

THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY



♪ We Wish You a Merry Christmas and a Happy New Year! ♪

Drawing by Steve Whitworth

ISSUE 10

THE OFFICIAL



APPRECIATION SOCIETY



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ENGLAND

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

Hi again and welcome to issue 10,

As we go to press Heep are in the middle of their tour of Canada and the USA together with Wishbone Ash, Blue Oyster Cult and Nazareth as we reported in the last issue. Many of our members in North America have used the concert dates service of the society to obtain the dates when they were confirmed but for the rest of the members the schedule is listed below.

- 5th Nov, Comodoor Ballroom, Vancouver B.C. Canada.
- 6th Nov, Comodoor Ballroom, Vancouver B.C. Canada.
- 7th Nov, Riverside Coliseum, Kamloops B.C. Canada.
- 9th Nov, Max Bell Centre, Calgary AB. Canada.
- 10th Nov, Convention Centre, Edmonton AB. Canada.
- 11th Nov, Titan Place, Saskatoon SASK. Canada.
- 12th Nov, Convention Centre, Winnipeg MAN. Canada.
- 13th Nov, Target Centre, Minneapolis MN. USA.
- 14th Nov, Mamorial Hall, Kansas City KS. USA
- 16th Nov, Convention Centre, Stevens Point WI. USA.
- 17th Nov, Piere's, Fort Wayne ID. USA.
- 18th Nov, Pllanwood House, Buffalo, N.Y. USA.
- 19th Nov, RPM Warehouse, Toronto ONT. Canada.
- 20th Nov, Lulu's, Kitchener ONT. Canada.
- 22nd Nov, Battelle Hall, Columbus OH. USA.
- 24th Nov, Boomers, Martinsburg W.V. USA.
- 26th Nov, Westbury Music Fair, Westbury N.Y. USA.
- 27th Nov, Valley Forge Music Fair, Devon PA. USA.
- 29th Nov, Palmer Auditorium, Davenport IL. USA.
- 30th Nov, Coronade Theatre, Rockford IL. UAS.
- 1st Dec, Club Eastbrook, Grand Rapids MI. USA.
- 2nd Dec, The American Theatre, St Louis MO. USA
- 3rd Dec, Rosemont Horizon, Rosemont IL. USA
- 4th Dec, The Palace of Alburn Hills, Alburn Hills MI. USA.

As we've gone to press in early November with this issue to ensure that it's out for Christmas, there are no live reports from our members of the North American "Total Recall" tour but we hope to bring you some in the next issue so you folks on the other side

of the Atlantic, let us know how it was for you. Please send any press reports of the concerts also. The tour of Germany and Austria during December is exactly as it was reported in the last issue, the other bands on the bill are Girlschool, Wishbone Ash, Blue Oyster Cult and Molly Hatchet. Heep are scheduled to be on stage between 10pm and 11pm and for the new members who have joined since the last issue, the dates are as follows:-

- 8th Dec, Stadthalle, Offenbach, Germany.
- 9th Dec, Stadthalle, Fuerth, Germany.
- 10th Dec, Haldenberghalle, Goepingen, Germany.
- 11th Dec, Eissporthalle, Halle, former East Germany.
- 12th Dec, Phillipshalle, Dusseldorf, Germany.
- 14th Dec, Wikinghalle, Flensburg, Germany.
- 15th Dec, Musichall, Hannover, Germany.
- 17th Dec, Hessenhalle, Alsfeld, Germany.
- 18th Dec, Eberthalle, Ludwigshafen, Germany.
- 19th Dec, Terminal 1, Munchen, Germany.
- 20th Dec, Kurhille Oberlaa, Vienna, Austria.

Enjoy the shows and once again, send us your reports from the concerts for the next issue.

Now to some bad news, we'd no sooner finished patting ourselves on the back after all the letters saying how good it was that we hadn't put up the membership fees this year when what happened? yes, the post office go and spoil things. We knew the postage costs were going up but they had said that the increase would only be 1 penny or so, no problem we thought, we won't need to put up the fees for an extra 1 penny on the postage of each issue. Sure enough the cost of inland post in the UK has only risen by 1 penny but for overseas post it's a different story. We use the printed paper air mail service as it's the cheapest but now, on this service and the small packet airmail service, the Post Office has abolished the lower weight bands. The magazine postage was charged in the weight band of up to 60 grammes but now the weight banding starts at 100 grammes. This means that for us there is an average price increase of around 45% in our overseas postage costs and this will be reflected in a £1 increase in overseas membership fees. We are sorry about this but we have no choice. There is one good thing to come out of this, the small packet air mail service is now the same price as the printed paper airmail service, we will now send the magazines to our overseas members using the small packet airmail service. The advantage of this service is that we can now seal the envelopes which should mean that the magazines are less likely to get lost or damaged on the post.

As a follow on from Bill Smith's letter in the last issue about Heep on the radio, we have heard from a good source that Virgin 1215 radio were recently requested to play a Heep track but when the DJ read out the letter he said, "we don't have any of their records" and played a Rolling Stones track. Richard Branson who owns the station is supposed to be a fan of Heep, we suggest you all write in to Virgin and ask them to get, and play some Heep records.

Also following on from the last issue, we've had a letter concerning the compilation albums feature. Kevin Penberthy of England wrote in and enclosed a photo copy of the sleeve of "The Best Of Uriah Heep" ST 3392 from Thailand. This was the one featured in

the first part of the article in issue 8 that we didn't have a sleeve photo for. Kevin says he was offered the album many years ago, he didn't buy it but the seller gave him a photocopy of the sleeve which he's sent to us. It's not really a good enough quality copy to reproduce in the magazine but the sleeve is made up of photos from the "Live 73" album we think.....it's hard to tell.

Many letters are coming in on two subjects, the first is how many members are there and what countries are they from? Well at present there are 319 members and there is a steady increase in membership throughout the year. (We are also hoping for more members from the North American and German tours). A little over one third of the membership is from the UK with the rest coming from Australia, Argentina, Austria, Belgium, Canada, Czech Republic, Denmark, Estonia, Faroe Islands, Finland, France, Germany, Greece, Holland, Ireland, Italy, India, Japan, Malta, New Zealand, Norway, Poland, Portugal, Russia, Spain, Sweden, Switzerland, South Africa and USA. Hope we've not missed anyone out!! The second subject is the interest that's been shown in a complete listing of world wide single releases from Heep. This is an impossible task as there are no real records of what was released where, even though the singles all had catalogue numbers there are no catalogues to refer back to. Some may think that the band would know, Mick in particular, but this is not the case, they didn't have much say in what was released in what country and some members, through their collections, will be more informed than Mick on world wide single releases. But, if a singles listing is what's wanted then with your help we'll attempt it. Please send in your collection list and from these, together with our own knowledge and any info we can get from those involved with the band, we will try to compile a master listing for publication in the magazine...or rather David will as he drew the short straw on this one! This list will only be as good as the information that's available to us so we are relying on you to help us out here.

There's only one new CD release to report for this issue. It's David Byron's "Baby Face Killer" which has been issued in Germany on the BMG label, cat number 74321 154812. Thanks to Christopher Hoeglmueller from Germany for this information. This is a disappointing release as they haven't bothered to include any bonus tracks. Some time ago, at the request of Repertoire Records, we supplied information about this album (and the Rough Diamond album) and possible bonus tracks but we're sorry to say that BGM have beaten them to it and gone ahead with this release. It's a shame when re-issue companies don't take that little bit of extra time to give the fans and collectors real value for money. Repertoire have not ruled out further Byron releases so we'll keep you informed.

Our thanks once again go out to the following people for their help and support, Phil, Mick, Lee, Bernie and Trev, Paul Newton, Keith Baker, Tina Lewis, Steve Whitworth, Stefan Pawlata, Issabella Seefriedt, and everybody who contributed to the members reviews of "The Lansdowne Tapes". The band and the Society also want to thank you all for your support over the past 12 months and we collectively wish you all a MERRY CHRISTMAS AND A HEEPY NEW YEAR.

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

Alan & David

December 1993.

THE LANSDOWNE TAPES - MEMBERS' REVIEWS

The CD was well worth waiting for, all these years I've been a Heep fan I've longed to hear some of their music prior to the Very Eavy Very Umble period, this hope has now been fulfilled. I think the CD is very good, especially the slower, more jazzy numbers such as "Here Am I", "Magic Lantern", "What's Within My Heart" and "Why". I even think that I prefer this diversity of style to the pure heavy metal they play on their latest records. What I really like about this CD is hearing all the Heepy fragments in the Spice tracks which come back in some latter Heep songs, eg, pieces of the guitar solo and the bass from "Salisbury", the guitar solo of "Gypsy" and the guitar riff of "High Priestess". It's like listening to the development of later Heep material.

What I disapprove of about "The Lansdowne Tapes" is that there are also previously released songs included. "Why" is good because it's really a different version from the one on the B side of the single, and "Simon The Bullet Freak" I can also understand, because the single is no longer available. "What Should Be Done" is OK as it's a slightly different version from the album track though I really would have preferred another unreleased track instead of it. However, "Lucy Blues" and "Look At Yourself" are totally misplaced as everybody has got them anyway. I'm sure that most Heep fans like me would have preferred something else, eg, older Spice recordings as there will be many more of us who don't have the Spice single than don't have these two tracks. I don't think it's a good excuse that they only wanted to record the transition from Spice to Heep as "Look At Yourself" isn't exactly from that period either. I see no reason why they couldn't let us hear the whole development of Spice. Anyway, I'm glad they made this CD and I hope they will continue to release this kind of material.

Elina Aaltonen, Holland.

"The Lansdowne Tapes" CD is brilliant, I'm very pleased with it. The insert is very informative and the pictures are great.

Tony Mason, England.

I got my copy of The Lansdowne Tapes today, thanks it's great. I love "Born In A Trunk" and "Here Am I"(what a track). "Magic Lantern" is also excellent, I love those drums though I'm not too fond of the piano part. "Why" is a fabulous song as is "What Should Be Done". In the sleeve notes the quality of sound on a few of the tapes was questioned but the sound is fine and even if it wasn't that good I'm sure most of us would have been happy to buy the CD. I loved the shot of Ken Hensley with his afro hair style.

Kevin Julie, Canada.

Before listening to the CD it was a great surprise to see such an insert with all the information and photos that I had never seen before. The music was another big surprise, most of the songs are still of good sound quality but also as compositions, they could have been released as Very Eavy, Very Umble Part 2. My favourite songs are "Astranaza" -beautiful voice of David, nice jazzy up tempo mid part and a typical ending. "Schoolgirl" - Again, fabulous singing which we don't often hear these days. We can hear that some of the later close harmonies of Heep were also present in Spice. "Why" - Ken's organ is one of my favourite sounds, in this song it can be heard in long passages and Mick's solo

shows his talent on the guitar. "What's Within My Heart" -unbelievable that this song never made it onto an album, David is at his best. I also like "Here Am I" which is very Hensley, "Magic Lantern" and "Celebrate". The quality of this release is excellent and sounds good in my car everyday.

Louis Rentrop, Holland.

I got the CD today and even though I haven't listened to it so many times it sounds great. It's something I've been waiting for since I already have all Heep's records. What happened to Mick's fingers when Spice became Uriah Heep? The guitar solos sound so much better. I'm surprised how good the songs are from this period even if I don't like some of the jazz parts, for example in "Magic Lantern". Now that I have The Lansdowne Tapes and Rarities From The Bronze Age, I'm looking forward to more releases like these.

Jari Nousiainen, Finland.

I've been waiting for The Lansdowne Tapes a long time but it was worth the wait. It's magic to hear David's wonderful voice again on songs that I've never heard before.

Barbara Ullrich, Germany.

To receive The Lansdowne Tapes after so much anticipation only served to add urgency to my critical consideration of it. The sleeve notes and photos are outstanding, a real tribute to Rob Corich and everyone involved. This CD (no matter what the self-absorbed press may say) is an invaluable addition to the now rich archive of early Heep material. It also chronicles the musical emergence of a seminal heavy rock band admirably. I hope that the momentum for producing unreleased material of this kind will continue.

My initial reactions to the material expressed here will probably change as repeated listenings will no doubt modify my opinions progressively. "Born In A Trunk" - features great vocals by David that displays an urgency that fully justifies the busy drumming. This seems a little heavy for a Spice number with its Bird Of Prey style riffs. "Simon The Bullet Freak" - is far heavier than the US album version. It has better definition both in guitar sound and in the clear expressive vocals. It also boasts a better outro. "Here Am I" - a beautiful, typically Hensleyesque ballad come Heep rocker! There is a high lyrical standard but The Gods like chorus, "here am I give me love" may have counted against the track for use by Heep. "Magic Lantern" - with its Very Eavy Very Umble style intro and hints of Wake Up at the start of the jazz sequence, I want to like this song. However the frantic drumming renders it a bit to loose. "Why" - a more atmospheric rendering than the B side version. Another powerful and expressive Byron vocal, though with a harder edge. Excellent instrumentation, especially guitar wah wahs and solo break. "Astranaza" - begins in a Zeppelinesque way. Though the drumming is again too busy. It's quite effective really but what the heck is Astranaza? "What's Within My Heart" - a lovely ballad which shows Ken's vocals to best effect. Makes me yearn for a Heep unplugged set. My only problem with this is its protracted ending. "What Should Be Done" - a more reflective almost melancholy version than the album. Great vocals and piano intro but other instrumentation, especially the drumming could be tighter. "Lucy Blues" - so close to the album version to be as excellent here as there. "I want You Babe" - rather too jumpy. The excellent vocals seem to leave the instrumentation far behind especially the busy drumming again. "Celebrate" - an untidy piece with nice interludes. For example Byron's

vocal is set in a very Heep style progression. "Schoolgirl" - I really like this cheeky and appealing bit of Spice pop. "Born In A Trunk" (inst) - damn good rock roots here with a strong Salisbury flavour. "Look At Yourself" - this has been chopped a bit too much for my liking. "Dreammare" (intro) - is this the one used on Very Eavy?. Märvellous vocal out takes at the end, more please!! I know these are very subjective comments. They are only an initial reaction and I could end up loving the songs I find quirky at the moment given a month or two.

David Bartle, England.

What an insight into Heep's past. It goes a long way to making my collection complete. It's a little rough round the edges, but the seeds of greatness are sprouting out all over the place.

Lannis Ethridge, USA.

My favorite track is "Hear Am I" followed by "Born In A Trunk" but over all the whole CD is fantastic. The power of David's voice, Ken's harmonies and Mick's guitar is great. Mick was really well ahead of his time, don't you agree?

Mark Owens, England.

I find The Lansdowne Tapes to be a fine and nostalgic momento of what Spice/Heep were all about in their early years. I also feel that the recordings although a bit 'tinny' capture the early 70's feel and do the band justice. My favourite tracks are "Simon The Bulet Freak", "Magic Lantern" and "What's Within My Heart". Although the tracks were archived for so long, they are part of Heep's history and I believe it is only right that they be released to let everyone hear the original sound. The CD is well packaged and is a very good collectors item indeed.

Ian MacLaren, Scotland.

The Lansdowne Tapes is great! I especially like the Spice tracks. I really like their style and I can see the influence that Ken Hensley had on the band. The compiler states in the notes that except for the lead break, the track "Schoolgirl" didn't translate well to tape, I disagree! It's a brilliant song and I can see how it would have been a scorcher live but it also works well in the studio. It's one of my favourite tracks from the CD.

Joe Doran, USA.

When I first heard about The Lansdowne Tapes I thought 'man, they're really scraping the bottom of the barrel with this one'. But the release does have several redeeming features, most notably the excellent singing of David Byron, he definitely validates the Spice material which is otherwise hindered by mediocre musicianship and songwriting. Overall the CD is pretty good but I think I'd rather seen a re issue of Byron's Rough Diamond or Baby Face Killer.

Gary Brines, USA.

David Byron once sang in a latter project, 'Every Inch Of The Way', "music don't fit with the change of the times", "Born In A trunk" was good for 1969 but is lost in 1993. However it's my privilege to hear it. "Here Am I" is a wonderful song, music that dreams are made of, what's this? it's heavy to...nice solos. "Magic Lantern" is neither very eavy

nor very umble but very raw and very jazzy. "Astranaza" wouldn't fit into 93 any better than "Born In A Trunk". "What's Within My Heart" is a beautiful love song that would have fitted on any of the albums. "I Want You Babe" is similar to 'Wake Up' but I prefer the latter. Gerry Bron should have left alone the Three Dog Night song "Celebrate" but I bet this is ten times better than the original. "Schoolgirl" at this point I decided I much preferred Heep. The instrumental version of "Born In A Trunk" is the best Spice track on the album, I really like this one, good eadbanging stuff. I would have liked to see "What About The Music On this CD but overall I love the songs after the change to Uriah Heep. I'm not sure about the Spice stuff, I guess I've always been an eadbanger!!

Bill Smith, Scotland.

I'm very happy to get The Lansdowne Tapes because up to now I have nothing of Spice. Spice were a very good group and Byron had a wonderful voice. I very much like "Magic Lantern", "Astranaza" and "Born In A trunk" from the Spice tracks. From the other part of the CD I like "Here Am I", for me it's a wonderful song and the long version of "Why" gives each member of the group space to play.

Carlo Mantelli, Italy.

The CD is an excellent companion piece to the 'Rarities' disc. The first thing I noticed was the enthusiasm and David Byron's strong vocals. The Material is really strong to me and I particularly enjoyed "Magic Lantern" and "Astranaza".

John McCraney, USA.

What an excellent album. Spice were obviously more into jazz at that time as it also came out on Very Eavy Very Umble with 'Wake Up (Set Your Sights)'. I really love the song "What's Within My Heart" with its lovely acoustics. "Born In A trunk" is a good one to, very different but still jazz comes through. I don't think this track sounds like early Deep Purple, it's better!!

Colleen Bolstad, New Zealand.

To me this is the hardest thing to write since the UHAS survey last year, (10 favorite songs, 5 favorite albums), now really, it can't be put into words other than incredibly awesome. No, that aint it, sounds too corny. Just listen to the album and hear how good it sounds just like everything else Uriah Heep have ever done, I'm lost for words.

Barry Lombardo, USA.

Just to finish this section of the magazine off here is an early illustration of one of the original ideas for the cover of the CD. It was only at the rough draft stage and the reproduction here in the magazine may not be top quality but it at least gives us a peak behind the scenes. Thanks again to everyone who sent in a review, we're only sorry we couldn't fit them all in the magazine.



DISCOGRAPHY NO 10, HIGH AND MIGHTY

High and Mighty was released in June 1976 with its own huge launch party in Switzerland. Unfortunately the album is more notorious for the events which occurred after! All the internal wrangles within the group coming to a peak and ending with the loss of John Wetton and David Byron. The album does contain some good tracks but overall it's not one of Heep's best...unless you think otherwise!

Side 1.

One Way Or Another
Weep In Silence
Misty Eyes
Midnight
Can't Keep A Good Band Down

Side 2.

Woman Of The World
Footprints In The Snow
Can't Stop Singing
Make A Little Love
Confession

LP Releases.

Bronze ILPS 9384 1976
Bronze BRNA 384 1977

CD Releases.

Castle CLACD 191

7" Releases.

One Way Or Another/Misty Eyes, Bronze BRO 27
One Way Or Another/Misty Eyes, Bronze BRO DJ1 pic sleeve promo

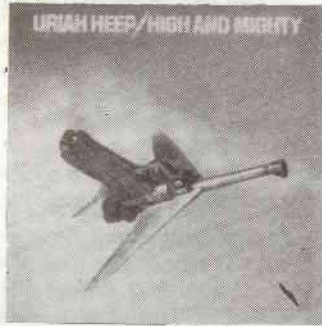
Important 7" releases worldwide.

Make A Little Love/Weep In Silence, Bronze 28 pic sleeve, Sweden
Woman Of The World/Can't Keep A Good Band Down, Bronze 16871 pic sleeve promo, Germany

Mick's memories.

We did a lot of experimenting during the recording, David sang through the bottom of a tom tom drum and three of us lay under a grand piano and sang harmonies through the strings, this took about 5 hours to do as we couldn't stop laughing. Each time we did something different Gerry Bron would walk in, he'd take one look and say, "you're all mad" and leave. To get our own back we sang "you can stick your contract up your flue" as the backing vocal to "Woman Of The World". We all cringed when Gerry listened to the LP for the first time but he didn't spot it and it stayed in, give it a play and listen for yourself!

David Owen



PAUL NEWTON

An exclusive interview - Part 1.

Paul was the original bass guitarist in Uriah Heep and in this exclusive interview, his first major interview since his Heep days, he recalls the exciting times of the early 70's and his career before and after Uriah Heep.

Alan: Who was the first band that you recorded with?

Paul: The first band I recorded with was "The Gods", we did about four tracks I believe in 1967 when we were working for the Harvey Block agency and they booked us some studio time. The line up was me, Ken Hensley, Lee Kerlake and Joe Konas. I remember two of the tracks in particular, the first was "Towards The Skies" which later came out on "The Gods" "Genesis" album and the other was "Sticking Wings On Files" because this was back in the flower power days when things were a bit weird. I can't remember the titles of the other two, I did have them on acetate but I think Ken ended up with them. Previous to that I'd done odd demos which were on a local band basis when I was younger so the stuff with "The Gods" was my first professional recording.

Alan: Did you get involved with "The Gods" through your father when he was managing the band?

Paul: Yes, what happened was I was working with a band called "Shinn" with Brian Davidson, Tom Shinn and Eddie Lamb, it was a funny line up, it was Hammond organ, bass, drums and vocals. It was a jazzy type of band which was basically a forerunner "The Nice", "ELP" type of stuff but it was a bit too far ahead of it's time. It was a musicians band, other musicians used to come and dig it because it wasn't dancing type music. Logistically it was a major affair for us when we wanted to rehearse because two of the guys lived in London, I lived in Andover and the other guy lived in Southampton but we did a lot of work for about 6 months and my father managed the band because he'd managed all the bands I'd been in. We did a gig up in London and a guy called Ken Harvey who ran the ballroom where we played was also the booking agent or the manager of "The Gods" and they had just split up. Mick Taylor had left to go with John Mayall I think, the other two guys weren't doing anything and Ken Hensley was left looking for something to do. About a month later "Shinn" split up and my father made contact with Ken Hensley and he and I re-formed "The Gods". I knew Lee Kerlake through other bands I'd played in, when we were in the Bournemouth area and Lee was in the audience, he would come up and jam for a couple of numbers so I knew he was a good drummer. Lee also knew a guitarist called Mick something or other, he was our first guitarist but he was a bit of a strange guy so we got rid of him. Then we got that guy Georgie, he fitted the image better, he had the long hair because again, it was the flower power days, so he fitted the image but his playing wasn't up to scratch. We did a gig which was down in Bournemouth and the band supporting us was from Slough and Joe Konas was playing guitar. We were impressed by him so we had a word after the show then went up to see him during the week and he split from them and joined "The Gods". I left "The Gods" at the end of 1967 but I used to bump into Ken from time to time, I remember seeing him once at a university gig when he was playing with "Cliff Bennet". By then I'd joined

"Spice" and when we started recording with Gerry Bron we were using a session keyboard player and eventually I said that Ken was probably the best guy to join the band and that's how it all came about.

Alan: You joined "Spice" whilst they were in the studio recording their single for United Artists?

Paul: Yes, they'd done "What About The Music" and I played on the B side, I think they had a temporary bass player who played on the A side. After that was released we did quite a bit of recording for United Artist over the next few months which was virtually all the stuff we did on stage. None of it was actually released for what ever reason.

Alan: Didn't "Spice" record some tracks under the name of "The Play"?

Paul: That name rings a bell in my memory, maybe the intention was to release it under that name. Possibly the record company said that Spice wasn't a very good name or after the failure of "What About The Music" they thought that a change of name would be a good idea but whatever the reason the stuff never actually got put onto record.

Alan: What did you do between "The Gods" and "Spice"?

Paul: That was a period of about 6 months. I worked for a band locally in the Andover area. It seemed like a good idea at the time but it turned out not to be because all the guys were local musicians, they didn't want to be professional or play too far away so I answered a few ad's in Melody Maker, I went for a few auditions and that's how I got the job in "Spice". Mick will probably remember this, I also had a van load of equipment as my dad had bought all the amps etc for "Shinn" and "The Gods", so I had all this equipment which for any band that was struggling was quite a catch. I suppose that went in my favour but we had a bit of a blow at the audition and it worked. Eventually my father got involved because "Spice" at that time were struggling, they had local work in the Walthamstow area but not much more. My dad ran a dance hall in Andover he would book somebody's band in his place if they could give "Spice" a return gig so under my father's direction we were a busy band and we worked all round the country. That's how we eventually linked up with Gerry Bron, we'd been trying various agencies and Gerry proved to be the one that showed the interest and took us on. In hindsight it's a shame because he was the wrong guy for what eventually became Uriah Heep. Gerry Bron was very much into pop music, he had Manfred Mann and people like that and with Uriah Heep he was always trying to steer the band in a bubble gum, teenybop type direction and of course that wasn't us, Uriah Heep was Uriah Heep and I think most people agree that what we did musically in the early days, especially the falsetto harmonies, was subsequently copied by many other bands but we were the first. We were the first heavy rock band that played good music and had a good vocal sound. Most bands, even "Deep Purple" did very few harmonies on stage and Zepelin, as good as they were, they had no vocal back up behind Robert Plant. They had it on record but we also did it on stage and did it very effectively. That was one of the things that gave us our strength because after Ken joined we had what amounted to two lead singers, Ken had been lead singer in "The Gods" so we had the basis of a very strong vocal sound. Mick and I were never the best of singers but we had two good singers and two other guys who could put in a good harmony, it was a very important part of the band's sound then and it always has been.

Alan: When you joined "Spice", what was your first impressions of Mick and David?



Paul Newton, 1993.

Paul: David I thought to be very egotistical but most singers tend to be. If you play a guitar or drums, your instrument is your prop, you're doing something on stage. It's very difficult just to get up on stage with no instrument and stand there and sing. I think you have to be slightly mental to get up on stage anyway and give people the chance to pull you to pieces if they want to but at least if you've got an instrument you've got something else there. You've got to have a lot of bottle to go up and sing and because of all that, Dave was a bit of a big head but then singers are. Basically though, beneath all that, Dave was a very kind and sound person, underneath his brash exterior he'd do anything for you if he could. The same with Mick, he was very easy to get on with, Mick is Mick, he'll laugh about anything. The van could break down on the way to a gig and Mick could have a laugh about it. Mick became a very good drinking friend to me later on, we often shared hotel rooms and we used to have a good crack. I was very sad when I heard that David had died because even though in the years of Uriah Heep he'd become very stage struck, he was a very insecure person, he found it hard to form relationships with people. He just wanted to be on stage, he couldn't cope with anything other than being on stage and being a pop star. From the first time I met David he always told me that he would be famous and it proved to be the case, had he kept his life more controlled he probably would have been far more famous, he was a very talented singer and he had a very good voice. He could have become a very successful solo artist had he kept himself under control, he was fairly easily lead and fairly gullible, if somebody wanted him to drink too much then he would drink too much, he didn't know when to say no. He was a frustrated musician, for years he was taking piano lessons and he started to write songs using the piano but he didn't have the patience to sit there and put the practice in. I've got very fond memories of the days with "Spice", they were very easy guys to get on with, they had their own circle of friends and I made a lot of friends through Mick and David, the gigs we did were good gigs and in those days we were just like any other band that were just starting out, we were all skint and scratching around for money but you weren't in it for the money at that stage, you just wanted to get the gigs and have a successful band. You don't think about the money that much, I suppose you think about fame but it seems that far ahead of you that you just enjoy things as they happen at the time. It was a struggle for us but it worked eventually because "Spice" became a well respected band in the London area and eventually throughout the country. We did well to get a 3 month residency at "The Marquee" in those days when you had bands like "The Who" and "Led Zeppelin" that were playing the same places and people could compare us with name bands, we had a good following round London, we never played to empty houses.

Alan: So Gerry Bron picked Spice up through your father's invitation to see the band?

Paul: Gerry picked us up through my father and he put us on a retainer of what amounted to an average wage for 1969. He started to get us better class gigs in bigger places and more people were getting to know the band. He eventually put us in the studio and we started recording the stuff we were doing on stage. At that time Gerry had an involvement with an agency in the States, the people who handled "Three Dog Night" and he came back from the States with an arm full of "Three Dog Night" records and he picked 3 or 4 tracks that he said we should record with a view to releasing one as a single. We did record one and we made a reasonable job of it but we did impress upon him that we didn't want that sort of bubble gum pop song to be our first release as "Spice" as it was at the time or Uriah Heep as it became. We spent a lot of time in the studio as "Spice" in 1969/70 and it became evident through this time that we needed a keyboard player. Gerry

had actually brought somebody in just on a session basis and we had virtually recorded "Very Eavy, Very Umble" as "Spice" when I had got hold of Ken Hensley to come in on keyboards. Gerry had thought that "Spice" wasn't such a good name to launch the band with and had come up with Uriah Heep, we didn't object at all, at that stage the name wasn't important to us, one seemed just as good as another.

Alan: What was the impact of Ken coming into the band?

Paul: I remember the first rehearsal we did with Ken, we played Gypsy and Gerry came in the door and was absolutely gobsmacked because the sound was such a big modern sound for those days. He was over the moon, the sound was so much better with the Hammond organ, we had re arranged things to accommodate the Hammond because previously Mick and I were so much busier as musicians because you've got to compensate when there is only guitar, bass and drums. It gave me more of a chance to lay back a bit as a bass player because when I've worked with keyboards before I was well aware that the style was so different otherwise the whole thing would just become too busy. Ken was the missing link, he was what we had needed, the early "Spice" stuff stood up on it's own but as our writing started to change, we needed the keyboards and Ken provided what we needed. Also his vocals had a big impact, Ken could reach a very high harmony part which became a trademark of the band and was quite unusual for then.

Alan: Alex Napier was the "Spice" drummer when Gerry Bron took you into the studios and he played on most of the "Very Eavy" tracks. He was a bit of a character to say the least, what are your memories of him?

Paul: Nigel Pegrum who was the original drummer in "Spice" was a very good drummer but as the band progressed and became more bluesey and heavy, he proved to be a bit too light for us. We auditioned a lot of drummers and Alex came for an audition and we decided that he was what we wanted, he said he was a single guy so we thought great, he'll be able to devote all his time to the band. Alex lived in a different part of London to the rest of us so we used to go round and pick him up in the van for rehearsals and gigs, we soon realised that where he was living there was a woman and 3 or 4 kids there too, when we asked him about it he said it was his sister and as he had come down from Scotland to be in the band he was staying with her until he found a place of his own. Of course, over the period of the next few months it became blatantly obvious that it was his wife and large family that seemed to increase in steps from the age of 3 months to about 4 years. For weeks he kept up the story that it was his sister and her family but eventually he admitted that he didn't like to say because if he'd told us in the first place we may not have taken him on, which possibly would have been the case, at that stage of the band we were doing all we could to get gigs and financially he must have found it hard to keep his large family on what we were earning. No doubt he was getting a bit off the DHSS to supplement his income and there were various allegations that he was into other areas of making money as things would go missing from places we had played.

Alan: Wasn't he also a bit of a hard man?

Paul: He was a very hard man. He was a good man to have on your side, you wouldn't want to fall foul of him, he had scars all over his body from his days in Glasgow. His best mate "Higgie" was the roadie at the time, he was a pretty hard case and he was absolutely terrified of Alex. So we were always a little bit wary about him, if at rehearsals

you were to say that the drumming wasn't quite right, you had to be careful how far you took it because you could only go so far then he'd want to take you outside to settle it. Basically he was a very sound guy but it was a little bit dangerous having someone like that in the band, you've got to be honest in a band, you've got to be able to comment on each others playing without it ending in a fight. So, for all these reasons and the fact that Alex had been with the band for over a year and we had out grown him, we needed a better drummer. I think it was David who knew Nigel Olsson from some session work he'd done, Nigel had been working with "The Spencer Davies Band" I think and they had stopped touring so he was looking for something to do. Soon after he got the offer from Elton John and it was an offer that from a financial point of view, he couldn't afford to turn down. Nobody questioned it because although we were all committed to the band by then, if some one like Elton John had made any of us an offer like that we'd have taken it, we weren't that stupid not to realise that Elton John was going to be very big.

Alan: Having said all that about Alex, who had the misfortune of telling him he was fired?

Paul: It's that many years ago that I can't quite remember, if it was me I'm sure I'd have remembered it. When we made the decision to fire him I think we then had to decide who would tell him because we were worried that when we told him somebody might get hurt, you don't know how anybody will react when they get fired, especially someone like Alex. I think that in the end we just sent him up to the office and let him find out from the management, it seemed safer for us. We'd wanted to get rid of him for a while but we'd put it off but as it turned out I think he took it well and I think he actually wanted to spend more time with his family as we were spending more and more time away on the road.

Interview and photo by Alan Hartley.

(Continued in the next issue).

QUIZ TIME

Congratulations to Jari Vimonen of Finland who won Mick's jacket in the quiz from the last issue. This one was very popular as we knew it would be and you can be sure that we will be offering similar prizes in future issues. The answer to the question, when is Mick's birthday? is 9th June. A lot of people answered it as June 8th, this date has been stated in the music press in the past but the actual date of Mick's birthday is June 9th as we printed back in issue 1. Once again, well done to Jari, send us a photo of yourself wearing the jacket, we'll look forward to seeing it.

As a prize for this issue we have 5 limited edition prints of the drawing on the front cover of this issue. These have been signed by the band and are mounted ready for framing. They will make a great addition to anyone's collection of Uriah Heep and all you have to do to win one is answer this simple question:-

Name the band that Bernie Shaw and Phil Lanzon were in together prior to Uriah Heep?

Don't forget to include a first class stamp, (UK members) or a International Reply Coupon, available from any post office, (overseas Members) with your entries.

BEHIND THE SCENES - HEEP IN REHEARSAL

The forthcoming "Total Recall North American Tour" and the "Golden Age of Rock German Tour" was to present Heep with a few problems, the main one being how to shorten their excellent new set of over 90 minutes to 45 minutes for North America and 60 minutes for Germany. (Sorry, and Austria). It was decided that the best way to work it out would be to book a rehearsal studio and go through the various ideas for a revised set list, it had also been over 2 months since they last played together so a run through the songs wouldn't go amiss either.

For Mick in particular it was to be a busy day, he needed to arrive at the studio early for a photo session of publicity shots linked to his sponsorship deal with Yamaha guitars. In fact he's not exactly been idle over the last couple of months as he now does the job of band manager, tour manager, press manager, office secretary etc, etc. Being up to the neck in paper work isn't everybody's image of Mick Box but he's happy to have full control at the moment even with all the extra hassles it brings.

I was happy to help Jim Hughes with some of the equipment as it wasn't what you'd call warm in the studio, Mick spent ages messing with his new Yamaha effects board, "it worked perfectly at home" he said, "I can't see why it won't work now". It produced a loud hissing sound and the collective opinion was to blame the leads. When it did work it sounded crystal clear and razor sharp, even with the distortion effects but the rehearsal would go ahead using the old individual effects boxes.

An important factor in the costing of the North American Tour was the shipping costs of the bands equipment. It proved to be so expensive that hiring equipment may be more cost effective, but no, even that was too costly so the only option left was to buy new equipment and leave it in storage in North America after the tour. At least it's ready and waiting for next time!! The only problem was the Hammond organ, to solve this Phil has bought a new Rhodes electric keyboard that not only reproduces the sound of the Hammond B2's and B3's but the full range of Hammond sounds and you can carry it in one hand. I know, it sounds too good to be true and you're probably thinking that it won't look the part on stage, well all I can say is that this rehearsal is the first time it's been used with the whole band and it sounds great, and by the time they've got it set up you wouldn't have known if I hadn't mentioned it.

Problems with the studio's PA system caused a long delay in the start of the music but once that was sorted and a rough set list was worked out for North America, it was time to start the clock. As the North American tour will be over and done by the time you're reading this I don't mind printing the set list as it won't spoil the shows for any one. "Devil's Daughter" remains as the opener followed by "Stealin'", during the opening bars of the song Mick nipped over to put the kettle on for a cup of tea but had to run back when he realised he was needed for the ooh ooh's. Both these songs put the new keyboard through its paces and it performed well. It's not a permanent addition to the equipment list, it's specifically for North America but it may also turn up at the odd one off gigs in the future such as festivals when the costings are a bit tight. "Bad Bad Man" and "Word's In The Distance" followed, the latter sounds better and better every time I hear it. "Stop the clock" was the shout as the song finished, it was time for another drink.

Jim had gone out to pick up a few spare parts as it was only a few days before the start of

the tour, the acoustic guitar hadn't been set up so the clock was re-started and "The Wizard" was played on the electric guitar with Bernie singing the first verse in a west country farmers accent, the agricultural mix!! This was typical of the whole rehearsal with each member of the band throwing in the odd rhythm change here and extra few notes there. "July Morning" was considered to be more suitable for North America and would really test out the new keyboard. At the end of the song Trevor noticed that one of the black keys was stuck down, "it didn't even make it through the rehearsal" said Phil. The problem was the spring that returns the key after it's been played. A phone call arranged for the problem to be sorted with 2 days to spare before leaving and a supply of spare parts for the road.



Before re starting the clock a jam session turned into "Bad Moon Rising", "don't knock it" said Bernie, "I used to sing that for money". "You may have to again" said Lee. "Gypsy", "Easy Livin'" and "That's The Way That It Is" finished off the set and a check of the clock showed the timing to be perfect. The whole process was repeated after a band meeting and a vote decided on what songs would be played in Germany, the tour will be part way through when you're reading this so I wont spoil the shows for those who have tickets by printing the set list here. When the concert reviews start to come in for the next issue it will be interesting to see if everything went to plan. Mick's feet had given him some trouble all day and he decided that a toe nail clipping session was needed. There was a suggestion that the clippings should be saved for a prize in a future issue of the magazine but the temptation was resisted, after all, we wouldn't want to disappoint the unlucky losers...or is that winner?

Article and photos by 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 SEA (UK members) or an international Reply Coupon available from any post office (overseas members). Hope we hear from you soon.

Dear UHAS, Thanks for issue 9 which was great, I really liked the compilation albums feature, real food for us collectors. I have a question about a single I bought a few weeks back titled "Sweet Freedom", the track listing is:-side 1 Dreamer, One Day, side 2 If I Had The Time, Circus. The label is Warner Brothers cat number S 2724 but it is produced for a company called Little LP's, their cat number is LLP 2300. The single includes stickers for juke box choice buttons. When was this single released and is there any more Heep material by Little LP's or other companies? **Anders Rofstad, Norway.**

***UHAS reply:-** This single which comes in an envelope type sleeve with a black and white photo from the Sweet Freedom album sleeve against an orange background was not on general release but produced for juke box promotion of the album. There are other juke box promo releases, the ones from Italy are interesting as they have a Heep track on one side and another artist on the flip side but no picture sleeves. Sweet Freedom is the only Heep release from Little LP's as far as we know....does anyone know any better? The compilation albums feature has been very popular, in the next issue we hope to start a similar feature on the Thialand EP's.*

Dear UHAS, I have a single by "The John Schroeder Orchestra" here in Norway and it says:- vocals, David Byron. It's on Pye records released in 1971. Is that Uriah Heep's David Byron? **Helge Hoff, Norway.**

***UHAS reply:-** Just like all the other records that have featured in the members letters section of other bands with David Byron on vocals, we can only say again that there is another David Byron out there. As far as we know, and as far as the other members of Heep from the early 70's know, namely Mick Box, Ken Hensley and Paul Newton, our David did not record anything else outside the band. At the time David was under contract to Bronze and if he had worked for another label I'm sure that contractually it would have to state that David Byron appears courtesy of Bronze records. The other David Byron also has records out as D L Byron so don't be fooled by these either. Our David's voice was quite distinctive and I'm sure you would recognise it if it were our David but we're sure that it isn't. unless anyone out there knows different.....*

Dear UHAS, Many years ago there were some Heep song books available. As these are now out of print and I'm sure there are some members interested in learning song lyrics and music, an idea for the magazine would be to print the music and lyrics of a classic song in each issue. What are your thoughts on this? **Ian MacLaren, Scotland.**

***UHAS reply:-** We have thought about printing lyrics in the magazine from the albums that don't include lyric sheets. As for music, we're pleased to tell you that there are already plans under way for a new Heep songbook to be published. We can't give you any further details at this stage as things are not absolutely finalised but there will be more news when its a definite prospect.*

Dear UHAS, I've really found the compilation albums article in issues 8 and 9 very interesting but I have a question. Could you please tell me the line up from left to right on the cover of the "Masters of Rock" album. I spotted Mick in the middle but who are the others? Now a short story of what can happen in a world wide society. As I told you in an earlier issue I went to see Heep in Germany in Feb 1992 and I stayed with UHAS member Jurgen Cissarek and his family. We all got on very well and in July Jurgen and his family came to stay with us for 11 memorable days. Our wives and children all got on at once and it was like we had known each other for years. Now in December 93, my friend and fellow society member, Par Engstrom and I, will go again to Germany to see Heep and Jurgen and if all goes well we'll be joined by Bill 'man in the mirror' Smith from Scotland (see issue 2). Please believe me when I say that 2 guys in England who I have never met, Alan and David, have had a great effect on my life by giving me the opportunity to make friends all over the world. I'd like to say Merry Xmas and Heepy new year to everyone.
Lasse Lundberg, Sweden.

***UHAS reply:-** The line up on the "Masters Of Rock" album sleeve is from left to right:-Bob Daisley, Peter Goalby, Mick Box, Lee Kerslake and John Sinclair.*

Dear UHAS, I've recently got a copy of the "Different World" album on CD and I think it's one of their best and very contemporary. Was it ever released in the USA? I haven't seen it anywhere, if not, why not? I think it could be top ten and songs like "All God's Children" and "Different World" could be big on the US charts. We have a big market over here and Heep should tap it. **Lannis Ethridge, USA.**

***UHAS reply:-** We believe it may have been released in Canada on Attic records but for some strange reason we don't think it made it to your side of the border. It's not for the want of trying though on the band's part, they would have loved to get it out in the States.*

Dear UHAS, Thank you very much for the latest edition of the magazine, I can honestly say it just gets better and better. The quality is of the highest standard and I think your style is spot on. I subscribe to a fair few fanzines etc, mainly because the bands I like get sod all media coverage, and the Uriah Heep mag is the best of the lot. Stylistically you are straight down the middle, and it's nice that you encourage all of the varying opinions. I think your mag wins by the close ties you have with all of the group members. I find it completely amazing that they are so co-operative when often allegedly fan orientated bands couldn't give a toss. **Nick Gould, England.**

***UHAS reply:-** thanks for your kind comments about the mag Nick, Heep do care about their fans, they realise that it's the fans that have given them their success over the years. In the past, official Heep fan clubs have been run by the record companies as another means of making more profit out of the band. This is the first official Heep club which is free of record company ties and the band are able to contribute much more than in the past.*

Dear UHAS, I must question the use of the word "Fucking" on the new T-shirt which was offered for sale in the last issue. That usually reminds me of 80's heavy rock bands like Motley Crue and Poison, kinda silly really. **Kevin Julie, Canada.**

Dear UHAS, Firstly, well done on another excellent UHAS mag (issue 9) even though it confirmed that the UK tour has been cancelled. I guessed this may be the case because when I went to get my ticket for the scheduled gig at the Sands Centre in Carlisle, I was

met by blank expressions from the ticket office staff....Uriah who? asked the woman behind the counter.... I should send her one of the new T shirts. Talking of these, what a great idea, who thought of it? **Bryan Scott, Scotland.**

***UHAS reply:-** It seems people either love or hate the Uriah who? T shirts, they are only a bit of fun and not meant to offend. The idea originated a few years ago when the band was on tour, Uriah who? was painted on the front of the tour bus and Uriah fucking Heep, that's who!, was painted on the back. Nobody is sure who's idea it was, it could have been the bus hire company.*

Dear UHAS, Thank you for the Two Decades in Rock, History of Heep booklet, we discovered a surprising fact in the discography in the centre pages, there is no "Bird Of Prey" on the "Salisbury" album but there is an absolutely unknown song, "Simon The Bullet Freak". What is the story behind this? **Igor Kotelnikov and Uriah Matrossov, Russia.**

***UHAS reply:-** When "Very Eavy, Very Umble" was released in North America it was released under the title of "Uriah Heep" and the track "Lucy Blues" was considered unsuitable for the American market. An earlier version of "Bird of Prey" was included on the album in its place. "Bird of Prey" was re-worked for the European release of "Salisbury" but could not be used on the American release of the album as it had already been used on the first album. "Simon The Bullet Freak", originally a B side, was used to complete the track listing on the American version of "Salisbury". It was the American track listing used on the discography page. The track is also available on the CD's, "Rarities From The Bronze Age" and "The Lansdowne Tapes".*

Dear UHAS, It's incredible how many people come up to me when I'm wearing a Uriah Heep T shirt and say, "I used to like them when they were around". It makes you want to put an ad in the daily papers to let people know they are still rockin'. **Trevor Leaman, England.**

***UHAS reply:-** I know what you mean, at the recent Deep Purple concert here in Manchester I wore a Uriah Who? shirt and I was blown away by the number of people who were interested in Heep, many of them didn't know that the band were still in existence. Many of the people in the audience at the Purple gig will be the same people who used to pack the concert halls in Manchester in the 70's when Heep played here. I often wonder what has happened to all these people now, they must still be interested in this type of music or they wouldn't have been at the Purple gig. I'm sure it's all down to Heep's low press profile. On the other hand, there used to be a crowd of us lads who went to the Heep concerts in Manchester all through the 70's when we were in our early teenage years and now I'm the only one from that crowd who still goes, the rest can't be bothered to get their backsides out of the pub or the chair in front of the TV. Is it me who's never grown up or have these one time rockers just become old and miserable? Does anyone else have any opinions about what has happened to all the Heep fans?*

Dear UHAS, Is it possible to order back copies of the early issue of the magazine yet. I've been a member since issue 5 and I'd like to have 1-4. **Jari Nousiainen, Finland.**

***UHAS reply:-** Included in this issue is an order form for back copies of the magazine, we can't afford to have them printed without knowing how many we will need so we'll wait until the middle of February next year and then order the amount we need. Anyone who*

wants copies can order them anytime between now and February 20th 1994, although we'll order a few extra we can't promise to be able to supply back issues after that date.

Dear UHAS, Thanks once again for your brilliant mag. "The Photo Album" feature is an excellent idea, I've never seen photos of the boys from before 1970 and I've always wanted to. I even asked the fan club run by Bronze records to publish some in 1976 but they never did. I thought I knew everything about Heep's older days but in the UHAS magazine I find so much interesting information about the past as well as the latest news. Now something that I'm going to write to Red Steel about, it's the material Heep recorded just before "Abominog". I was lucky enough to be au-pairing in London in the summer of 1981 and to have the chance to follow the rehearsals when Mick and Lee were forming the Abominog line up. I can assure you that the stuff they were playing (just like Bob Daisley said in his interview in issue 5) was even better than the material released on "Abominog". When I first heard "Abominog", brilliant as it was, I was disappointed because I missed my favourite tunes from the rehearsals. Especially one that has remained in my memories, it was a song that started quietly with the bass drum, then followed an alternating soft riff and little guitar solos before the lyrics:- "I've been thinking about you, I've been thinking it over". I was sure it would be their next hit and I was to shy to ask for a copy of the rehearsal tapes which I now regret. Anyway, I'm very thankful that the band let me follow their rehearsals so closely, it gave me a real insight of the way they work and made me respect them even more than I did before. They were so innovative and professional, almost every day they had new songs written and they developed them so quickly with everyone bringing ideas into the songs, it was quite amazing.

Now that I've started this long letter I'd like to add something to the discussion about John Sloman. I don't understand what so many fans have against him, no one complains about other ex Heep members. "Conquest" is not my favourite Heep album but I don't see any problem with John's voice. It may have been weaker than John Lawton's but it is beautiful and expressive. Besides, I found he had a better stage presence even though he was no David Byron. Further more, I got the impression that he was a nice character and he fitted in well with the rest of the band, which as Isabella Seefriedt mentions in the last issue, "it's something that's important in this business if you are to survive". So I don't see why he's so hated amongst Heep fans.

Lastley, I don't think that asking us to send IRC's with quiz entries is the best way to save money on postage for future issues of the magazine. You will only get about one third of what we have to pay for the coupon, I'd rather the membership fees went up then we would not have to include IRC's with the quiz entries as it's the post office that makes two thirds profit from the cost of each coupon. That way we would only need to buy IRC's for personal replies to letters or for tour dates. **Elina Aaltonen, Holland.**

UHAS reply:- *Thanks for a great letter Elina, lots of interesting points there, Mick and Lee remember you from the rehearsals 12 years ago. It was down to Gerry Bron that many of the songs you heard at the rehearsals, which were recorded at the original sessions for "Abominog" didn't make it onto the album. The song you mentioned as being the one to stay in your memories was called "Valley of Kings". It is true that IRC's cost much more than the value we get from them in stamps and it does make sense to simply ad a little to the membership fees rather than use the quiz to subsidise the postage costs. However, as we've already explained at the start of the magazine, we've just had to put*

the fees up for overseas members and we're not sure that it would be fair to put them up again. The system of asking for IRC's with quiz entries did help us to keep the membership fees at the same price for a long time when the magazine was getting bigger every issue. By the middle of next year we're sure that other costs will have risen, eg printing, when we switched to our present printer with issue 8 the rates quoted to us were for one year. When these are re-negotiated we could look at including a little extra and doing away with the requirement of including IRC's with quiz entries. Please give us your opinions on this, we want this society to operate in a way that everybody is happy with. As for John Sloman

Dear UHAS, Just to carry on the Sloman debate, I'm a supporter of his, "Conquest was excellent and although arguably not one of Heep's best, it has some great tracks. John has a good voice which perhaps is just not to the band's best liking but tell me of any real Heep fan that would not value "Conquest" in their collection. **Steven Lewis, England.**

Dear UHAS, John Sloman was the best singer Uriah Heep has ever had and "Conquest" is one of their best albums. Sloman had incredible control, he sounds almost like a black soul singer. His style greatly expanded Heep's musical parameters and it contrasted nicely with the more operatic styles of John Lawton and the Byronic man. **Gary Brines, USA.**

UHAS reply:- *From "Conquest" being the best Heep album to "High And Mighty", read on.....*

Dear UHAS, When Heep recorded "High And Mighty" little did they know that it would not only be their last with John Wetton but also David Byron. With all the songs written by Ken Hensley (two co written with Wetton) it seems he was determined to show how versatile Heep could be mixing ballads and rockers. It showed the beginning of the bands discontent with their musical direction which would become more obvious with the John Lawton albums. Nevertheless it featured several strong songs and proved that Byron was one of the finest rock vocalists of all time. The album was a fitting close to an important chapter of the Heep story, the end of an era in a story that is still being written. It holds up well after many listens and is one of my favourite Heep albums. **John McCraney, USA.**

UHAS reply:- *"High And Mighty" is just as good a debating topic as "Conquest". It seems to be an album that fans have very strong opinions about. Perhaps this is a good point to start a new debate, let us have your opinions on this or anything else past or present. Just keep those letters coming!!!*

YOUR TURN TO REMEMBER.

In a future issue of the magazine we hope to start a new feature called, "Your Turn To Remember". It will include album and concert reviews from the press from a different year in Heep's history in each issue, we hope to provide a look at the press reaction to Heep from around the world and for this we need your help. Between the two of us and the band we already have a wealth of reviews and articles but you may have something different from your own country or another country. Please send in a good quality photo copy of any album and concert reviews you have so that we can get a world wide view in this feature. With your help this will be an interesting insight into Heep's past through the eyes of the worlds music press. Thanks in advance for your help.

LIVE REPORTS

URIAH HEEP LIVE - FINKENSTEIN, AUSTRIA, 13 AUGUST 1993

What a beautiful and hot Friday, the 13th, many things went wrong that morning, but finally I found my way to the Burgarena in Finkenstein about 180 km from my home in Graz. Heep were on stage for the sound check which gave them some problems and took a little longer than usual. After a short hello, the band went back to their hotel and I followed the crew to the Castle Restaurant nearby for dinner. We enjoyed a fantastic meal and found time to look around the beautiful area between the mountains and hills before heading back.

There was no support band and Heep entered the stage at about 8.15 pm. On the big stage, they had enough room for plenty of action and jokes, having fun all the time. A refreshing wind was blowing through the big tent and after the opening song "Devil's Daughter", more and more people left their seats and came to the front of the stage singing along, dancing and clapping, it was like a big party with fans from Austria and Italy in the audience. The set list was almost the same as in June. I missed "Rain" and after the show I asked Bernie why it had been left out, he said that other members of the band didn't think that it fitted into a festival set and the second reason is that it was one less keyboard to transport which saves money on every flight.

Time went too fast and they left to travel over night to the festival in Gmuend the next day. My night found an end on the road back home and I'm now looking forward to the last show of the year in Vienna. Thanks to Heep and their crew for another magic night.

Isabella Seefried

ROCK AT THE BORDER - EAST MEETS WEST. GEMUEND, AUSTRIA, 13th & 14th AUGUST, 1993.

I have been looking forward to this mid-August weekend ever since I read the news that Uriah Heep and Slade were the headliners of a two day festival called "Rock at the Border". An open air festival with my favourite group as headliner in the beautiful surroundings of the Austrian woodlands, this should definitely become the highlight of this year's summer. The slogan "Rock at the Border" was to be taken literally as the festival site was next to the border between Austria and the Czech Republic, in the town of Gmuemd (Austrian part) and Ceske Velenice (Czech part), which has been divided since the communists took over in Czechoslovakia. The idea of this festival was to bring together the people of the two regions that had been apart for more than 30 years and to let them enjoy a nice weekend of good rock music from both countries, culminating of course in the appearance of two of rock music's steadiest all time heros - Slade and Uriah Heep.

On the first night I was a bit disappointed by Slade, I was missing their legendary lead singer, Noddy Holder, and bassist Jimmy Lea. Only Dave Hill on guitar and Don Powell on drums remained from their original line up. They played a good set which got everybody on their feet, but some how, I had expected a bit more of them. Saturday night, all my

musical expectations should come true. After a relaxing bright sunny day on a nearby lake, I went back to the festival ground. The crowd was not so large as I had hoped, but finally, when Heep came on stage there was typical atmosphere of a packed club. Lights out and the familiar sound of "Roll Overture" filled the air as our five friends stormed the stage in a splendid mood as usual. Mick pounded out the chords of "Devil's Daughter" on his guitar and they went from one highlight to another. "Stealin'", "Cry Freedom" and the old classics that have found their way back into the set after many years, "Circle Of Hands", "Rainbow Demon" and "Sweet Lorraine", all of them were enthusiastically acclaimed by a crowd that seemed to have waited all weekend just for these 90 minutes. Before I realised it the gig was just about over but the crowd did not have to wait long for the vigorously demanded encores, "The Other Side Of Midnight", and the obligatory "Lady In Black and "Easy Livin'".

Another great Heep concert was over, it was the second one I had seen this year and it certainly was one with a special atmosphere. At least during Heep's gig the intentions of the festival organisers had come true. People from both sides of the border were celebrating a big party together with the best music for the occasion - classic hard rock by Uriah Heep. I personally met many new fans, Czech and Austrian, teenagers and over 40's and it was a real pleasure to talk to them and enjoy this great music together.

Stefan Pawlata

OFF THE CUFF - LIVE!

For the past couple of years Paul Newton, the original Uriah Heep bass guitarist, has been playing with a local pub band in the Worcester area called "Off The Cuff".



"Off The Cuff" on Stage. From left to right:- Paul Newton, Keith Baker and Dave Beale.

You may recall from issue 8 that Paul recently helped us track down Keith Baker who was the drummer on the "Salisbury" album. Since then Keith has joined "Off The Cuff" to complete a very strong line up consisting of the two former Heep men and Dave Beale on guitar and lead vocals. Dave also has a good pedigree in professional music, he once played in the "Steve Gibbons Band".

I'd been looking forward to accepting an invitation from Paul to see the band, this had been standing even before Keith joined and finally, on 10th October, Tina and I spent the afternoon at Paul's home talking over the old Heep days before traveling to the gig at Gilbys in Hereford where we met up with David Owen. This was only the 4th gig Keith had played with the band and some of the numbers were completely un-rehearsed on Keith's part, but this didn't show at all. The old Heep rhythm section were as tight as ever and Dave's guitar work was of the high standard suggested by his musical past. Believe me, these guys really rock out!! The musicianship is of the highest quality and to say you can walk into a pub free of any entry fee and see this band only goes to prove once more that there is no justice in the world of music. They are far and away better than many bands you may pay £20 or more to see in concert halls or arenas. There are no Heep tracks in the set, they're not that kind of band but as Paul was setting up his equipment before the gig, I recognised a few of the early Heep bass lines, "I played those for your benefit" he told me afterwards.

If your taste in music is rock, rhythm and blues from Clapton to The Beatles to Steppenwolf to Dire Straits to Dave Edmonds, then this band is well worth checking out whether you're interested in the Heep connection or not. You'll be treated to an evening of quality music from three great musicians.

Thanks again to Paul and his wife Joan, and to Keith and Dave, we had a ball.

Report and photo by Alan Hartley.

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

ABOMINO G

(Continued from last issue)

Chris: The other funny thing I've noticed is this Micky Mouse watch you've got on.

Mick: That sums it up Micky Mouse!

Chris: What time is it?

Mick: It's 6.50 pm in Detroit, I haven't changed my watch yet so it's getting sillier by the minute, but rock and roll is fun. There's a time to be serious at sound checks and when your getting everything together for the gigs and albums, but once all that's done, then it's fun. If you take the fun out of it then everything else goes out of it, the fun aspect comes

across in your music and your attitude as a person. If you're are enjoying it on stage, the audience picks up on that, the same thing with recording, if you enjoying what you're doing it seems obvious that you'll make a better album than you would if you're are not enjoying it. That's basically why the band has been reshaped, to bring back that fun element. We've got it now because I haven't stopped smiling since we formed, except for this morning with the painters.

Chris: This brings me onto the second of your choices of music which is You Really Got Me, by The Kinks. They were a band who didn't seem to get on well together, but the music was always good.

Mick: Yeah, some bands are like that, they fight etc, but its that static atmosphere that comes across in the music and gives it the aggression. The Kinks are still going so it couldn't be that bad could it. You Really Got Me takes me back to when I used to go to the old theatres like the ABC's and the Granada and see eight bands or artists on the same bill, Gerry and the Pace Makers, The Kinks, Billy J Kramer etc altogether. Each act would only do about four numbers, but they were great fun to go to. I first saw The Kinks at Walthamstow Granada Theatre and I was knocked out by them.

Chris: Who've you been playing with on the American Tour?

Mick: Basically, we played with local bands, wherever we were the hottest band in that town was our support. We did one date with Krokus, they supported us somewhere in South Carolina. It made a very good show because they really got the audience going, then when we came on it just took off.

Chris: What are the album sales like in this country at the moment?

Mick: I've not checked recently, they were very, very steady. It went in at 34 then dropped down, but hopefully with the English dates it will improve. It's a shame, we were in America at the time it was released here, because we should have been around to promote it, but unfortunately things didn't tie up and we also didn't expect the tremendous response we got to the album. That took us all by surprise, but I think we can rectify things with a few English dates.

Chris: You took two singles off the album, the first was the Russ Ballard number On The Rebound, I wasn't too keen on that idea, but you've now taken a beautiful single, That's The Way That It Is which is one of you own compositions.

Mick: No, actually it's written by an American guy called Paul Bliss. I've no idea where he's from but I think he's been in bands and has had something going as a solo singer songwriter. Now I think he just concentrates on writing. I like to think it was ours because it is an excellent song.

Chris: Let's take the third of your chosen songs, it's Foxy Lady by Hendrix. **Mick:** When I first saw Hendrix, he was on the old TV show Ready, Steady, Go. I had a job which enabled me to keep up the HP payments on my first guitar. I was bored and fed up with the job, but I always used to run home on Fridays for Ready, Steady, Go. I was sitting watching one night on the old black and white TV with my dinner on my lap when Hendrix put the guitar up to his mouth and started biting it. I dropped the dinner on the floor. He was another person breaking all the rock and roll rules and I thought, that's magic, he's

got to go somewhere just for his sheer showmanship. He came to a very sad end, but his music still lives on.

Chris: Where did you used to play when you came upto Manchester?

Mick: The Free Trade Hall.

Chris: Oh yes, that's a good theatre, they're just doing it up, but now most of the gigs are taking place at Manchester's Apollo Theatre, so I hope that when you tour again that's where you will be appearing. When will the next British Tour be?

Mick: Probably later in the year, the plan at the moment is that we may be going in to do another album so that will then enable us to tour extensively for about 18 months.

Chris: So you've got some material together?

Mick: We write in various ways and on the tour we've been knocking things up at sound checks so we're formulating ideas all the time, we've even written our own overture. There's a lot of exciting ideas, but we haven't had time to pin point them yet because we've been on the run all the time.

Chris: What will you call it? How about Abominog 2, you could start a series with different colours on the cover, the next one could be blue.

Mick: We haven't given it too much thought, we'll give it to the Artwork Department and see what they come up with.

Chris: Will you use Ashley Howe again?

Mick: Oh yes, I was talking to him this morning whilst I was waiting for the paint to dry.

Chris: Will you record it downstairs?

Mick: We're not sure yet, it maybe downstairs, but it could be somewhere else, we haven't given it that much thought. We're more interested at the moment in just getting the right material together. Chris: Perhaps I should explain that we're sat in the Board Room at Bronze Records, right below is the Roundhouse Studios. Lets go onto another of your numbers. The fourth one you've chosen is a Joe Walsh number, one of the all time great guitarists, but I think he worked better as a solo artist rather than with the Eagles.

Mick: I think the work he did with the Eagles was excellent, there were some great guitar solos especially the one on Hotel California. It was a constructed thing and not from a jam session, but the overall effect was staggering.

Chris: Talking about solos, the one on Sell Your Soul off Abominog is marvellous, what type of guitar and effects do you use?

Mick: I have various guitars, what I take out on the road and what I use in the studios are two totally different things because I've got this old 1959 black Les Paul which is my black beauty and I'll never take on the road again. I had a guitar stolen off stage once would you believe, so I decided never to take anything that loveable out again. If I lost that guitar it would be like losing my right arm, so it just goes into the studios. I have got an abundance of Fender Telecasters and Strats that I use, a lot of the tremolo arm stuff that you hear on the album is off a guitar called the Velvet Hammer which was made for me in Chicago, it's

got a great tremolo arm, you can be really flexible with it without it going out of tune. On the road, I generally use Washburn guitars as I have a sponsorship deal with them which is great. They're very good guitars, they sound good and feel good. I take three of them out with me and if anything breaks they're all inter-changeable parts. Also, I've got a sunburst Les Paul custom and a Washburn acoustic for doing the Wizard. Effect wise, I've got a Boss Chorus pedal and a Cry Baby Wah Wah. Amplifier wise, I have Burman and Marshall Amps and cabinets. I went through a phase of getting lots of rack mounted effects and I found I was concentrating so much on sounds that I was losing out on my actual playing, so in the end I went right back down to basics.

Chris: When you are in the studios do you play as you would on stage or are your solos planned out?

Mick: Just as it's done on stage, I jump about and everything and I always record in the Control Room. I have all my gear in the studio with a lead coming in, I turn the speaker up full so it sounds and feels like I'm doing it live. I have a few drinks to get loose, close my eyes and go. The solo on Sell Your Soul was done after a Halloween party at a pub. I'd had about 5 pints and we didn't think we'd go back into the studio, but I said to Ashley, who'd had a couple of whiskies, let's go back because I feel really loose, we'll just give it a try and if it works it works if it doesn't it doesn't. We put the track on, cranked up the amp and went for it. It was all done in one take.

Chris: I think that's my favourite off the album.

Mick: As it happens we open the show with that, it gets everyone rocking straight away including us.

Chris: You've chosen another track, Communications Breakdown, by Led Zepplin, presumably you've chosen that because of Jimmy Page.

Mick: No, I chose it because the overall energy of the song is outstanding. By the time the song is finished, it's like having 50 cups of coffee, I want to put it on again, I want more. That's the sort of feeling it gives me, you get chills up you spine when it goes on.

Chris: Robert Plant phoned me the other day to say he had a new solo album coming out, so we'll have an hour with him in the not too distant future.

Mick: Oh right, he's a lovely guy, last time I saw him was when we did a charity football match. All the musicians go and play and we raise money for kids playgrounds in under privileged areas.

Chris: Last time I saw him he was at the Hammersmith Odeon at the UFO concert.

Mick: I was there! I went to meet up with Trevor Bolder, our old base player who's now with Wishbone Ash. We both had the night off, but we were on different sides of the town, so we met up at the UFO concert.

Chris: One more question, you've not lost your cockney accent despite the fact that you live over in the States.

Mick: To be quite honest, I spend more time in England.

Chris: We're going to go out with a track off the Abominog album, how about Too Scared

To Run?

Mick: Great, we play it on stage and it goes down a treat, I really do like the number, I would have liked it to be the first choice as a single. It's very much what the band's all about, musically and energy wise and I think it would have been a better representation, but that sort of thing is out of our hands.

Chris: Thanks very, very, much Mick.

Next issue it's the Head First interview.

PHOTO ALBUM.



This is "The Stalkers" rehearsing on stage for what looks like a gig at a wedding reception. Mick Box is on the left hand side of the stage and if you're wondering where David Byron is, Mick said that he probably took the photo!

JOHN SLOMAN is young, energetic and has already had his share of the KROCK. As frontman for Lone Star he screamed that nobody (in the press, at any rate) loved him.

"After a few rock bands in school I got the job with Lone Star. It was a great experience. I went in April last year. We'd been writing the third album that never was, down in a place called Olan Mills, and it just sort of fell apart. The manager had the acetate, and we'd had management problems, so it just died. That's the way it goes."

"I learnt a hell of a lot with them, because I was knocked out by the prospect of having an already published press image doesn't seem to worry him much, and Heep certainly disregarded all

"It's not going to worry me now because the whole musical spectrum has changed since Lone Star anyway. I joined when the punk thing was just starting up, and I got a hell of a lot of hate. I wasn't liked at all, and you weren't in fashion. Well, my pulling wasn't up to standard and I had the wrong colour hair. So that was it."

"So was it press intolerance?"

"Yeah, well, I just put it down to fashion. Really. It was really strange — I was getting called a boring old fart at it."

"You're not bitter about it, then, there's no fear of getting called boring there's time around. He's got the own difficulties, the same for those who is hard parity at his own door."

"I don't mind it, but I don't really for Lone Star. I'd consented to the school bands straight into something else and with no experience I just couldn't do it right. I'd start really for it. Now I'm set up and so on and he's got the time to Canada in the period after the busy up."

"And part of the accent has changed?"

"Yeah, well, I mean, only over there for three months."

"Personally, Trevor Bolder, Heep's bass man, comes in, I did actually think that when I first met you, I thought you'd picked it up, because I was expecting this real weird accent, then you came out with this normal, sort of, when where is it?"

"So there was a slight trace but I've got used to it now."

"Well, boy, since then, since then? Spoke the truth, if you came on the band, you'd be in the right. Anyway, the thing is that with Lone Star I wasn't really allowed to be myself. Because I was only nineteen, and all of a sudden the press started badgering me about doing some gigs down

NEW VOICE

Uriah Heep have found their new front man. JOHN SLOMAN, who used to be with Lone Star, gave this exclusive interview to Neil Hooper.

my own sort of personality, and getting in out of an audience. To a ridiculous point, the actual talking to members of the audience between numbers. You can't hide between numbers, and that's what I wanted. I wanted to see if I could do it."

Uriah Heep are in the fortunate position of not being the product of any management. Nobody's looking out for you, Trevor, are you?"

"You don't get into trouble. There's no signposting on the back of the head and being told, "Stand there, and don't move forward." You just do it, and the managers have had to doing some gigs down

in Wales, right, and all of a sudden there's all these guys from the *Melody Maker* and all this. Our manager was, like, saying, "No, no, no, you've got to be the one on the band saying, "No, no, no, you've got to be like that, on the stage." It was really strange, because in the end John Sloman, who's out the window. It wasn't really knowing that, when then, you see, wasn't really knocking my anyway. That's what makes me feel really good now, because I wasn't really being treated as a special person. When I went to Canada I really felt like I was over there for three months."

The front guys have been together for five years or so, and it can be easy to just fit in with that.

"Well, it's like this. I used to follow Heep. I had their albums and all that, and when I found out that I'd been thrust up the band, I was a bit nervous. I'd been offered to be a singer, but I'd thought, "Oh, these guys have been in it for years, and the only thing I've ever done has been Lone Star. I'm going to be in it for a long time, I'm going to need a few years in it, I'm going to have to search it." It's like going to have to search it."

Uriah Heep have been in it for years, and the only thing I've ever done has been Lone Star. I'm going to be in it for a long time, I'm going to need a few years in it, I'm going to have to search it."

"I know when something feels right, and I feel like this is it, you know? It feels good to be in the band, and it's great to be working again."

The most important thing about Heep is the tightly knit, social aspect. The integrative aspect of the band is vital to the success of the band, as the fans have known."

"I thought of you first. I just got to thinking, and I said, "What about the geezer from Lone Star?" I knew Tony Smith and said, "I was a member of Lone Star, and we got out of it in Canada. So I rang Canada, and about a hundred telephone calls later we found he was in Cardiff all the time! We finally got him up for the audition and that was that."

"We weren't bothered to front him, but he had a really good, he could do our sort of thing. It was bound to be a sort of an audition, when you could go out and front us with no problems."

Ken Hensley is pretty much the coordinator of the band. If they are in a quiet light, he is certainly a man in that vein, and must have been influential in forming the decision of what kind of guy was needed.

"He was behind it all the way. We were even prepared to use a little on the voice if someone had the right thing; but with John, we've got the voice as well. That's great, because we've scored one hundred per cent. We've scored one

had a number of people with a good voice, but John came along with just that. John came along and did the whole thing. It's good to see a really steaming band that's been thrust up the band, and I was a bit nervous. I'd been offered to be a singer, but I'd thought, "Oh, these guys have been in it for years, and the only thing I've ever done has been Lone Star. I'm going to be in it for a long time, I'm going to need a few years in it, I'm going to have to search it."

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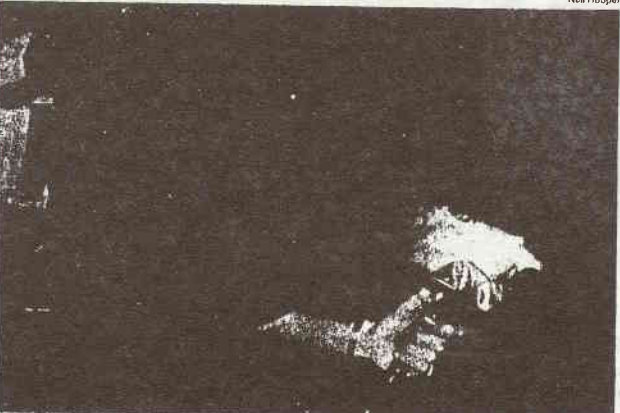
Uriah Heep have been in it for years, and the only thing I've ever done has been Lone Star. I'm going to be in it for a long time, I'm going to need a few years in it, I'm going to have to search it."

from himself and came back with a solid sense of his inner self and abilities as a howlman.

In private he's like the other members of the band, Unassuming and informal, stuck with a joke as well, together. They would do well together.

"At 'er America? Well, that's one market that Uriah Heep will have to crack. It may come this year, it may not. But sure as hell they're going to have a good bash at it."

The Lone Starman who fell into a trap — John Sloman auditioning at Shipston.



Musicians Only, 24th November, 1979.

BACKTRACKIN

From time to time we get letters from members trying to track down certain rarities. If money is no object then it makes it easier but if you're trying to do it cheaply you'll need lots of patience. It's suprising where items turn up, recently the "Spice" single was on a Northern Soul sale list for £20!! At the same time it showed up in a dedicated Uriah Heep sales list for £100 which is nearer its true price these days. Some of the related material can be found in various bargain boxes of second hand shops and over the next few issues I'll pin point some things to look out for. But for now here are a few "trade secrets", a few addresses of people in England who can no doubt help you with your search. If you drop them a line don't forget to send your wants list and mention that you got their address from the society. Happy hunting!

Normans Place, 16 Princes Avenue, Hull, Humberside, HU5 3QA.
Tel 0482 492670.

S/H Heep albums and progressive releases, "Head Machine" album in stock.

The Record Mill, 4, Clifton Road, Halifax, West Yorkshire, HX3 0BT.
Tel 0422 357065.

S/H Heep albums and rare Byron and Hensley singles.

Rockworks, PO Box 7, Northiam Rye, E Sussex, TN31 6YT.
Tel 0797 252041.

Rare Japanese singles and albums.

Mark Dorman, 157 Ratcliffe Drive, Bristol, BS12 6TZ.
Tel 0272 311847.

Heep albums, NWOBHM, specialist in Grand Prix and Preying Mantis.

The Plastic Factory, 183-185 Corporation Street, Birmingham, B4 6RG.
Tel 021 212 1402.

Specialist in progressive CD's and LP's, Weed, Head Machine, Bakerloo etc.

Reddingtons Rare Records, 17 Cannon Street, Birmingham, B2 5EN.
Tel 021 643 2017.

Good selection of Heep singles and albums.

Time Machine Records, 22 Lichfiels Passage, Wolverhampton, WV1 1DZ.
Tel 0902 20545.

S/H Heep LP's at good prices.

Jim Wilson (mail order), 77 Burnham Road, Chingford, London, E4 8PA.
Tel 081 524 6831.

Send your wants lists, a lot of dearer dealers buy from Jim. Heep singles and LP's, masive stocks of other artists also.

David Owen

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CLASSIFIED AD'S

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

BUDGIE AND RELATED BANDS FANCLUB, SABRE DANCE. (UK division) For details send SAE/IRC to M. Hill, 36 Gwladys Street, Pant, Merthyr Tydfil, M. Glamorgan, CF48 2AV, Wales.

FOR TRADE ONLY. LP's - Uriah Heep (compilation album) -Thailand, Twenty Golden Greats - South Africa, The Gods - To Samuel A Son (re issue). 7" singles - Gypsy - Italy, Easy Livin' - Belgium, Something Or Nothing - Norway, Free Me -France. I want:- rare cover LP's and 7" singles of Heep and The Gods singles. John De Jonge, Ravenhorsthoek 53, 7546 ED Enshede, Holland.

FOR SALE. Proud Words On A Dusty Shelf LP by Ken Hensley, excellent condition, £10. Salisbury LP, USA release, Mercury SR61319, sealed and unplayed, £15. Steven Lewis, Beau Le, 191 Ashby Road, Moira, Swadlincote, Derbys, DE12 6DW, England.

FOR SALE OR TRADE. Records around Uriah Heep, solo projects and related bands, ask for list. Also, Very Eavy and Salisbury on Vertigo swirled label. Heinze Biennek, Querschlag 107, W-45899 Gelsenkirchen, Germany.

DEEP PURPLE INTERNATIONAL APPRECIATION SOCIETY. For details send SAE/IRC to:- PO Box 254, Sheffield, South Yorkshire, S6 1DF, England.

WANTED. Any Uriah Heep songbooks or sheet music. Chris Pollak, 19 Fennel Walk, Shoreham-By-Sea, Sussex, BN43 6DT, England.

FOR SALE OR TRADE. Uriah Heep/solo LP's, singles, CD's etc from North America, Europe, Japan...I'm looking for original European singles with picture sleeves. Write to me for a complete list, your wants list are welcome. Farzin Blurfrushan, 2917 Gibson PL, Redondo Beach, CA 90278, USA.

WANTED. "Easy Livin', The History Of Uriah Heep" video. I have nothing to trade so I will buy. Antonio R Gosalvez, C/Pilar, No 24 B-1, SS De Los Reyes (Madrid) CP 28700, Spain.

WANTED. With referance to the compilation albums article in issue 9, I am interested in buying CD's only of the following items as numbered in that article, 5, 7, 9, 11, 12, 14, 17 and 20. Please send offers/prices. Lasse Lundberg, Kallvagen 5, 790 15 Sundborn, Sweden.

WANTED. Chris Tetley Presents The Uriah Heep Story, interview CD. Gary Brines, 28413 18th Ave S. 302, Federal Way, WA 98003, USA.

WANTED. Easy Livin', 12" red vinyl, Legacy LGYT 65 UK including poster. Stay on Top/Straight Through The Heart 12" Mercury promo USA. Stay On Top 7" blue flexi disc Russia. We Got We/Something Or Nothing/I Won't Mind 7" EP Thailand. Also interested in any other albums and singles, send list including title, lable, catalogue number and country of issue. Reply in English to Anders Rofstad, Skrivarbakken 24c, N-7096 Kval, Norway.