livin, Return To Fantasy, Your Turn To Remember, Sweet Freedom, Shady Lady, Firefly.

3) MASTERS OF ROCK. Bronze MMTL 1370 South Africa (LP only, 1986)

Side 1, July Morning, Look At Yourself, Gypsy, Easy Livin, The Wizard.

Side 2, The Magician's Birthday, Sweet Lorraine, Bird Of Prey, Lady In Black, Stealin.

4) ANTHOLOGY. Raw Power RAW LP012 UK (Double LP 1985) RAW CD012 UK (CD 1986)

Side 1, Gypsy, Bird Of Prey, Lady In Black, Look At Yourself.

Side 2, Salisbury, Love Machine.

Side 3, Easy Livin, The Wizard, Sweet Lorraine, Magician's Birthday.

Side 4, Free Me, Come Back To Me, Fools, Too Scared To Run, Think It Over.
(The CD does not include the tracks on side 4 of the LP)

5) ANTHOLOGY VOLUME ONE. Legacy LLMCD 3003 UK (CD only, 1986)
Gypsy, Lady In Black, Look At Yourself, Stealin, That's The Way That It Is, The Wizard, Bird Of Prey, Other Side Of Midnight, July Morning, Too Scared To Run, Sweet Lorraine, Rollin The Rock, Easy Livin, Prima Donna.

6) THAT'S ORIGINAL. LOOK AT YOURSELF & VERY 'EAVY VERY 'UMBLE Castle TFOLP7/1-2 UK (Double LP, 1988) Castle TFO7/1-2 UK (Double CD, 1988)

Track listings are as the original albums.

7) COLLECTION. Legacy LLM 3019 UK (LP, 1988) Legacy LLM 3019 UK (CD, 1988)

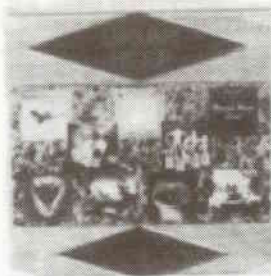
Side 1, That's The Way That It Is, So Tired, Free Me, One Way Or Another, Too Scared To Run, Lady In Black.

Side 2, Gypsy, Keep On Riding, Roller, Free 'n' Easy, Love Machine.

(The CD also include Rock & Roll Medley)

8) POWER TO THE ROCKERS. Garland GRZ017 USA (CD only, 1988)
The Other Side Of Midnight, Lonely Nights, Sweet Talk, Red Lights, Too Scared To Run, Hot Night In A Cold Town, Sell Your Soul, Think It Over, I'm Alive, That's The Way That It Is, Something Or Nothing, Suicidal Man, Seven Stars, Hot Persuasion, Free 'N' Easy.

9) THE COLLECTION. Castle CACD 2004 Canada (CD only, 1988)
 Too Scared To Run, On The Rebound, Hot Persuasion, Stealin, One Day, Think It Over, Wonderworld, Return To Fantasy, Confession, Free Me, Roller, Feelings.



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10) COLLECTION. Young 320 7038 Brasil (LP only, 1989)

Side 1, That's The Way That It Is, So Tired, Free Me, One Way Or Another, Too Scared To Run, Lady In Black.

Side 2, Keep On Riding, Sweet Lorraine, Roller, Free 'n' Easy, Love Machine, Rock & Roll Medley.

11) SUPER 20. Bronze 260 159 Germany (CD only, 1989)

Lady In Black, Easy Livin, Free Me, The Wizard, Sympathy, Spider Woman, Stealin, Something Or Nothing, Look At Yourself, Woman Of The World, Who Needs Me, Love Or Nothing, Come Back To Me, Gypsy, Bird Of Prey, Return To Fantasy, Sweet Lorraine, Shady Lady, Flyin High, Firefly.

12) MILESTONES. Castle MSSCD 109 UK (Double CD only, 1989)

Disc 1, Love Machine, Easy Livin, Gypsy, Sweet Lorraine, The Wizard, July Morning, Rollin On, Firefly, Bird Of Prey, Rollin The Rock.

Disc 2, The Other Side Of Midnight, Return To Fantasy, Feelings, Been Away Too Long, Rainbow Demon, Look At Yourself, What Should Be Done, Lady In Black, Wake Up (Set Your Sights), Love Is Blind, Weekend Warriors, Can't Keep A Good Band Down.

13) THE COLLECTION. Castle CCSLP 226 UK (Double LP 1989) Castle CCSCD 226 UK (CD 1989)

Side 1, Love Machine, Easy Livin, Look At Yourself, July Morning.

Side 2, Firefly, Runing All Night (With The Lion), Return To Fantasy, Been Away To Long.

Side 3, Rainbow Demon, Gypsy, That's The Way That It Is, Wake Up (Set Your Sights),

Side 4, Love Is Blind, Can't Keep A Good Band Down, On The Rebound, All My Life, The Other Side Of Midnight, What Should Be Done. (The CD does not include the last two tracks off side 4)

14) IRONSTRIKE, 14 ROCK HARD HITS. Avanti ISTCD 002 UK (CD only, 1989)

On The Rebound, Chasing Shadows, Hot Night In A Cold Town, Sweet Lorraine, Sunrise, Traveller In Time, Rainbow Demon, The Wizard, July Morning, Look At Yourself, Lady In Black, The Park, Dreammare, Walking In Your Shadow.

15) STILL 'EAVY, STILL PROUD. Legacy LLP 133 UK (LP 1990) Legacy LLCDD 133 UK (CD 1990)

Side 1, Gypsy, Lady In Black, July Morning, Easy Livin.

Side 2, The Easy Road, Free Me, The Other Side Of Midnight, Mr Majestic, Rich Kid, Blood Red Roses.

16) TWO DECADES IN ROCK. Essential/Castle ESBLP 022 UK (5 LP box set 1990) Essential/Castle ESBCD 022 UK (3 CD's 1990)

Side 1, (Disc 1) Gypsy, Come Away Melinda, I'll Keep On Trying, Lady In Black.

Side 2, Salisbury, The Park.

Side 3, Look At Yourself, July Morning, Tears In My Eyes, Love Machine.

Side 4, The Wizard, Traveller In Time, Easy Livin, **(Disc 2)** The Magician's Birthday, Spider Woman.

Side 5, Rain, Sweet Lorraine, Sweet Freedom, Stealin, Circus.

Side 6, Wonderworld, Suicidal Man, Something Or Nothing, Return To Fantasy, Shady Lady, Prima Donna.

Side 7, Weep In Silence, Can't Keep A Good Band Down, Who Needs Me, Wise Man, (Disc 3) Firefly.

Side 8, Free 'N' Easy, Free Me, The Dance, Fallen Angel, It Ain't Easy.

Side 9, Come Back To Me, Chasing Shadows, That's The Way That It Is, Stay On Top, The Other Side Of Midnight, Rockarama.

Side 10, Holding On, Poor Little Rich Girl, Blood Red Roses, Moor Fool You.

17) SUPER BEST URIAH HEEP COLLECTION. Teichiku TECP 28509 Japan (Single CD only in double case which includes a hankychief with the Heep logo printed on it, 1990)

Love Machine, Easy Livin, Look At Yourself, July Morning, Firefly, Running All Night (With The Lion), Return To Fantasy, Been Away To Long, Rainbow Denon, Gypsy, That's The Way That It Is, Wake Up (Set Your Sights), Love Is Blind, Can't Keep A Good Band Down, On The Rebound.

18) RARITIES FROM THE BRONZE AGE. Sequel NEX CD 184 UK (CD only, 1991)

Look At Yourself, Simon The Bullet Freak, Gypsy, Why, Stealin, Sunshine, What Can I Do, Shout It Out, Return To Fantasy, The Time Will Come, Crime Of Passion, Masquerade, Gimme Love, Cheater, Been Hurt, Love Stealer, Think It Over, My Joanna Needs Tuning, Tin Soilder, Son Of A Bitch, Playing For Time.



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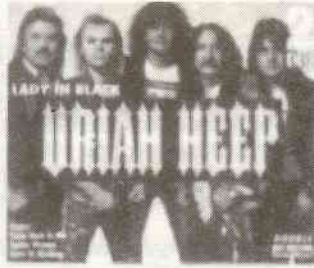
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19) JULY MORNING RAIN. Della DL 7721 South Korea, (LP only, 1991)
Side 1, July Morning, Easy Livin', Bird Of Prey, Gypsy, Prima Donna.
Side 2, Rain, Return To Fantasy, Stealin', Sweet Lorraine, Suicidal Man.

20) EASY LIVIN' URIAH HEEP BEST. Zounds CD 27200279 B Germany (CD only, 1991)
Easy Livin, Gypsy, Look At Yourself, July Morning, Sweet Lorraine, Love Machine, Spider Woman, The Wizard, Free Me, Stealin, Return To Fantasy, Bird Of Prey, Salisbury, Lady In Black.

21) ECHOES IN THE DARK. Elite 020CD UK (CD only, 1991)
Echoes In The Dark, The Wizard, Come Away Melinda, Devils Daughter, Hot Persuasion, Showdown, I'm Alive, Look At Yourself, Spider Woman, Woman Of The Night, I Wanna Be Free, Gypsy, Sunrise, Bird Of Prey, Love Machine, Lady In Black.

22) 3 ORIGINALS. Castle CLA BX 903 UK (3 CD box set 1992)
Contains the standard Castle CD releases of Demons And Wizards, Firefly and Head First.

23) SPOTLIGHT. Sonet SPCD 69 Sweden (CD only, 1992)
Blood Red Roses, Rich Kid, Cry Freedom, More Fool You, When The War Is Over, Lifeline, Blood On Stone, All For One, Step By Step, Stand Back, Gypsy, Lady In Black, Easy Livin.

24) EASY LIVIN'. Ariola Express 219 004 Germany (CD only, 1992)
Easy Livin, The Wizard, Love Is Blind, Weekend Warriors, Spider Woman, Love Machine, Gypsy, Look At Yourself, Firefly, Wonderworld, Blind Eye, The Magician's Birthday, Flying High.

25) THE BEST OF URIAH HEEP. Castle CHC 7034 CR Germany (CD only, 1992)
Free Me, Lady In Black, Stealin, The Wizard, Look At Yourself, Gypsy, Easy Livin, Return To Fantasy, Your Turn To Remember, Sweet Freedom, Shady Lady, Firefly, Bird Of Prey, Love Machine.

26) LADY IN BLACK. Castle CBC 8023 Germany (Double CD only, 1992)
Disc 1, Gypsy, Lady In Black, Love Machine, Easy Livin, Circle Of Hands,

Paradise, Spider Woman, Too Scared To Run, Return To Fantasy, Keep On Riding, Weekend Warriors.

Disc 2, Free Me, Feelings, Imagination, Can't Keep A Good Band Down, Woman Of The World, Who Needs Me, Wonderworld, Dreamer, Seven Stars, Woman Of The Night, Love Or Nothing, Come Back To Me.

27) THE VERY BEST OF URIAH HEEP. Arcade CD 8800107 Germany (CD only, 1993)

Gypsy, Lady In Black, Look At Yourself, July Morning, The Wizard, Easy Livin, Spider Woman, Stealin, Something Or Nothing, Return To Fantasy, Woman Of The World, Who Needs Me, Firefly, Sympathy, Free Me, Love Or Nothing, Come Back To Me.

Once again my thanks go out to John de Jonge, Monique de Haan and Roy Landgren who supplied some of the sleeve photos and information that helped make both parts of this article possible. If you know of any other compilation LP's or CD's that were not included in either part of this article please send us a sleeve photo, track listing, label, catalogue number and the year and country of release and we'll feature them in a future issue. As I said in the last issue this is by no means an exhaustive listing and there are bound to be others. If your wants list has suddenly increased as a result of this article I wish you the best of luck with your search and your saving up, you'll need it!!

Alan Hartley.

THE CHRIS TETLEY INTERVIEWS, NO 2. (PART 1)

ABOMINO G

Chris had met Mick Box and reviewed "Abominog" prior to the newly reformed Uriah Heep heading off to play in America. They had arranged to meet again for Mick to select some of his favourite tracks on Chris's show on Radio Piccadilly, a local radio station in Manchester. Mick couldn't make it up to Manchester so on June 4th, 1982, Chris went to the office of Bronze Records in London to record the interview. Once again, this interview can be found on Chris Tetley's 1985 cassette release, "The Uriah Heep Story" (WAWP 1). Alan Hartley

Chris: Well, here we are, not in the studios in Manchester but down here in London because you've had a few commitments but, a warm welcome. Now, you've actually been playing an extensive tour of America with your new album Abominog but its not actually been released there.

Mick: No its not, but, we went over there to get road fit because the band that made the album hadn't been on the road. We decided to go to America for 7 weeks and it was great. We left as 5 individuals and came back after 7 weeks as a complete band. It's just like a marriage, we had the perfect album but the whole thing hadn't been consummated until we'd been on the road.

Chris: I was a little bit worried with the band shooting straight off to the States, but you've got very good reviews.

Mick: Tremendous, we started out in Texas, it was the first night so everyone was a bit apprehensive, but we went on and the crowd went crazy. It took us by surprise because not only was the album not released over there, but a lot of the stage act was from Abominog and it was received so well. It took our breath away.

Chris: I not really surprised, because when you look at the line up, Pete Goalby, ex Trapeze, John Sinclair, ex Heavy Metal Kids and Lion, but also he's done an awful lot of session work to.

Mick: Because he's been in L.A. for about five years, he was doing a tremendous amount of session work over there for lots of big named bands which was good experience for him. There's so many musicians in Los Angeles its ridiculous, every third person is a musician. I don't think there's any ordinary people out there, they are all something or other so there's plenty of work on a session basis. It's very cliquy and if you get in that clique there's a lot of work.

Chris: That brings us to the first of your album tracks which is The Who.

Mick: I saw The Who at the Manor House in London which is a very small club, this was years and years ago when I was in Spice. I went because The Who were making a bit of a noise around London at the time, I was just flabbergasted, they were breaking all the rules, all the time. Townsend was smashing his guitar and using feedback, Keith Moon was thrashing his drums like hell, it was unlike anything I'd ever seen and it opened up my eyes.

Chris: Spice was the band you formed with David Byron?

Mick: Yes, Spice actually became Uriah Heep.

Chris: So which Who track have you chosen?

Mick: My Generation.

Chris: Whilst we've been playing My Generation, we've been having a good laugh, you've been having some problems with your decorators.

Mick: I just can't believe what's happened, I'll have to explain. I was late for this interview which I apologise for but the reason is I just got back from America yesterday and I got woken up at 8 am this morning. I live in an apartment three floors up and whilst I was away the rest of the people in the building decided they would get the whole building painted. I was woken up rudely at 8 am this morning by these painters outside the window demanding that the windows be opened so they could paint them. It nearly gave me a heart attack when I opened the curtains. I'm leaving for the start of the English tour in the Isle of Man tomorrow, so the reason I'm late is because I've been waiting for the windows to dry so I could close them up, so I didn't get robbed whilst I'm away. I can't believe it!!

Continued in the next issue.

CLASSIFIED AD'S

You can place an ad free of charge, just send it in and we'll do the rest.

WANTED. Promotional poster for the Demons and Wizards album. Russell Hart, 6457 Eppard Street, Falls Church, VA 22042, USA.

FOR SALE. The following UK original issue albums, Return to Fantasy, Wonderworld, Look at Yourself and Rough Diamond (with David Byron). The following UK 7" singles, Free Me/Masquerade, Every Inch Of The Way/Routine, (pic sleeve Byron Band), African Breeze/Down on my Luck, (David Byron). Jim Wilson, 77 Burnham Road, Chingford, E4 8PA, England.

FOR SALE. Gypsy/Melinda 7" Vertigo pic sleeve, Italy. Heep's Island label first issue LP's. Uriah Heep Story pic disc LP. Take No Prisoners LP and Eager To Please LP. Mark Simnett, 13 Richmond Road, Stratford, London, E15 3PG, England.

WANTED. Original issue LP's, Byron's Baby Face Killer and On The Rocks. Lawton's w/Rebel, Stargazer and w/Zar, Live Your Life Forever...on CD. Conquest original LP and pic sleeve singles. I have many items to trade. Steve Thomas, 86 Scott Lane, Aston, PA 19014, Delaware County, USA.

WANTED. Recording of a Uriah Heep interview on Radio Clyde in Scotland from between 1980-83. Two tracks were played with the interview, possibly Stay On Top and Rolling The Rock. I have a spare 7" pic single of Lonely Nights, if anybody wants it then drop me a line. Louis Ramp, 18 Swan Street, Kirkmuirhill, Scotland.

WANTED. Penfriends to trade any sort of progessive and obscure English bands from the early 70's. I like from Groundhogs, Necromandus, Black Widow to the new British scene such as Paradise Lost, Cathedral etc. Antonio M Ruiz, C/Pilar No 24 B-1, SS de Los Reyes (Madrid) CP 28700, Spain.

WANTED. Uriah Heep promo posters from any era and the single, Something or Nothing/What Can I Do. I will buy these items. Lennaert Groot Wassink, Geleynstraat 20, 7009 KD Doetinchem, Holland.

WIZARDS, MAGICIANS AND STORMBRINGERS. 1970's rock fanzine. Issue 3, 3 dollars in North America, 4 dollars elsewhere to:- Kevin Julie, 5 Louis Ave, Apt 316, St Catharines, Ontario, L2M 6R3, Canada.

CLASSIC ROCK APPRECIATION SOCIETY. The society is based in Rotherham, England but has a world wide membership. Its objective is to keep progressive rock music live and alive by holding regular meetings, producing a magazine and promoting gigs. The latest concert features "Galahad", "Jetstraem Whisky" and "The Martyn Brown Blues Band" and is at The Mansfield Civic Theatre, Leeming Lane, Mansfield, Notts on Saturday 9th October 1993 at 7.30pm. Tickets are available from the Civic Theatre box office (phone 0623 663085). For further details of the society send a SAE or IRC to:- Classic Rock Appreciation Society, 47, Brecks Lane, Rotherham, South Yorks, S65 3JQ, England.

UHAS Concert dates service

You can get the latest Uriah Heep concert dates between issues of the magazine as they are confirmed by sending a SAE (UK members) or an "International Reply Coupon", available from any post office (overseas members). Please state whether you want world wide dates or just those for your own country.

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