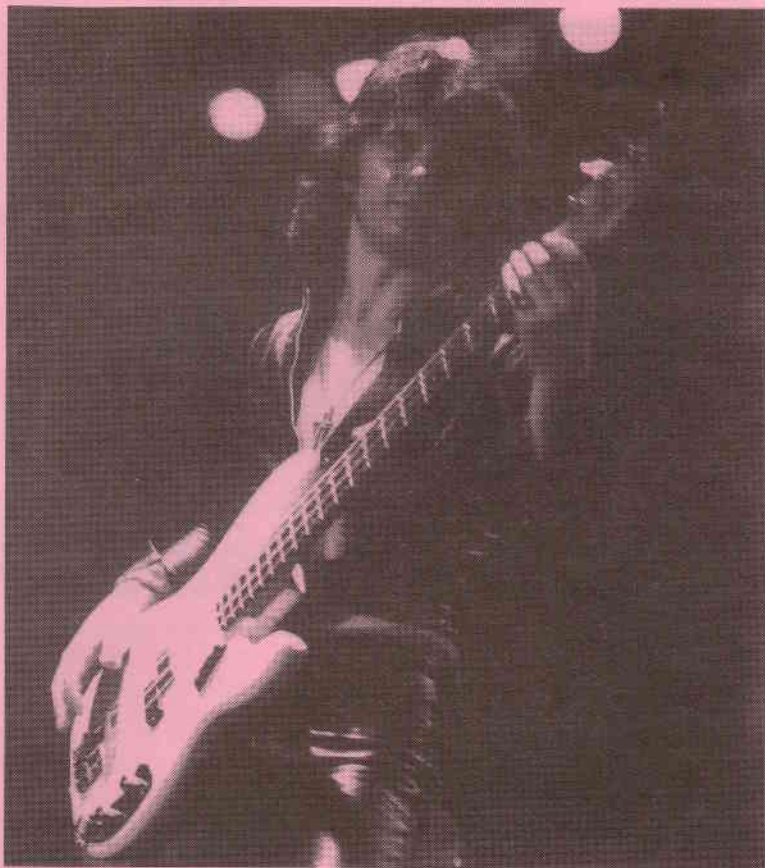


THE OFFICIAL
URIAH HEEP



APPRECIATION SOCIETY

ISSUE 13

THE OFFICIAL

**URIAH
HEEP**

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

Hi again and welcome to issue 13,

First thing to report is how well the Heep's tour with Deep Purple went during June. Many members wrote in to say they heard comments such as, "I didn't know Heep were still around", from some of the audience at the concerts. It seems that the shows weren't sold out and Heep only got to play a short set with limited lighting, but if it's opened the eyes of a few more rock fans out there to the fact that Heep are still doing the business, then it's a job well done. The Heep gig in Koln on June 23rd was, we believe, recorded by WDR Radio in Germany for transmission on September 30th. Thanks to Lasse Lundberg for that information. The show at Mieste in Germany on 2nd of July was a bit of a laugh for more reasons than one. There didn't seem to be a balance in the style of the acts on the bill, first there was a guy playing Spanish guitar, then some old crooner singing Englebert Humperdink type songs to a backing tape, then Heep. However, on the way out of town after the gig, the band stopped the bus when they saw a banner stretching right across the road saying "welcome to Uriah Heep". Out of the bus they all got and down it came. Once it was back in England all the band have signed it and it will be given away as a prize in the next issue. Since the Mieste gig Heep have played The Rottwiel Festival in Germany on 13th August and spent the time inbetween working on new material. There is still no record deal to report but negotiations are still going on.

As we reported in the last issue, Heep were hoping to be in North America in August, it didn't quite happen in August but it has in September. Mick still hadn't fully confirmed all the dates when the band left the UK and as he said to us a few days before leaving, "this is nail biting, head splitting stuff! I think we should call it the 'No F*****g Rush' tour". Anyway, this is how it looked when they left:-

- 1st Sept 94, Springfield Virginia, Washington DC
- 2nd Sept 94, Michaelangelos, Correy, Pennsylvania
- 3rd Sept 94, Val Du Lakes Amphitheatre, Mears, Michigan
- 4th Sept 94, Piere's, Fort Wayne, Indiana
- 6th Sept 94, Grand Forks, West Minnesota
- 8th Sept 94, Buffalo Rose, Golden, Colorado
- 9th Sept 94, Zephyr Club, Salt Lake City
- 10th Sept 94, Bogey's, Boise, Idaho
- 13th Sept 94, Eugene Fairgrounds Performance Hall, Eugene
- 15th Sept 94, Roseland Theatre, Portland, Oregon
- 16th Sept 94, Under The Rail, Seattle
- 17th Sept 94, Red Lion Ballroom, Pasco, Washington
- 20th Sept 94, Edmonton
- 21st Sept 94, Calgary

22nd Sept 94, Kelowna BC
23th Sept 94, Commodore, Vancouver
24th Sept 94, Forge Strathcona, Victoria BC
27th Sept 94, Winnepeg
28th Sept 94, Minneapolis

The band fully expected some of these dates to change once they arrived in North America. There are also 3 dates in Germany in October as follows:-

1st Oct 1994, Sigmaringen, Tent
2nd Oct 1994, Rastatt, Halle
3rd Oct 1994, Wildenrath, Air Base 7

You may also remember we mentioned a date in New Plymouth, New Zealand for next April. This looks like it could be on the 15th but contracts have not been signed as yet. In order to make the concert dates mail out service a little easier, we would like to ask all overseas members to include a self addressed envelope together with a international reply coupon when requesting dates. Please put the countries you want dates for in the bottom left hand corner of the envelope and we'll send you some dates as soon as any are confirmed. We also ask UK members to put the required countries on the bottom left of the SEA when requesting dates.

John Lawton is now fronting a band called "Gunhill" and you can catch them live at the following venues in the UK:- SEPTEMBER 94:- 11th The Six Bells, Chiddingley, 17th The Coach House, East Grinstead, 24th The Crown Pub, Heathfield, 30th The Prince Albert, Eastbourn, OCTOBER 94:- 1st The Rodmill Pub, Eastbourn, 7th The White Lion, Edgeware, 28th The Crown Pub, Heathfield, 30th The Prince Of Wales, Tunbridge Wells, NOVEMBER 94:- 5th Brickmakers Arms, Ridgewood, nr Uckfield, 6th The Bare Pub, Burwash Village, 13th The Gorge, Rotherfield, 20th The Saffrons Club, Eastbourne, DECEMBER 94:- 3rd The Six Bells, Chiddingley, 9th The Crown Pub, Heathfield, 11th The Swan, South Chailey, 18th The Prince Of Wales, Tunbridge Wells, 20th The Bears, Epsom, 23rd The Rodmill, Eastbourne, JANUARY 95:- 19th The Turk's Head, Reading, 27th The Yelton Hotel, Hastings, FEBRUARY 95:- 25th The Yelto Hotel, Hastings.

Please check details with the venue beforehand and our thanks go out to Adey Gibbs on this one. We also understand that John has recently finished work on a new Lucifers Friend album. Also look out for "Colosseum" featuring Mark Clark and Dave Clemson (Ex Rough Diamond) who are in the UK in October for a few low key gigs prior to a major tour.

One new release that you may want to look out for is a CD called "Rocktastic", Castle CALCD 999. It features Easy Livin' and Sweet Lorraine by Heep together with 2 tracks each from Black Sabbath, Motorhead, Nazareth, Gary Moore, Hawkwind and Blue Oyster Cult. You'll find the CD retailing in HMV at £3.29. For those who like to collect music with the slightest connection to Heep, Red Steel tell us that they are working on a new CD featuring both albums from "Paladin" plus extra tracks. Paladin featured Lou Stonebridge who played keyboards on David Byron's "Take No Prisoners" album. We will be able to get you copies of this CD when it's manufactured so if you are interested please send us a SAE marked 'Paladin' in the bottom left hand corner (UK Members) or a international reply coupon and a self addressed envelope marked 'Paladin' in the bottom left hand corner (overseas members) and we'll send you more details as soon as we have them.

Red Steel are also producing two posters in a limited run featuring artwork from "The Lansdowne Tapes" and "From Time To Time". Each poster is 23" x 33". They are quite expensive and we would have to place a minimum order for them so at this stage we would

ask you to let us know before the end of October if you intend to buy one or both of the posters. To do this send us a letter saying which you will buy and enclose a SAE marked 'posters' (UK members) or a self addressed envelope marked 'posters' and a international reply coupon (overseas members). Inclusive of post and packing, each poster will cost about £12 in the UK, £13.50 in Europe and £15.50 elsewhere. Do not send any money yet, we will let you know whether or not we have enough people wanting the posters for us to fill the minimum order but please do not say you want one if there is the slightest chance that you will change your mind when we need the money, the society can not afford to loose money on unpaid orders.

Finally, look out for the new John Wetton album, it's already a hit in Japan where it's called "Voice Mail", John will play 5 sell out shows in Japan around the end of September. The album is also due for release in the UK with the title of "Battle Lines" and the track of the same name is the theme to the film which is now on release across the country. John also hopes to do some gigs in the UK next month so watch the music press for details

Once again our thanks go out to the following people for their help and support, Bernie, Trev, Phil, Mick and Lee, John Wetton, Tina Hartley, Michael Paeslack, Stefan Kunzi, Monique Spruit, Isabella Seefriedt, Marika Schumacher, Thomas Thulin, Mark Owens, Billy Smith, Alexander Kolesnikov, David Zimny and everone who contributed to the members reviews of "From Time To Time".

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

Alan & David

September 1994.

AN EXCLUSIVE INTERVIEW WITH JOHN WETTON

John Wetton replaced Gary Thain in Uriah Heep and played bass on "Return To Fantasy", Heep's highest charting UK album, and "High And Mighty", the last album from the Byron era. In his own right as well as with the many bands that John has worked with, it is perhaps fair to say that he has found more success after leaving Heep than any other previous member of the band. My thanks are owed to Michael Paeslack of John Wetton Promotions for setting up this interview.

Alan Hartley.

Alan: What was your first band, how old were you at the time and what other bands or solo projects were you involved in prior to joining Uriah Heep?

John: It's kind of dubious as to what my first band was, I think it was a group called "The Corvets" but it could have been something else. It started in a church hall and I was playing a guitar that I'd tuned down to being the bass register because the band didn't have a bass player. It was probably when I was about 12 or 13 years old. I went through a lot of other bands before I got to Uriah Heep, I had a band in Bournemouth called "The Pa James Group" which played around the South coast for a couple of years. I moved up to London and formed a band with Ed Bicknall who now manages Dire Straits. That was called "Splinter" and we played in Germany and a few universities in England. I then joined a band called "Brotherhood" which was lead by James Litherland from "Colosseum" and had in it a couple of brass players who were very useful and a very good drummer called Bill Harrison who used to play with "Glass Managorie". The two brass players went on to be the brass section from "The Average White Band" and we made one album for RCA

Records called "Mogul Thrash". We'd changed our name from "Brotherhood" to "Mogul Thrash" in one very stoned evening because we thought that it was a damn good thing to do. We made the album for RCA and promptly split up. I went to California, did some session work, I'd played with numerous solo artists as a backing musician on bass, Cilla Black was one of them, I amassed enough money to go to California, I thought I liked what was going on there but when I came back, I realised that I should be part of this progressive movement that was going on at the time. That was about 1970. That year I joined "Family", I replaced John Wieders in the band and I was chosen because I was a reasonably good bass player and I was interested in developing the vocal side of the band. I always have a habit of making a bit of a mark on the band I joined. Sometimes it probably wasn't right, in "Family" it was right but unfortunately I had ambitions beyond just being just the bass player, I wanted to write and I wanted to sing. After about one year and two albums I left. I've left out 2 gigs I did in the States with "Renaissance", that didn't really go anywhere, it wasn't really my cup of tea. "Family" was great for a year but I had ambitions of being a singer and a writer, I wanted it to be my band basically so I left to go to "King Crimson" which offered me the position of being lead vocalist for the first time since I'd been in a local band. That was good and I also participated in the writing. In 1974, "King Crimson" came to an end which I didn't really want, I wanted it to go on much longer but Robert Fripp decided he wanted to take some time off and that left me with nothing to do. Through the management company I was with, I'd grown to know the people from "Roxy Music", they were the other band who the company handled. There had been a fair amount of cross fertilisation, I'd played on Phil Manzanera's album, I'd played on Brian Eno's album, I'd played on Bryan Ferry's album, by the time they were ready to go on tour they were looking for a bass player and I happened to go down and attend a couple of auditions that they held. At the end of the evening, when we went to the pub, they said to me, what do you think of these bass players? I said, well, you know, they're not really that good, inevitably they said, why don't you do it so I said, alright, I will. I played bass for them on a British tour, a European tour and an American tour and during that American tour, in Miami, I bumped into Lee Kerslake and Mick Box who were staying at the same hotel on Collins Avenue. We had such a lovely time, we went out for dinner and I'd known Lee since the Bournemouth days, I'd known them both for a while but I'd known Lee for a long long time and I loved them both dearly. Something must have happened at that meeting in Miami that when I came back from the Roxy Music tour, there was an offer to join Uriah Heep. To me it was the most natural thing in the world, they were old friends, I'd known most of them for a long long time, we were intertwined through Ken Hensley and Lee Kerslake playing with Greg Lake, Lee was from Bournemouth. Uriah Heep were the nicest blokes in the world to be in a band with and I felt very at home. I had a meeting with David Byron the day they asked me to do the job and I said look, I do have ambitions to become a singer and a writer in a band and he said, as long as it isn't this band, that's okay. David and I became very firm friends.

Alan: Was the bass guitar or keyboards your first choice of instrument, what attracted you to these and what other instruments do you play?

John: The bass guitar came along to me as an alternative to the keyboards. I learnt the keyboards first, my brother was a church organist and choir master and he required me to play the bass part because he didn't have any pedals on the piano that he practiced on at home. I would play read and play the bass parts for him, reading music was something I've never been particularly drawn to do, I much prefer to sight it, but that's what I did and it had drawn me to the relationship between the melody and the bass line which is something I've always been fascinated by. The bass guitar is an easier instrument to play on stage if you're singing, the keyboard is where I do all my writing, the keyboard or the acoustic

guitar. It's about 80% on the keyboard, 20% on the acoustic guitar for writing, you can't really write anything on the bass guitar.

Alan: When you joined Uriah Heep what was your reason for joining, at the time the popular story in the music press was that you joined for the money rather than the style of music?

John: In King Crimson, I'd been playing the most ridiculously complicated rock music in strange time signatures, Uriah Heep offered me a refreshing break from that where I could just be myself, have some fun and play some really strong rock music. The reason was definitely not for money, at that time, Roxy Music were offering me the same money as Uriah Heep, if not more. I just didn't want to stay in Roxy Music.



Alan: How did you feel about replacing Gary Thain in Heep bearing in mind that Heep's most successful period began after Gary and Lee Kerslake joined?

John: I didn't have any feelings about replacing Gary Thain, he was a great bass player and my replacing him didn't involve me changing my style. For the first album I just settled into playing very basic bass. I was aware that Heep's most successful period came along after Lee and Gary had joined but that didn't really play any part in my psychology during the whole thing, you join a band and you put in what you can.

Alan: The 1974 Heep album "Wonderworld" was the last album made with Gary Thain and it had not been as successful as the previous 4 albums, this could have been due, to some extent, to internal friction which had developed within the band. What did you sense the mood and outlook of the band to be at the time you joined and how do you feel you were accepted into the band?

John: I don't think that the success or failure of an album is ever due to friction within a band. Friction within a band can cause things to happen, usually laxity within a band causes things not to happen and that was what had set in before I joined. They were looking to me to provide a catalyst or spark to bring the band back. I think that was unfair to look solely to me to do that. There was always a power struggle between Ken Hensley and David Byron within the band as to who was the spiritual leader and who was the visual leader and that was never ever resolved. There had been bands, The Beatles for one, where you had a visual, cuddly toy who lead the band and someone who was a spiritual leader. Within Uriah Heep, it was always a struggle and so I think I became part of that struggle because mainly Lee and Mick were looking to me to provide some kind of spark, which I did try to do, I tried to put something into the music that wasn't there. Some people will love what I did, some people will hate what I did but my writing relationship with Ken Hensley, as you can see on "High And Mighty", started to get better.

Photo courtesy of John Wetton, interview by Alan Hartley, (continued in next issue)

LIVE REPORTS

NOORDERLIGHT, TILBURG, HOLLAND. 15TH MAY, 1994.

The last time I saw Uriah Heep was in March 1992 when they did an excellent performance in the same venue. The fun part of Uriah Heep is that they create a perfect atmosphere, have a great 'feel' with the audience and have some great, classic songs. Good reasons to be there again tonight. Although there were only some 300 fans, the fans were dedicated ones. "Siddharta" is the support act who play melodic rock with funky influences, very talented musicians and their singer, Edwin Balogh may be counted as one of Hollands best singers, great voice! Songs like "Hollywood", "Dream On" and "I Don't Believe" are well received. If not the band then the singer can go far. After a small break Heep open up with "Devil's Daughter" and the audience then really falls for them when "Stealin'" is played. Although the new material is well received by the audience, especially "Words In The Distance", the jewels like "Rainbow Demon", "The Wizard", "Circle Of Hands" and "Gypsy" are the most impressive. Mainly Bernie Shaw and Mick Box play the audience well and the joy of the band is reflected in the audience. Not strange there is such a bond between fans and band. After "Look Ay Yourself" Heep return for 3 encores among which "Lady In Black" is sung to and Bernie is lifted upon the shoulders of a fan and the world famous "Easy Livin'". I still appreciate this band immensley and it was a memorable night with Heep playing the lead. Heep did it again.

Report from Dutch Metal Hammer, July/August 94, by Ad Van Osch
translated by Monique Spruit.

STONE ROCK FESTIVAL, WIESSEN, AUSTRIA. 2ND JUNE 1994.

It's Sunday, 12th June and I'm thinking back to last weekend when I was riding back home to Graz on my bike. My desk is covered with brilliant live shots of Heep from the Stone Rock festival. It's raining outside and I close my eyes to think back to a wonderful and peaceful festival with some of my favourite bands headlining. We arrived late on Wednesday evening as my friends had to be there early on Thursday morning to start work as security for the event. Living in a tent for 4 days, lots of sunshine and good fun, I couldn't wait to meet Heep again. Charlie and Jim arrived early enough in the afternoon to have time for a bit of sunbathing, a look through my photos from last December and enjoy the special atmosphere of this bikers meeting. The backstage area was huge with a bar area and enough room for everyone to eat. The dressing rooms were set in 2 original Austrian railway wagons. Heep showed up at about 7pm, stage time was 9pm, a bit early but they had to leave soon after the show so it gave me a little time to talk to them about the up and coming tour with Deep Purple, the song book and the fact that there was still no record deal. Bernie would have loved o stay all day because of all the motor bikes, he even missed half of his dinner to have a look at my bike and at all the things that were happening at this bikers festival. It was crowded but only a few people found their way to the big tent to see a local support band. Even 30 minutes before Heep were due on stage the place was nearly empty but as soon as the intro started people came in from everywhere. In the middle of their set I noticed a special guest at the side of the stage, Billy Rankin from Nazareth came along to say hello. The atmosphere was great and it's always amazing to see how much Heep enjoy playing live. They always give 100% and if possible, even more. The set list may be the same but their shows are never boring because every stage brings different action and every city brings different people. At the end of the set I was wondering how long it would be before I would see them live again. In

the backstage area a ran into Billy and we had a drink together before we were joined by Lee. What a nightmare drive they had in front of them up to Berlin for the show with Purple the next night, all that way in a small bus with no real break. "We'll be back soon" they said, and left. The nicest compliment for Heep was made by one of the catering guys, "now I know why you follow Heep whenever you can, live they are great and private they are nice friendly guys". It's not easy to understand why they can't get a record deal. It's hard enough for us fans and even harder for themselves. I think everyone will agree when I say Heep can count on their fans everywhere, any time and no matter how long we will have to wait for a new album.



Report and photos by Isabella Seefriedt.

DEEP PURPLE PLAY IN FRONT OF EMPTY SEATS.

A huge disappointment in the Westfalenhalle of Dortmund (7th June, 1994). When Deep Purple played here there was a huge emptiness in the venue, only some 3500 die hard fans wanted to witness the performance of the newly formed old rockers, without Richie Blackmore who once again left the band after a fight and apparently the fans weren't so interested in DP without him. Even Joe Satriani's excellent playing couldn't change this. Ian Gillan was not in the mood and played the congas un interested. At least support act Uriah Heep created a better atmosphere among the few not bored people in the audience.

Translated from German press by Moinque Spruit.

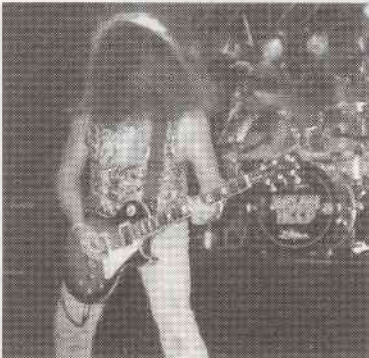
GOTTENBURG, SWEDEN. 11TH JUNE 1994.

I've been waiting years for this and suddenly there we were on a sunny Saturday in Gottenburg. Heep opened with "Devil's Daughter" from the "Return To Fantasy" album. It was amazing to see live the band that meant so much to me over 20 years and now listen to classic songs like "Stealin'", "Circle Of Hands", "Easy Livin'" and "Lady In Black", just thinking that it was these songs amongst many others and the influence of Gary Thain that made me become a bass player. On top of all this I was able to use the laminated plastic UHAS card to get backstage and meet Mick, Lee, Trev and Phil and have some photos taken with them. This is a day I'll never forget.

Thomas Thulin, Sweden.

FIVE GO MAD IN GERMANY.

Once upon a time there was an English man, Mark Owens, a Swede, Lasse Lundberg, a German, Jurgen Cissarek and two Scots men, Billy Smith and Joe Keenan. This crazy gang met up in the Cissareks house hold in Gelsenkirchen, Germany. The gig at Koln on 23rd June 1994 was my first Heep concert, the other guys were trying to wind my up about it but I was very relaxed and in full control, that was until the German beer took it's toll on me about half an hour before the show. I don't think anybody used the toilet after me! Time for some team photos and then into the hall for my close encounter with my heroes Uriah Heep. Is it really happening, I kept pinching myself, yes it was! Enter Mick and the boys, WOW! what a show from the word go! There were about 400 people or more all standing and swaying, it felt like I was on the Kop back home in Liverpool on a Saturday afternoon. Everything they played was superb. My favourite was "Circle Of Hands", what a great job Bernie Shaw did on the vocals, absolutely superb, what a true pro he is. All the band were in fine form and let's give some credit to Jim Hughes as well. It was 75 minutes of sheer magic and there was better to come. We got talking to Jim after the show and he told us that we would be able to meet the band backstage, now I did have to pinch myself to check that it was really me at this great show. They say that some of your dreams come true in life and this one I'll remember till I die. This was my first meeting with Heep and I got the chance to do it all again at Brilon on 26th June, it was also a great concert and to be noticed by the band was a high in itself, they came out after the show and we got lots of great photos with the band and members of UHAS. Without the society I would never have had the chance to meet Heep and all these people from around the world. Special thanks to Jurgen and Barbara Cissarek for putting up with me for nearly 2 weeks.



Report by Mark Owens, photos by Billy Smith.

KOLN, GERMANY. "3RD JUNE, 1994.

I have a great desire to tell you about my first meeting with Uriah Heep. I say the first meeting because Heep's gigs in Moscow there was 30m between band and audience which not only divided our eyes but also our souls. On 22nd June I got issue 12 of the magazine, there was a list of Dates and the next day I left with my sister Olga who is also a Heep fan for Koln. It's a pity but my wife was ill and couldn't make the trip. In Koln we saw a lot of Heep fans near the "Music Hall". They were getting out of their cars with glad eyes, taking great pleasure to see their friends. We hadn't seen such sincerely happy people for ages, I felt proud that I was among these people and was a fan just like they were. We did feel an easy at first due to our strict soviet upbringing but we soon acquainted ourselves with a wonderful couple, Eduardo and Sabina Capurro and we quickly found a common point of view. Then Jurgen Scholz came to us, the "biggest" fan of Heep, he is a very kind, interesting and sociable man. Then two more men joined us, they were Jurgen Cissarek from Germany and Lasse Lundberg from Sweden. From what they said we learned that sometimes there is a possibility to see Heep backstage, I couldn't believe it but I hoped. So we came into the hall and stood just near the stage. There were two local support bands then at last Heep appeared. I glued my eyes on them, on their every move. I stood no more than 1m from the people who all my life were looking at me from LP sleeves and posters, in that moment I didn't know that we would have a closer meeting after the show in a room where Heep celebrated the birthday of one of their assistants. We entered the room and I almost lost my senses, I saw Mick and Lee sitting before me. It's very difficult for me to express my feelings in English. I told Mick my story about the trouble I got into in the soviet army because I liked Heep and he made a great present for me of a T-shirt. We left about 2am and went to Eduardo's home and talked about the band. On June 26th with both my wife and sister everything was repeated in Brilon. Mick, Lee and Bernie kissed my wife and for the first time in my life I was not Jealous. I thank all my new friends in Germany and UHAS for giving me an opportunity of personal contact with Heep. I'm really happy now.

Alexander Kolesnikov.

OLD RECORDS COME ALIVE, DEN BOSCH, HOLLAND. 24 /6/94.

This is not rock music, this is classical. Two bands from the stone age, Deep Purple and Uriah Heep in one pop concert, what more can you want. Old and often played records came to life loudly in the immense pop temple "Barbanthallen" in Den Bosch. The elderly, and there were quite a few are a "Child In Time" for one night and typically, that song isn't performed. Around 4pm the first visitors wander through the town and around the venue in spite of the fact that it's a very hot day. Black clothes rule inspite of the tropical heat. Inside the huge venue which is capable of holding 7500 people, it's rather cool due to the air circulation fans. In the evening some windows are opened because a couple of thousand people make the temperature rise fast, but it's not a sold out show. It gets really hot when Heep kick off at 7.30 with some classic tunes. Music from the days that a big mirror could fit on an album sleeve. "Look At Yourself" in a CD sleeve is not possible. Then the band people really came for: Deep Purple. For years leading the top 100 of all time with "Child In Time" but just as well known for all the fights and line up changes in the band. It doesn't matter to the audience. Deep Purple is and stays "In Rock". And still as pretty Uriah Heep dive into their beds at the Postljon Motel in Rosmalen. Deep Purple find their way to their rooms at the Movenpickhotel in Den Bosch. "No they had no special wishes" states the hotel manager, except one, "a family room for the children who travelled along" - how cute.

Translated from Dutch press by Monique Spruit.

GROSSE FREIHEIT, HAMBURG, GERMANY. 25TH JUNE, 1994.

We'd been looking forward to the concert for weeks. Although the show wasn't sold out, a lot of people came to see the band. It was very hot and a lot of people may have had other plans but if you're a true fan you go to the concerts under these tropical circumstances. Thank god the temperatures in the venue were more comfortable than out doors. After the performance of the support band "Instant Karma", more and more people, including us, looked for a place near to the stage to be close to the band. The excitement rose. After a short re-building of the stage the curtains went up and Heep came on. It was about half past midnight and this was what we'd all been waiting for. The boys really went for it playing many of their hits, unfortunately they only played for one hour. The audience however didn't allow Heep to leave so fast. After two encores it wasn't over by any means. The crew wanted to take down the gear but the fans didn't agree and loudly demanded another encore. The atmosphere was great and although Heep had already disappeared into the dressing room they came back and played "Easy Livin'". The fans loved the show but I missed "July Morning" in the set, a song I truly love, hopefully they'll play it next time.



Report and photos by Marika Schumacher.

HEEP IN HAMBURG, 25TH JUNE, 1994.

From the onset of this report I must mention immediately that "Circle Of Hands" was the best song I've ever heard at any concert. I had made it up to the front of the stage at Mick's side and he made his guitar wail to the delight of all the ears in the audience. Then there was Trevor Bolder on bass, I'll just say that up to this Hamburg show I considered

Fuzzy Samuel, the bass player for Crosby, Stills, Nash and Young, among others, to be the best bass player after a 1983 tour in which he jammed with Alvin Lee and Ten Years After. Fuzzy was red hot on bass. But that was then and this is now, Trevor surpassed all expectations at the Hamburg concert. His fingers were flying, pumping out the best rock yet and hitting every note perfectly. This brought new meaning to "Circle Of Hands", since somehow this blur of hands on his bass brought the too good to be true into the realm of reality, seriously! Lee Kerlake's drumming! the man was manic on those drums and he didn't let up. He drove the song all the way through, he must have been exhausted after playing the song, his hands were a circle of hands. Phil Lanzon's keyboard playing during the song simply brings out the fact that he belongs in this band, I must say it again, yes, it was perfect. Bernie Shaws's vocals were tops, he gave everything he's got. I now know why his voice sounds so good, he enjoys the concert as much as the audience and in doing so it brings out the best in him. I would venture to say that he enjoyed singing "Circle Of Hands" because he did a fantastic, absolutely fantastic job. The rest of the show was pretty powerful, "Rainbow Demon" was a real treat, "The Other Side Of Midnight" was the best version I've heard thus far and the new song, "Words In The Distance" is the best new material I've heard from Heep since "Head First". It has the greatest potential of being a hit and it proves that Heep still have a high degree of musical creativity. Maybe it should be recorded without multi tracking if it's used for the next studio album because as it was live, it was a real rocker. Which now allows me to make a very valid point. Taking both the new song into consideration and the perfect version of "Circle Of Hands", there are two songs that are ready for another live album. I know the band is in a difficult process of working out a new recording contract and I'm looking forward to the next studio album very much, but count the years since the last live album, I've run out of fingers on one hand and a few are starting to come up on the other. For more present matters, will we hear "I'm Alive" or "Return To Fantasy" on the next tour?

David Zimny.

KEN HENSLEY WORKSHOP, 30/3/94, LIESTAL, SWITZERLAND.

For years I could only dream about meeting Ken Hensley. Today it's no longer a dream, it became reality. I work in a CD shop and I have a lot of friends in the music business. One of them, Rolf Schlup of BMG in Switzerland gave me a call and told me ; "Ken Hensley will be doing a radio interview with Radio DRS 3 in Switzerland". I called one of the guys at the radio station and he said that Ken would also be doing workshops in Geneva and Liestal. After one more call I knew he would be in Liestal on March 30th at 7pm, man, was I happy. I took the "Eager To Please" LP to the T-shirt printers and they put the sleeve on a shirt for me. So, I was ready to go, I mean me and my collection Of Heep LP's, Hensley LP's and singles, Blackfoot, Toe Fat, Gods, everything. I hoped he would sign at least some of them.

When I finally arrived at Liestal, and after a while I found this music shop called "Favre". Officially it was closed but I didn't care and went straight in. My ears registered some voices and music in the upper floor so up I went. It was a small room with a small stage, and there he was, Ken Hensley. Of course, Ken is only a human being like everyone else but my heart was beating like Carl Lewis's during a sprint. Ken was rehearsing some Heep songs with some guys from the shop, it sounded like they had played together for years. After an hour the shop was officially opened, there wasn't hundreds of people, just 30 or

40. The boss of the shop said he wanted a family atmosphere, that's why he only publicised the workshop locally.

Ken said hello to everybody and told some stories about his time with Heep. He then played three new songs on the acoustic guitar which was brilliant of course. He said we were to ask any questions we wished but everyone in the room must have been too excited because no one asked any. It was now getting really hot and they played a Heep session including "The Wizard", "Stealin'" "Easy Livin'" and of course, "the song with two chords and a choir without words", as he described "Lady In Black". All the songs sounded so fresh, so good, just genius. My eyes were wet, everyone could see that Ken loves to play. He also told us about the reason he was here as part of his job for "St Louis Music" promoting "Crate" and "Ampeg" amps. At the end of the regular set, anyone who can play an instrument was invited to join a jam session which lasted for about an hour. Afterwards I had the chance to talk to Ken and I told him that I had lots of stuff to sign. He said, "no problem" and for the next 40 minutes sat next to me and put an autograph on every item I had and told a story about each one, nothing you wouldn't already know but it was unbelievable! The end was near and we took a last glass of champagne and said goodbye. I went off home my feelings in a tangle, I felt like flying instead of driving my car. I must say that I've never met a musician who is so polite and sympathetic, it was a big dream come true. Thank you so much Ken and I'd also like to say thanks to George Tauss for his translation.



Report and photos by Stefan Kunzi.

THE URIAH HEPP 7" SINGLES LIST - PART 1.

I'm sure as you brows through this list, you'll be compelled to look through your own record collection, just in case you've got a single which isn't on our list. Please, if you have, let us know. The response we received to this project wasn't great so I'm quite sure we'll be able to expand the list considerably. But a few thanks are in order to all who sent in lists especially Roy Landgren of Finland, Kevin Penberthy of England and Harry Otten, John De Jonge and Monique Spruit of Holland. One final thing, not included in this list are the Thailand 7" EP's due to the recent feature in the magazine and their dubious origin! and also the new flood of Eastern block flexi discs which seem to be available in any colour you ask for!! Happy reading and write in! Thanks.

David Owen.

PS GYPSY/BIRD OF PREY	VERTIGO	6059020	GERMANY	70
PS GYPSY/BIRD OF PREY	VERTIGO	6050020	SPAIN	
PS GYPSY/BIRD OF PREY	VERTIGO	6059020	FRANCE	
- GYPSY/BIRD OF PREY	VERTIGO	6059020	N. Z.	
- GYPSY/GYPSY (STEREO/MONO)	MERCURY	262	USA PROMO	
- GYPSY/REAL TURNED ON	MERCURY	73103	USA	
PS GYPSY/COME AWAY MELINDA	VERTIGO	6059025	ITALY	
- WAKE UP/WAKEUP (STEREO/MONO)	MERCURY	DJ 294	USA PROMO	
- WAKE UP /COME AWAY MELINDA	MERCURY	73145	USA	
PS WAKE UP/GYPSY/WAKE UP/ WALKING IN YOUR SHADOW	VERTIGO	6277199 33 1/3RPM	PERU	
PS LADY IN BLACK/SIMON THE BULLET FREAK	VERTIGO	6059037	GERMANY	71
PS LADY IN BLACK/SIMON THE BULLET FREAK	VERTIGO	6059037	AUSTRIA	
PS LADY IN BLACK/SIMON THE BULLET FREAK	VERTIGO	6059037	SPAIN	
PS LADY IN BLACK/SIMON THE BULLET FREAK	VERTIGO	6059037	FRANCE	
- LADY IN BLACK/GYPSY	ISLAND	BR1	FINLAND	
PS LADY IN BLACK/SIMON THE BULLET FREAK	VERTIGO	BRO 1001	ITALY	
PS LADY IN BLACK/BIRD OF PREY	VERTIGO	6059045	ITALY	
- HIGH PRIESTESS/TIME TO LIVE	MERCURY	73174	USA	
- HIGH PRIESTESS/HIGH PRIESTESS (STEREO/MONO)	MERCURY	73174	USA PROMO	
- HIGH PRIESTESS/TIME TO LIVE	VERTIGO	6059039	GERMANY	
- HIGH PRIESTESS/TIME TO LIVE	VERTIGO	6059039	AUSTRIA	
- SALISBURY (EDIT)/SALISBURY (EDIT) (Stereo/Mono)	MERCURY	DJ 320	USA PROMO	
- LOOK AT YOURSELF/SIMON THE BULLET FREAK	BRONZE	6111	UK	
PS LOOK AT YOURSELF/WHAT SHOULD BE DONE	ISLAND	10429	GERMANY	
PS LOOK AT YOURSELF/WHAT SHOULD BE DONE	ISLAND	10429	SPAIN	
PS LOOK AT YOURSELF/WHAT SHOULD BE DONE	ISLAND	6138006	FRANCE	
PS LOOK AT YOURSELF/WHAT SHOULD BE DONE	ISLAND	10429	HOLLAND	
PS LOOK AT YOURSELF/WHAT SHOULD BE DONE	BRONZE	10429	HOLLAND	
		(DIFFERENT COVER)		

PS LOOK AT YOURSELF/WHAT SHOULD BE DONE	ISLAND	WIP26700	ITALY
- LOOK AT YOURSELF/LOOK AT YOURSELF (STEREO/MONO)	MERCURY	DJ 333	USA PROMO
- LOOK AT YOURSELF/LOVE MACHINE	MERCURY	73243	USA
- LOOK AT YOURSELF/SIMON THE BULLET FREAK	ISLAND	TOS 837	SOUTH AFRICA
- LOOK AT YOURSELF/SIMON THE BULLET FREAK	BRONZE	6351002	AUSTRALIA
- LOOK AT YOURSELF/SIMON THE BULLET FREAK	BRONZE	??????	NZ
PS LOOK AT YOURSELF/TEARS IN MY EYES	BRONZE	LL2515BZ	JAPAN PROMO
PS LOOK AT YOURSELF/TEARS IN MY EYES	BRONZE	LL2515BZ	JAPAN
- I WANNA BE FREE/WHAT SHOULD BE DONE	MERCURY	73254	USA PROMO
- JULY MORNING/JULY MORNING	MERCURY	DJ 374	USA PROMO
PS JULY MORNING /LOVE MACHINE	BRONZE	LL 2545	JAPAN
- JULY MORNING/JULY MORNING	ISLAND	1408	VEN
- JULY MORNING/TEARS IN MY EYES	MERCURY	73406	USA
PS LOVE MACHINE/EASY LIVIN	BRONZE	LL2612	JAPAN 72
- THE WIZARD/GYPSY	BRONZE	WIP 6126	UK PROMO
- THE WIZARD/GYPSY	BRONZE	WIP 6126	UK
PS THE WIZARD/WHY	ISLAND	12021 AT	GERMANY
PS THE WIZARD/WHY	ISLAND	12021 AT	SPAIN
PS THE WIZARD/WHY	ISLAND	WIP26124	ITALY
- THE WIZARD/WHY	MERCURY	73271	USA PROMO
- THE WIZARD/WHY	MERCURY	73271	USA
- THE WIZARD/WHY	MERCURY	73271	CANADA
PS THE WIZARD/WHY	ISLAND	12021	PORTUGAL
- THE WIZARD/WHY	BRONZE	6153005	NZ
PS THE WIZARD/GYPSY	BRONZE	LL2854	JAPAN
PS THE WIZARD/GYPSY	ISLAND	TOS860	SOUTHAFRICA
- THE WIZARD/GYPSY	BRONZE	21002	AUSTRALIA
PS EASY LIVIN/GYPSY	ISLAND	12196AT	SPAIN
PS EASY LIVIN/GYPSY	ISLAND	12196AT	HOLLAND
PS EASY LIVIN/GYPSY	ISLAND	12196AT	AUSTRIA
PS EASY LIVIN/GYPSY	ISLAND	12196	PORTUGAL
PS EASY LIVIN/GYPSY	ISLAND	12196AT	GERMANY
PS EASY LIVIN/GYPSY	BRONZE	6138036	BELGIUM
- EASY LIVIN/WHY	BRONZE	WIP6140	UK PROMO
PS EASY LIVIN/WHY	BRONZE	LL2562BZ	JAPAN
- EASY LIVIN/WHY	BRONZE	WIP6140	UK
- EASY LIVIN/WHY	ISLAND	110009	BRAZIL
PS EASY LIVIN/WHY	ISLAND	WIP6140	DENMARK
- EASY LIVIN/WHY	ISLAND	WIP G14	GREECE
- EASY LIVIN/ALL MY LIFE	BRONZE	6153006	AUSTRALIA
PS EASY LIVIN/ALL MY LIFE	ISLAND	6138018	FRANCE
- EASY LIVIN/ALL MY LIFE	MERCURY	73307	USA PROMO
- EASY LIVIN/ALL MY LIFE	MERCURY	73307	USA
- EASY LIVIN/ALL MY LIFE	BRONZE	6153006	NZ
PS EASY LIVIN/TRAVELLER IN TIME	BRONZE	5006140	PORTUGAL

PS SPIDER WOMAN/SUNRISE	ISLAND	12439AT	GERMANY	
PS SPIDER WOMAN/SUNRISE	ISLAND	12439AT	HOLLAND	
PS SPIDER WOMAN/SUNRISE	ISLAND	12439A	SPAIN	
PS SPIDER WOMAN/SUNRISE	ISLAND	12439AT	AUSTRIA	
- SWEET LORRAINE/BLIND EYE	MERCURY	73349	USA WL	
- SWEET LORRAINE/BLIND EYE	MERCURY	73349	USA	
- SWEET LORRAINE/BLIND EYE	MERCURY	M73349	CANADA	
- DEMONS & WIZARDS/MAGICIANS BIRTHDAY	MERCURY	60 SEC	USA PROMO	
		RADIO SPOTS		
PS SWEET LORRAINE/RAIN	ISLAND	WIP26138	ITALY	
- SWEET LORRAINE/RAIN	ISLAND	WIP26138	ITALY JUKE-BOX	
- SWEET LORRAINE/STEALIN			ITALY PROMO	
PS SUNRISE/SPIDER WOMAN	BRONZE	LL2583BZ	JAPAN	
- STEALIN/SUNSHINE	BRONZE	BRO7A	UK	73
PS STEALIN/SUNSHINE	ISLAND	12959AT	GERMANY	
PS STEALIN/SUNSHINE	ISLAND	12959AT	AUSTRIA	
PS STEALIN/SUNSHINE	ISLAND	12959AT	HOLLAND	
PS STEALIN/SUNSHINE	ISLAND	12959A	SPAIN	
PS STEALIN/SUNSHINE	ISLAND	6138033	FRANCE	
- STEALIN/SUNSHINE	ISLAND	BRO7	DENMARK	
- STEALIN/SUNSHINE	BRONZE	BRO7	PORTUGAL	
PS STEALIN/SUNSHINE	ISLAND	26172	ITALY	
- STEALIN/SUNSHINE	BRONZE	6153011	NZ	
- STEALIN/STEALIN (STEREO/MONO)	WARNER	WB7738	USA PROMO	
- STEALIN/SUNSHINE	WARNER	WB7738	USA	
- STEALIN/IL GURRIERO(NOT HEEP!)	ISLAND	26172WIP	ITALY JUKE-BOX	
PS DREAMER/ONE DAY/IF I HAD THE TIME/CIRCUS	WARNER	LLP230	USA	
PS SEVEN STARS/SUNRISE	BRONZE	13203AT	HOLLAND	
PS SEVEN STARS/ONE DAY	BRONZE	LL2625BZ	JAPAN	
PS SEVEN STARS/ONE DAY	BRONZE	LL2625BZ	JAPAN PROMO	
PS DREAMER/SUNSHINE	BRONZE	LL2620BZ	JAPAN	
PS WONDERWORLD/SOMETHING OR NOTHING/WE GOT WE/SUICIDAL MAN	BRONZE	610000	BRAZIL	
- SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	BRO10A	UK	74
PS SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	13339AT	GERMANY	
PS SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	13339A	SPAIN	
PS SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	BRZ001	FRANCE	
- SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	6153013	NZ	
PS SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	BRO 10	DENMARK	
PS SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	WIP26195	ITALY	
PS SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	SBRO88757	YUGO	

PS	SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	BRO 10	NORWAY
-	SOMETHING OR NOTHING/SOMETHING OR NOTHING (STEREO/MONO)	WARNER	WB 7836	USA PROMO
-	SOMETHING OR NOTHING/WHAT CAN I DO	WARNER	WB 7836	USA
PS	SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	LL2635	JAPAN
-	SOMETHING OR NOTHING/WHAT CAN I DO	BRONZE	6153013	AUSTRALIA
-	SOMETHING OR NOTHING/THE LORDS PRAYER (NOT HEEP!)	BRONZE	WIP26195	ITALY
PS	SUNRISE/SWEET LORRAINE/ROCK N ROLL MEDLEY	BRONZE	610001	BRAZIL
PS	LADY IN BLACK/SIMON THE BULLET FREAK	BRONZE	13616AT	GERMANY
PS	LADY IN BLACK/SIMON THE BULLET FREAK	BRONZE	13616AT	AUSTRIA
-	PRIMA DONNA/SHOUT IT OUT	BRONZE	BRO 17	UK 75
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	16124AT	GERMANY
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	BRO 17	SCANDINAVIA
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	16124A	SPAIN
-	PRIMA DONNA/SHOUT IT OUT	BRONZE	21-017	AUSTRALIA
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	SBRO88856	YUGOSLAVIA
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	16124	AUSTRIA
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	BRZ 010	FRANCE
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	BRO 17	ITALY
PS	PRIMA DONNA/SHOUT IT OUT	BRONZE	5000017	PORTUGAL
-	PRIMA DONNA/PRIMA DONNA (STEREO/MONO)	WARNER	WBS 8132	USA PROMO
-	PRIMA DONNA/STEALIN	WARNER	WB8132	USA
PS	RETURN TO FANTASY/THE TIME WILL COME	BRONZE	16439AT	GERMANY
PS	RETURN TO FANTASY/SHOUT IT OUT	BRONZE	16167AT	HOLLAND
PS	RETURN TO FANTASY/SHOUT IT OUT	BRONZE	P1390B	JAPAN
PS	ONE WAY OR ANOTHER/MISTY EYES	BRONZE	BRO DJ1	UK PROMO 76
-	ONE WAY OR ANOTHER/MISTY EYES	BRONZE	BRO 27	UK
PS	THE TIME WILL COME/WHAT CAN I DO/SIMON THE BULLET FREAK/SUNSHINE	BRONZE	UH1 33 1/3 RPM	HOLLAND PROMO
PS	WOMAN OF THE WORLD/YOU CAN'T KEEP A GOOD BAND DOWN	BRONZE	16871XT	GERMAN PROMO
PS	MAKE A LITTLE LOVE/WEEP IN SILENCE	BRONZE	BRO 28	SWEDEN
-	LADY IN BLACK/MAKE A LITTLE LOVE	BRONZE	K7518	AUSTRALIA

List compiled by David Owen, (continued in next issue).

MEMBERS LETTERS

If you've any questions you need answers to, any comments or opinions about the band, the magazine or the service of the UHAS, we want to hear them. If you want a personal reply please include a SAE (UK members) or an International Reply Coupon available from any post office (overseas members). Hope we hear from you soon.

Dear UHAS, Thank you for printing my report of Heep's concerts in France in the last issue. At one of the shows on the "Innocent Victim tour I got a backstage pass and I thought you may be interested in the story behind it. The concert was scheduled for 8pm and I arrived 2 hours early. Some fans were already waiting outside. I don't know why but the doors were open and I still don't know where the security men were. So in we went, the band were on stage preparing for their soundcheck. Ken was playing the first chords to "Firefly", wearing a large fur coat, he was the perfect incarnation of the phantom of the opera. There was a young lady there who went to the control desk to help with Ken's soundcheck. When she went back to the stage I noticed she had dropped something on the floor, it was her backstage pass. So, you can imagine the end of story, I must confess to stealin' the pass and I think any other fan would have done the same. Shortly after the security men came and threw everyone else out, every one but me! I was able to see the full soundcheck and no one took any notice. Just as well, I think it would have been hard to explain my presence. After the show I went backstage but the band were locked in a meeting with Gerry Bron and I had to leave to catch the last bus. I hope the young lady didn't get into trouble for having lost her pass and if she or Ken wants it back I will send it. I think I'll be forgiven after all these years. Finally, a few words on the Cantona chapter, you've got him so please keep him, don't let him get back in France, please! **Bertrand Athouel, France.**

***UHAS reply:-** Nice story, I'm sure that Ken won't mind you keeping the pass and I'm sure the band would hold no grudges so you can consider yourself forgiven, if any forgiveness is needed. Us Manchester United reds are happy to keep Cantona over here. A lot of people are familiar with the phrase, "1966 was a good year for English football". Posters around the Manchester area now claim this isn't because it's the year we won the world cup, it's because it's the year Cantona was born.*

Dear UHAS. The society is great, I love reading the shared experiences and future plans of the band. I look forward to any new material. I'm a long time Heep fan who's enjoyed many of their concerts and shared their friendship. I had struck a friendship with David Byron and Ken Hensley and my memories are still full of many good thoughts. Living in Chicago and working for an airline, I would often fly to other cities to see the band perform. I would get a message to Ken or David and they would always bring me backstage or I would meet the band at a local bar to enjoy the remainder of the evening. In sharing some good times I also had the unforgettable timing of being invited to a concert in Hempstead, New York. As I checked into my room there was a message from David to meet the band for dinner. At dinner I noticed that Ken Hensley was missing and the mood was somber. I was informed that there were problems and Ken had flown back to England. The band could have asked me to leave as they attended to their business, but instead asked me to stay and participate in the conversation. I remember the conversation leading to the importance of Uriah Heep continuing. The band did continue on but soon after was the parting of the strong line up of the 70's. Oh well, some more memories another time. I currently live in the St Louis area and have crossed paths with Ken a few times. As always, he's been a perfect gentleman. He's a class individual both socially and musically and it's great that he's making his music available for us again. **Mike Masucci, USA.**

UHAS reply:- *We'll look forward to some more of your memories.*

Dear UHAS, I would like to comment about the letter from Olav Hammeren from Norway in issue 11 and your comments after his letter. Any hit single no matter what type of song would benefit the band short term and long term. Lot's better promotion would also help. "Hold Your Head Up" could have been a hit but some people may have thought it to be another cover version among the hundreds in the chart. Even "Kiss" had a hit with the other old "Argent" classic "God Gave Rock N Roll". Heep are producing music that is equal to their most successful period but not getting the credit or album sales they deserve. This is because many fans don't know they're still going, lack of promotion, lack of continuous recording contract or a contract with a big label like they had with Bronze and lack of tours in this country at least. Concerning the single "Free Me", this was the first song that I ever heard by Heep. The album, "Innocent Victim" was featured on Radio 1 at that time and the single did get airplay. My friend bought the album, I wasn't greatly impressed but then he brought "Look At Yourself" and the rest is history. However, even if "Free Me" was a pop song and put some fans off, I'm sure most die hard fans would have bought the album and even if they hated this song would not have been totally disappointed with the rest. I have grown to like the album and the single. If nothing else the song lets fans know Heep are still with us and I for one may never have heard of Heep but for "Free Me". **Paul Inglis, England.**

UHAS reply:- *As a die hard fan, I did buy "Innocent Victim" and was disappointed with it (apart from a few tracks) as you said you were initially. If "Free Me" did, as with you, introduce you to the band, and you have remained with them there after, then I suppose it has some value. I've always looked at it from the position I was in having known all the band's previous work and I do take your point even if the song would have been more suited to "The Brotherhood Of Man" or "Bucks Fizz". As for "Hold Your Head Up", I really thought that the release of this single would see Heep in the charts. As you say, it was the fashion at the time, there were many cover versions in the top 10. The song was probably better known than the one covered by Kiss and I'm sure that if the necessary promotion work had been put in, the single would have reached a very respectable position in the singles charts. The album "Raging Silence" would have benefited from this and would have also charted. I felt the timing of this single was perfect but it was a great opportunity that was missed. Don't you agree?*

Dear UHAS, In the insert with the "Salisbury" CD, it says that after Uriah Heep David Byron spent a year with a group called "Champion". Is it true and if it was, what was the line up and is there any recorded material available. Also, I have a computer sheet by matrix software which lists an album by David Byron released in 1980 on Arista called "This Day And Age". Do you know anything about this? **Tony Mason, England.**

UHAS reply:- *I'm afraid the notes on the "Salisbury" CD are not correct although there is a connection with "Champion" and David Byron. After David left "Rough Diamond" the rest of the members formed "Champion" and I believe they released at least one album but I can't remember what label it was on. If I'm not mistaken, it was self titled but I stand to be corrected. For those who are new to the society, but we have covered this one before, the album "This Day And Age" was recorded by a different David Byron who also records as D.L. Byron.*

Dear UHAS, I caught Heep on the total recall tour in the USA last year. They were very much the band of the night. I must especially thank Phil Lanzon who invited me backstage upon seeing my UHAS badge, the band were very gracious, five of the nicest people I have ever met. I'd like to share these photos with you all, they're not very good quality but they

were taken at Harpo's Bar, Detroit, Michigan, USA, on 13th September 1986. They feature Heep with Steff Fontaine on vocals. I can't tell you much about the set , except to say that the band seemed glad when it was over. Fontaine has a decent voice but he didn't seem to have the feel of the material. He fell into the heavy metal cliché screaming on several occasions. I also wanted to mention that "Rhino Recordings" have just released a "Blackfoot Best Of" disc, "Rattleshake Rock And Roll". It features none of the Ken Hensley era material so be forewarned. **David Lumley, USA.**



***UHAS reply:-** Thanks for your memories of the Fontaine gig and the Photos. We decided to print the one showing Steff with Trev and Phil. Thanks also for the warning about the Blackfoot release.*

Dear UHAS, I'd like to respond to the letter from Farid El Diwany in issue 12. It was indeed the spiritual side of Heep that attracted both me and my friends to the band in the beginning. As impressionable young teens, lines like, "in the face of beauty evil was lost", and, "but you must rise to meet the day, lest you become another tale", profoundly moved us and became our rallying cry around our desire to perform good deeds. Indeed Heep's constant referral to the struggle between good and evil has inspired and helped me in many facets of my life. The abandonment of that message is my biggest disappointment in the Goalby era Heep. The band that produced "Pilgrim", "Beautiful Dream" and "Traveller In Time", started singing boy wants girl type songs that sounded a lot more like

"Foreigner" than the Heep I knew. Thank god they were still magical live. I have been encouraged, however, by the Shaw/Lanzon line up. The move towards music with a message is evident in songs like "Cry Freedom" and "Cross That Line". Give us more guys. **Joseph Kelly, USA.**

UHAS reply:- Interesting points about the Goalby era, does anyone agree or disagree? It's also notable that the present line up is seen in such a way don't you think? Let us know. On the subject of the letter from Farid El Diwany from the last issue, we've had lot of letters that can be split into two separate subject areas. One of these is the disgust that members have voiced about a solicitor using his position to obtain the will of a deceased person who he has no connection with and then calling on the deceased persons family uninvited. This sentiment was echoed by many members with varying degrees of anger and is mentioned here as we feel everyones opinions should be heard. Enough said on that, the other subject area was the possible spiritual influence that Heep's music may have had on your lives or the meaning of their songs to you personally and the following are a few examples.

Dear UHAS, You asked about any spiritual influence Heep's music may have had, I find it wonderfully ironic that Ken Hensley is a Christian as his and Heep's music played no small part in my becoming one as well. Their lyrics opened my young mind up to the supernatural and because of that, after years of searching, I came to believe in and embrace Christianity. There were other influences of course, but Heep's music played a very definite part in my journey to Jesus Christ. God was using Ken without him knowing it. My dream is to meet Ken and thank him personally, hopefully in this life. **David Dubuc, USA.**

Dear UHAS, My interest in music started when I was about 7. I liked The Beach Boys, The Hollies, The Bee Gees and more. I didn't understand the lyrics but I preferred this kind of music to the German hits. Then my cousin gave me "The Magician's Birthday" LP for Christmas. At first I didn't like it but I played it again a month later and bang! it hit me and I wanted more. My Dad said these English words would be the same rubbish as the German pop hits so I started to translate them. My Dad was impressed and never again said anything against rock music even though he didn't really like it. I translated most of my favourite songs and found that most of them had parts that fitted perfectly into my life. Music became my best friend next to God and Jesus. I still had my prayers but Heep and their songs were always there when I was in trouble. Any time I felt alone or depressed, there was a song to pull me out of it and console me. The list of Heep songs is endless and there were other band as well who could, and did help. Anyone who knows "Music" by John Miles might imagine what I mean. All the troubles of school and first love are far behind me but the songs are still there. Lee once asked why people travel and spend so much money to see the same band twice or more, For me it's because the songs are like old friends and I love to hear them live. Something else is important, through music I've made many good friends. **Isabella Seefriedt, Austria.**

Dear UHAS, After reading the letter from the David Byron fan and meeting a Gary Thain fan at the concert in Hamburg, I consider myself to be very lucky because Mick has always been my favourite. Sometimes it's good to stop and reconsider things that you nearly start taking for granted. I think we Heep fans have a lot of reasons to be happy. **Elina Aaltonen, Holland.**

UHAS reply:- Well said, the importance of Mick in the band is all to often over looked. Please keep the letters coming in.

URIAH HEEP

...very
'eavy
...very
'umble...

Sole Representation: Bron Agency Ltd.,
29/31 Oxford St., London, W.1, 01-437 5063/6

Produced by Gerry Bron
Hit Record Productions Ltd.



VERTIGO



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1970 - VERY EAVY VERY UMBLE



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Page 26—MERCURY MAKER, July 11, 1970

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YES

BLACK SABBATH

CLARK HUTCHINSON
URIAH HEEP
BIG LIL

YES

YES made their comeback at the Lyceum on Friday, but what should have been a great occasion turned out to be rather mediocre.

Looking very nervous and sounding it, the band with their new guitarist, Steve Howe, played a selection of old and new songs, but mostly featured material from their new LP.

Howe is extremely good and played some nice lead guitar on "Astral Traveller," and vocalist Jon Anderson sounded as high and husky as he always has.

Before Yes, Black Sabbath played a nice tight set of hard rock music. Although they could have turned their amps down a little, they were enjoyable. Uriah Heep, also on the bill, were for the most part an ordinary and stereotyped rock band, and only came across on a couple of softer songs. — MARK PLUMMER

(ORIGIN UNKNOWN)

HEEP/GRACIOUS

WHERE three or four musicians are gathered together there shall a record company be also.

That was the message at London's Marquee on Monday night, when Phillips invited the Press to hear a couple of their new bands, Uriah Heep and Gracious.

Both are quite capable and both have obviously put a great deal of work into their compositions, arrangements, and performances. But whether either is yet worthy of a recording contract and the wide spread exposure that should entail, is another question altogether.

Uriah Heep make little pretence at being anything other than a heavy band, and came over as less sophisticated Vanilla Fudge (shrieking organ, high falsettos)—in other words, sound and fury with little sense to be ckit up.

Gracious base their music on a rather dirgy use of classical elements and almost every last note is preconceived. But fortunately for them, they have a reasonably good keyboard man to help them carry it off. Their main fault is that they are utterly pretentious; quoting from "Moonlight Sonata" and singing trite, "meaningful" words just don't make it. Their use of simple, unadorned riffs as an end in themselves is also a mistake. — RICHARD WILLIAMS.

(ORIGIN UNKNOWN)

Uriah Heep may sound like a skin-disease of some kind of animal manure, but in actuality it's the name of a fictional character. Uriah Heep was the name Charles Dickens gave to the hypocritical clerk in his novel, "David Copperfield." The group is aptly named: Just as Uriah the clerk was sly and wicked in his life, Uriah the group are villainous in their music.

A good example of this, "Gypsy" (first cut, first side), features some violent lyrics: "He took me to a little shack, and put a whip across my back." Noticeable to on this particular cut is the slide guitar work by Ken Hensley, which comes very close to perfection. The vocal work on this cut, as on all the others does not take a back seat to the instrumental tracks; the vocal solos are always well up front and the harmonies are balanced ingeniously.

The personnel of Uriah Heep is quite worth noting. Dave Byron is on lead vocal; he once was a member of a group called Spice, which also had within its ranks Uriah's organist and spokesman, Ken Hensley. Dave is the composer of the greater

portion of the material. Ken Hensley was once a member of the Gods, which featured the Rolling Stones' guitarist Mick Taylor. The bass player, Paul Newton, too was a member of Spice and was also with the Don Shian Group, which had ex-Nice member Brian Davidson as drummer. Mike Box is on lead guitar and Keith Baker masters the drums of Uriah Heep.

An outstanding aspect of this first album by Uriah Heep is the unique way each member has been featured at different times on various cuts. This package has been a year in the making and the effort shows on each and every tune. The variation from song to song is unusual. Where "Gypsy" is a rather up, sadistic tune, "Come Away Melinda" is a soulful ballad.

This album I believe to be a preparation for what's yet to come, an introduction to Uriah Heep. They have attempted many styles from which the next package will be derived. The album blends just enough social commentary with remoteness to make it well worth listening to many, many times. Martin Cerf

Very 'Umble

URIAH HEEP have their first album "Very 'Eavy, Very 'Umble" released on the Vertigo label on June 19. The record is produced by manager Gerry Bron. The group will be appearing at: Hamburg Festival June 20/21, Brunel College 27, Civic Hall Birmingham, Solihull, July 3, Stadium Portsmouth 4, Nag's Head Woolaston Northants 10, Alex Disco, Salisbury 11, Marlow Rooms, Sidcup 14, Youth Club Billericay 18, Wake Arms, Epping New Forest 26.

(ORIGIN UNKNOWN)

LATEST LONG-PLAYERS

ALBUMS out today include: "Very 'Eavy, Very 'Umble" by Uriah Heep (Vertigo). Once you have overcome the startling sleeve photo, there is some good music to be heard. Heep are a five-piece rock band based in London. Under the direction of Gerry Bron, who produced Colosseum and Juicy Lucy, the group wrote the material for this debut LP on Philips' progressive Vertigo label. There is a definite touch of the Led Zeppelins about some of the tracks, and it should sell very well.

(TORQUAY HERALD 17/6/70)

ALBUM: URIAH HEEP: "Very 'Eavy, Very 'Umble": A current of fresh air has found its way into the progressive music scene with the release of this album. As the title implies, the sound is heavy, but that doesn't seem to slow the band down as is true in many other cases. The music is original and forceful, relying not just on the power of the decibel, but on the uncut skills of the individual players. The band don't need the synthetic trickery employed by many of today's top-liners. They have a separate sound and a viable sound and the Heep are going to make it.

(NORTH WALES CHRONICLE 15/6/70)

URIAH HEEP: "Very 'Eavy, Very 'Umble" (Vertigo 6360 006). Very 'eavy indeed — and very well produced too. But when you consider it's produced by Gerry Bron, who also produces Juicy Lucy and Colosseum, that's hardly surprising. This is Uriah Heep's first album — they've only been together for a few months — but they're already very much together and stand a fair chance of making the chart. Some nice neat organ work from Ken Hensley. An album to watch.

(MUSIC BUSINESS WEEKLY?)

Conventional line-up sounds revolutionary

THERE'S a great shortage of good groups who just get on with the music and don't devote their lives to trying to be something they're not. But I think there is a bit of a resurgence in bands who play straight from the shoulder, with no messing about, and very satisfactory it is too.

I like some guts in my music, and a new band called Uriah Heep pictured above have an album out which cheers me up immensely. It is called "Very 'eavy, Very 'Umble" and is a bit revolutionary by current standards, as it consists of a bunch of blokes bashing out straightforward rock in a full competent way. They have a conventional line-up of singer, guitar, bass, drums and an organist who doubles on slide guitar, piano, or mellotron.

POOR LYRICS

The album title really sums up Uriah Heep—they are "very 'eavy" and they are "very 'Umble" in that, bar two tracks, the record is made up of utterly straightforward, belting rock. This album is the stuff to have them howling for more at dance halls. In a live performance you probably couldn't hear the poor lyrics, but the overall sound is grand. I'm not too happy about the strong Vanilla Fudge

influence in the vocals and bass playing — I've always thought that when you've heard one Fudge number you had heard them all — and there is also quite a bit of Cream in "Eep — sorry, Heep — but that's nothing to be ashamed of.

IDENTIFIABLE

These lads are really solid, and their ensemble work is a pleasure to hear. Mick Box is one of the few guitarists around who knows when it is time to end a solo, and Ken Hensley is great at the organ keyboard.

If only Uriah Heep would drop these Vanilla Fudge-type introductions full of sound and gimmicks and signify nothing, their music would be completely clean and solidly identifiable. This is doubtless a hurdle they will cross in time, for they have been together for only five months and are still developing, and I think they will turn into one of the most satisfying bands in the country.

(WEST HARTLEPOOL MAIL 22/6/70)

A first album from forceful Uriah Heep

URIAH HEEP have three factors working in favour of their imminent success. Firstly, they are under the direction of Colosseum and Juicy Lucy monitor, Gerry Bron, which does everything possible is being done to give the group musical freedom. Secondly, their first album "Very 'Eavy, Very 'Umble", produced by Gerry Bron, is on the successful progressive label Vertigo which has been called "... the most happily-married and least pretentious" of the major record companies' new underground labels. Thirdly, the group themselves are recognised as talented musicians.

Already great interest has been shown in the group and the album in the States and Canada. Manager Gerry Bron expects to announce shortly details of US release for "Very 'Eavy, Very 'Umble", and a Stateside tour.

Unlike their Dickensian namesake, Uriah Heep's music is neither underhand or sly. Its appeal is dependent on the forceful attack it makes on the listener, not just through decibels, for Uriah Heep employ dynamics with a telling skill but in the clean, hard style of presentation.

Home grown material

The tracks are: "Gypsy"; "Walk In Your Shadow"; "Come Away Melinda"; "Lucy Bies"; "Dream Time"; "Real Turned On"; "I'll Keep On Trying"; "Wake Up (Set Your Sights)".

Except for one track, "Come Away Melinda", all the material is composed from within the group. "Gypsy" is a good example of how the band use heavy riffing to create excitement and occasionally, as on the Mick Box-Dave Byron number, "Wake Up (Set Your Sights)", they show vaguely jazzy influences. It is the variety within each number that makes the album interesting throughout.

Uriah Heep are: Mick Box (lead guitar); Ken Hensley (organ-slide guitar); Dave Byron (vocals); Paul Newton (bass); Keith Baiker (drums).

The band was formed five months ago and has spent most of that time rehearsing and recording. It is only now they are making personal appearances throughout the country and in Europe.

(OLDHAM EVENING CHRONICLE 26/6/70)

URIAH HECP

VERTIGO 6360 006
Heaviness is an elusive quality. It's about time that groups realised that sheer adulterated heaviness is in themselves a guarantee of nothing except headache. Uriah Heep are a new and obviously very proficient rock band, but they would have been better off focusing their energies and talents to something a little more subtle and a little less eclectic than this rather ordinary album, which is distinguished mainly by its production. Volume, ostentatious from truly heavy hands, and a monster-hype campaign do not a supergroup make; groups be warned, if you're looking for heaviness, then there are probably several albums by Black Sabbath, Who, Mountain, Velvet



Underground, Cream and Deep Purple that you don't have in your collection.

(BEAT INSTRUMENTAL 8/70)

"URIAH HECP... very 'eavy, very 'umble...' are heavy but they don't have to be too humble about their performance. They are a skilful group and everything sounds under control. They are sensible enough to vary things and "Come Away Melinda" is nice, quiet and melodic. There are a couple of bluesy tracks but it is mainly heavy, carefully thought-out arrangements, not too hard to listen to. David Byron (lead vocals), Ken Hensley (organ, slide guitar, mellotron, vocals, piano), Mick Box (lead guitar, acoustic guitar, vocals), Paul Newton (bass guitar, vocals), new drummer Ollie Olson and old drummer Alex Napier play very tightly and there are some good solos, even if the overall effect is not particularly original. (Vertigo) **

(DISC 27/6/70)

HEEP DATES

URIAH HECP the "Very 'eavy, Very 'umble" band has signed with Mercury Records for the States and Canada. They are on Vertigo over here. August dates include: Mothers', Birmingham (7); Temple, Wadour, St. (8); Marquee, London (10); Frankfurt, Germany (17-18).

(ORIGIN UNKNOWN)

URIAH HECP—Mercury 61294

Those ill Dickens, Uriah Heep, lay down some of the 'heaviest' music this side of Led Zeppelin and Mountain. "Walking In Your Shadow" is all pounding rhythm, fierce double-tracked guitar from Mick Box and echoing harmonic vocals by David Byron. "Come Away Melinda," the poignant Fred Hellerman tune, is given a delicate but unusual treatment and shows off to excellent effect the full range of Byron's strong voice. And "Dream-mare" starts off with quiet organ work from Ken Hensley which leads into much flaming guitar fireworks. This one is definitely not for the folk-freaks. But for the hoards of PLAY IT. LOUD fans this will become a staple.

(CASH BOX USA 8/8/70)

URIAH HECP: VERY 'EAVY... VERY 'UMBLE (Vertigo stereo 6360 006 42s 6d).

I'm afraid not. 'Eavy 'ere obviously means loud, and if the concept is lit 'em with dramatics and a monster sound then they are way off beam. Lacking the subtlety to make that idea work, this album is a veritable pain to listen through. It's too loud, too repetitive, too predictable and the distortions intended to blow your minds, you 'eavy freaks you, are simply offensive to the ear. They have a song called Gypsy, for instance, which is an acceptable group composition. Then they start laying on the guitar distortions, the overbearing organ, the repetitive riffs... with the result just a noisy chaos. And that's the way it goes on. M.L.

Other titles: Real Turned On, Come Away Melinda, Lucy's Blues, Dreammare, Walking In Your Shadow, I'll Keep On Trying, Wake Up (Set Your Sights).

(NME?)

URIAH HECP: (Mercury). England's Uriah Heep bows with a set that shows it's well versed in a variety of electric styles. While the quintet doesn't venture down any new avenues, it evidences a high instrumental balance and for the most part, fine vocals. Running the gamut from "Gypsy," an intense, organ dominated hard-rocker, to "Come Away Melinda," a soft anti-war ballad, the group shows good potential. Other highlights are "Bird Of Prey," "Dreammare" and "Wake Up."

(VARIETY USA 5/8/70)

URIAH HECP: "Very 'eavy, very 'umble". (Vertigo 6360 006).

This interesting album comes in a most striking double sleeve which looks like a guy in a Hammer Films production who has just been caught by the Dreaded Monster Spider From The Black Pit. The sounds inside are nice. Opener "Gypsy" is rough and 'eavy! "Real Turned On" is slightly cooler, but still pretty funky. "Come Away Melinda" is a good song and the

treatment is suitably sympathetic. "Dreammare" is a montage of various ideas. "Walking In Your Shadow" is another track for guitar freaks. I dug it. "I'll Keep On Trying" is pumping and loud, but pretty ordinary—except for the guitar break. "Wake Up" is strong in lyrical content an interesting close to a worthwhile set. There is variation and plenty of ideas from this very tight band. This should sell well.

(MUSIC NOW?)

VERY 'EAVY, VERY 'UMBLE Uriah Heep

Although formed only five months ago, this group are already making quite an impression on both sides of the Atlantic.

Of the eight tracks on this album, only one is not self-penned, and this is the very beautiful Come Away Melinda. The opening track called Gypsy is a good example of how the band use heavy riffs to create excitement. Occasionally, as on the number Wake Up, they show vaguely jazzy influences.

One good thing about this album is the variety within each number. I feel it is this versatility which is going to establish them as on the progressive scene. Also, those lovers of ghouls, ghosts and other witching beings, will be pleased to know that the cover is for them.

(LOOKSOP GUARDIAN 16/6/70)

URIAH HECP (Mercury SR 61294)

If this group makes it I'll have to commit suicide. From the first note you know you don't want to hear any more. Uriah is watered down, tenth-rate Jethro Tull, only even more boring and inane. UH is composed of five members: vocals, organ, guitar, bass, and drums. They fail to create a distinctive sound tonally; the other factor in their uninteresting style is that everything they play is based on repetitive chord riffs.

According to the enclosed promo information, Uriah Heep spent the past year in the studio, rehearsing and writing songs. No doubt their performing experience contributed to the quality of the record; if they had played live in clubs they would have been thrown off the stage and we'd have been saved the waste of time, money, and vinyl.

—MELISSA MILLS

(ROLLING STONE USA 1/10/70)

Next issue looks at the "Salisbury" period, if you have any album reviews, concert reviews or press articles from this period or the "Look At Yourself" and "Demons And Wizards" era, please let us have copies. We really need help from our overseas members so please do what you can and please don't forget to include a translation.

Alan Hartley.

DISCOGRAPHY NO 13, FALLEN ANGEL.

Fallen Angel was released in September 1978 and was the third and final album from the Lawton era. The album was highly promoted by Bronze and succeeded in gaining rave reviews from the majority of the music media. Heep also toured extensively around this period promoting the LP. Unfortunately no songs from the LP have been played recently, perhaps this is because of Lawton's style or maybe the animosity within the band caused a few unhappy memories.

Side 1.

Woman of the night,
Falling in love,
One more night (Last farewell),
Put your lovin on me,
Come back to me.

Side 2.

Whad' ya say,
Save it,
Love or nothing,
I'm alive,
Fallen angel.

LP Releases.

Bronze BRNA 512
Castle CLALP 176

CD Releases.

Castle CLACD 176

UK 7" Releases.

Come back to me/Cheater, Bronze BRO 62

Important world wide 7" releases.

Come back to me/Cheater, Italy, Germany, USA, Australia.
Love or nothing/Gimme love, Germany, New Zealand, Australia.
One more night/Fallen angel, Germany promo only.

Mick's memories.

The album was far too 'pop' for me, and as for that photo in the middle, I can remember thinking, what are we doing!



David Owen.

QUIZ TIME

Congratulations to Henrick Kjellerup from Denmark who won the signed programme from "The Mick Ronson Memorial Concert" with the correct answer of "Heaven And Hull" As mentioned last issue, the prize this time is a copy of the dance version of "Gypsy" recorded by "Aphiliated" featuring Phil Lanzon. Just answer this question:-

When is Phil Lanzon's birthday?

Please include a first class stamp (UK members) or a international reply coupon (overseas members) with your entries. Good luck.

KEN HENSLEY, FROM TIME TO TIME - MEMBERS' REVIEWS

As a Ken Hensley fan I can say that "From Time To Time" is much better than his last album, "Free Spirit". The last 6 songs are really interesting, especially those that represent the birth of songs that became Heep tracks. I think that some of the other songs would sound great sung by David Byron or John Lawton which would bring out the softer side of the music.

Denis Netter, France.

My verdict? excellent! To keep proud words like these on a dusty shelf for so long is a shame, but it does prove Ken's talent when songs this good are not used. My favourites are "You" and "I Don't Wanna Wait" but there isn't a duff track in the selection. I also like the idea of the tracks that give us an insight into the way songs familiar to us all originally started - more of this would not go amiss. For the follow up CD's, a little advertising would be advantageous, when ever I play Ken's albums in company, everyone is impressed but no one has ever heard of him!

A. J. Reed, England.

This release is a superb product that rivals any in the music industry today, magnificently laid out with all the meaty details that true collectors are looking for. Getting down to the most important part of any release, the content. My loyalty goes out to any artist that has the ability to tell it like it is. Ken Hensley has reason to write songs. Unlike many artists in this day and age, Ken is not driven by society and the dollar figure society tries to attach to a musicians worth. I am simply amazed at the quality of the material that has been omitted from past vinyl releases, we as collectors and lovers of the man, who brings the smiles to our faces and the wetness to our eyes, applaud this release in it's entirety. The feeling that has been resurrected from the dusty vaults and endless miles of demo tape is truly amazing. I don't want to single out any song in particular. This release as a whole is special, not just in parts. True, many of us will lean towards a rocker or a ballad, but when the music is over, we can undeniably say it was an experience to be relived again and again. I'm sure all of us will agree that a special thank you should go to Ken for hearing the voice of the fans.

RayPoint, Canada.

When I ordered the new Ken Hensley CD, I couldn't help wondering whether it would contain lost classics or stale tracks best forgotten, I'm sorry but Ken's last LP, "Free Spirit", didn't meet up to the standards we all love Ken for. As the new CD contains tracks that eventually became Heep songs, it demonstrated just how important the influence of Box and Byron was to Ken's music. Without that influence, Ken's songs are great but not classics. I do however like "From Time To Time", especially "I Don't Wanna Wait", "There Comes A Time" and "Love At First Sight". But, give me Ken's songs with the Byron voice and the Box beef and I'm happier although I do find the songs that appeared on "High And Mighty" and "Sweet Freedom" very interesting.

Steve Preece, England.

Is it really 1994??? While Ken is surprised that time is flying, I'm more surprised that we've actually managed to survive the long wait. But as soon as I got the new CD in hand, everything was forgiven, and with the promise of two more releases, no hard feelings Ken!! Having listened to the CD quite a few times, I must say it's brilliant. The album is well put together and the 11 year time span is hardly noticed. "I Don't Wanna Wait" and "There Comes A Time" are the newest tracks on the CD and they sound exactly as I expected, they may be not so long after the "Free Spirit" era but the sound so much better. Of the 1979-80 sessions, I was a bit sceptical as they were from the "Free Spirit" period but after I'd listened to them a few times they're all great and would have made a much better album than "Free Spirit". Amongst these tracks is one new Hensley classic, "Guilty" which is one of the best tracks Ken has ever written. Together with "Rain", "The Easy Road" and my personal favourite, the never mentioned "Confession", they prove that Ken is one of

the best song writers ever. The 2 demos from "High And Mighty" sound as I expected them to, unfinished. The 4 songs from 1971 really surprised me, they are good progressive tracks, the first 3 ain't that different from the finished tracks but "If I Had The Time" is! As I'm a fan of Heep, and of progressive rock, this track makes me a bit schizophrenic. The Heep fan in me tells me that the track is unfinished, but the progressive rocker tells me that this is better than the Heep recording of the song. Ken, progress me that there are more where this came from.
Anders Rofstad, Norway.

I've listened to "From Time To Time" about 20 times last week, it's excellent, pure Hensley. It's a great pleasure to hear again that Hammond organ sound, the slide guitar and that voice full of soul. I particularly enjoyed "Guilty" (as a lot of us did I presume) but every song could be a hit and great on stage. The sound production is excellent, very clear, even the demos sound good. I only regret that there aren't more photos in the booklet but Hensley fans always want more.
Bertrand Athouel, France.

Another bank holiday looms, nothing to do, Michelle Pfiffer has stood me up again! but what's this arriving, could be the postman bringing me a neat package. Sure is, the long awaited CD from Ken Hensley, what an ideal way to spend the next couple of days. I must admit I'm going to be a bit bias as in my opinion Ken is one of the greatest song writers of all time and for me was the essence of the 70's. I know a lot of people were disappointed with his solo albums, but that was the point, they were solo. There wasn't the depth in sound of a 5 piece band and they weren't the hard rocking tracks you'd expect from Heep, but the more mellow sounds of the individual. I loved "Proud Words" when it was released, especially the classic "Cold Autumn Sunday", now that could have become a classic Heep anthem in the mould of "July Morning". Anyway, back to the matter in hand. These were supposed to be out takes, bum tracks that couldn't cut it, so, what to expect? It was with some trepidation that I slapped it on the CD player. Track 1, "Inspiration", the organ, pounding drum, Ken's guitar, vocals as strong as ever, no worries. And so it goes on. No point in going through it track by track, that's already been done in issue 11 and the cover notes. My highlight must be "Cold Autumn Sunday", not quite up to the album version, I missed Ken's guitar work. However, it's certainly a testimony to the great and sadly missed Paul Kossoff. As a retrospective, this album is admirable, it would have been a terrible sin if it had never been released. The songs stand up on their own as equal to Ken's previous solo releases and are the best collection of his songs ever released on one CD. Good on yer Ken, here's to volume 2.
Paul Johnson, England.

Just received "From Time To Time", Brilliant and it's about bloody time! Mr Hensley was long overdue for a new release, even if it's old material. The version of "Inspiration" has got more feel than the original B side. The previously unreleased tracks sound as fresh as if they had just been written this year, in fact, "I Don't Wanna Wait" sounds like it was. Unlike a lot of Heep fans, I think that "Free Spirit" is a good album and the song sound great too. You're right, it should have been put on the album. The Luxembourg sessions are phenomenal, being a great "Free" fan also, I was blown away to hear Koss again. I couldn't distinguish his style too much on "Black Hearted Lady" and Longer Shadows" as I could on "Cold Autumn Sunday" and "If I Had The time" where the soulful Koss shines through. A demo is a demo is a demo and there's no difference here. It's interesting to here these songs from "High And Mighty" (one of my favourite Heep albums) in their embryonic form but I don't think they are better than the Heep treated final cuts. Byron's reading of these gems cannot be surpassed in my opinion. Overall it's a very satisfying release and I'm already looking forward to the next one.
Joe Doran, Canada.

I have a lot to tell about what I think of the UH story or influences, but after listening to new CD from Ken, and at the same time, the re-issue of Byron's work on CD, something comes

to me. Heep made great albums gave and still give so much pleasure and it's because of the combination of personalities such as David, Mick and Ken, also Gary and Lee. MacCartney without Lennon is good, but he will never make records better than he did in "The Beatles" period. Even if Ken was the main composer in the band, David was as important in his treatment of the music and Mick was the catalyst for them both. I'm sorry but Ken's demos which appear on "From Time To Time" are good but without David's influence, would have sounded just like thousands of others. Francois Pitton, Switzerland.

Album (or CD) of the year (or Decade). Hensley has written great songs but what else can you expect from the worlds greatest song writer. I love to hear that Hammond sound and fine melodic songs with Hensley singing them. I just wonder what happened when "Free Spirit" was recorded. I'd have included "Guilty", "Name Of The Game", "Love At First Sight" and "Free Spirit" in place of "Woman", "When", "Telephone" and "New Routine". "Free Spirit" has many great songs but with these changes it would have become one of the best albums of all time. Anyway, it's nice to hear these songs now and I must give a special mention for the fine artwork on the insert, Ken's comments and photos. Now that Ken's back in business.
Roy Landgren, Finland.

"From Time To Time" is a great CD and captures Ken at his best. My favourites are "I Don't Wanna Wait", "The Name Of The Game", "You" and "Does Anything Matter". This CD made me realise that his songwriting talents have been sorely missed over the years. I know that Ken doesn't want to tour any more but it would be great if he kept on writing material for himself and other artists.
Ian MacLaren, Scotland.

I'm a great fan of Ken but it was interesting to note the impact of the rest of UH on some of Ken's compositions. I prefer the Heep versions, particularly "If I Had The Time".
Russell Barron, England.

16 wonderful songs with a variety of styles and original demo version of Heep songs, this release is fantastic. Brilliant also is the insert with all the information, photos and lyrics. My favourite songs are "I Don't Wanna Wait", "Love At First Sight", "The Name Of The Game", "Guilty", "Who Will Sing For You", "Free Spirit", "Cold Autumn Sunday" and "If I Had The Time". I hope that this, and volume 2 will not be the only retrospective releases from Ken.
Walter Deutschmann, Austria.

The new CD "From Time To Time" by Ken is just that, it's like he's never been away, although I appreciate some the material is fairly old anyway. The demos make the album easy to get into as they are familiar but as I listened to the new tracks they quickly become absorbed into the memory recesses. "There Comes A Time" and "Free Spirit" are excellent tracks and show the broad spectrum on which he bases his writing skills. Nice and gentle ballad and up tempo beaty music which makes this a very good album. Sadly it's unlikely to appear at the top of the charts and commercial success is probably not coming Ken's way but the world will never know what it's missing. Steven Lewis, England.

I didn't expect something like this from Ken. I have to say that I'm very surprised because all the tracks are really good. My favourites are "Inspiration", "I Don't Wanna Wait", "You", "The Name Of The Game" (the one I like the most), "Maybe You Can Tell Me" and "Free Spirit". I like the versions of the old Heep songs but I prefer Heep's versions. I think this is the best work from Ken in his solo Career.
Roberto Martinez, Spain.

This is an easy album to review as it's a very good collection of quality songs and performances that show the range of Ken's talents that we all know and love so well. Hopefully this album will be successful enough to make him continue his plans to produce a new album soon. It's difficult to choose any outstanding tracks because they are all good

in their own way. It just depends on which of Ken's styles is your favourite. "Free Spirit" is probably my favourite of the faster songs but of the many slower ballads, "There Comes A Time" and "Guilty" are worth more than a passing listen. I thoroughly enjoyed the album and would unreservedly recommend it to anyone as a collection of great songs. Mike Kirwan, England.

I'm happy to have Ken's new CD, he's a very important artist who writes from the heart. "There Comes A Time" is a very sweet song and Hensley's voice is very good. "Maybe You Can Tell Me" captures the sound of the past and the present and I like "Take Care" and "If I Had The Time" from the Heep tracks, these are different versions but have originality of topic. I hope Ken will write many more songs because I love his music. Carlo Mantelli, Italy.

Is it really true that the last thing we heard from this great musician was about 13 years ago? When I had the privilege to see Ken play live in Vienna last year and meet him personally, I couldn't believe that his talent should remain unused in the future. Finally, his retrospective CD is released and for me it was worth waiting for. Ken's qualities as a performer, musician and most of all, a songwriter are displayed very well. My favourite on this CD is "Free Spirit", a true Hensley song, full of drive, melody and all the qualities that should make it a hit song. Other great songs are "Who Will Sing For You", "There Comes A Time" and "I Don't Wanna Wait". Of course, all the songs from the Luxembourg sessions are of musical value, besides, they are of great interest for the Heep fans who can discover the quality of songs in demo form that became great tracks on the Heep albums. My personal favourite is "Cold Autumn Sunday", although I prefer the version on "Proud Words", this version is very good. It renders the melancholic mood with different musical means, these are new and interesting aspects of one of my all time favourite songs. This CD helps me to get over the wait for Ken's album of new songs which I hope will be out soon and be a great success, Ken deserves it. Stefan Pawlata, Austria.

On October 26th, 1981, my friends and I were among 300 people sitting at the tables of Qubec City's "Cafe Campus", who were left disappointed. The reason was that Ken Hensley's gig had been cancelled a few hours before. The "Free Spirit" album had just been released and we were all eager to welcome our hero to town to show him how much we appreciated his effort. That was the last I heard of Ken until "From Time To Time". Well Ken, you are forgiven. This album is too good to be true. At last we get to hear those slide guitar breaks, your sweet guitar is rising again! Listening to the left over tracks from the "Free Spirit" sessions makes me realize that it could have been a far more interesting album than it was, although my vinyl copy is ruined through overplaying. "Love At First Sight" is such a superb song that has something of a blueprint of "The System"'s mood and the feeling of the spirit of the album which I enjoy so much. The Demo version of "Footprints In The Snow" provides an interesting insight on the collaboration of Ken and John Wetton as songwriters. In this case it seems that Ken wrote most of the song whilst Wetton made some slight changes. Sylvain Girard, Canada.

It isn't all that often that a recording comes along that can make a significant contribution to the already highly prolific era of quality 70's music, but in Ken Hensley's "From Time To Time", such a contribution has been made. The music on this CD is constantly impressive musically, lyrically and in terms of production. There are indeed a few songs which are quite literally moving. By this I mean in part that there is not only a strong sense of nostalgia and pathos present in several of the songs themselves, but also in the circumstances of their release and in the yearning they create for the glory days of Uriah Heep. Although many of the songs were recorded by Ken as his own material, the bond between his music and the 70's development of Uriah Heep is considerable. To hear the

echoes of that musical association here, in many songs of which are genuinely new to the ear, must touch a powerful chord in the heart of anyone who admires that Uriah Heep of the past. To those who admire Ken for the talented songwriter and performer that he is, it goes without saying that this is a seminal example of his work, it undoubtedly features some of the best solo songs he's ever written. Personally I class the following songs from the CD as the principle examples of what I have written about above: "Inspiration", "I Don't Wanna Wait", "There Comes A Time", "You", "The Name Of The Game", "Guilty" and "Maybe You Can Tell Me". There are times, as in "The Name Of The Game", when if you close your eyes you can almost imagine the voice of David Byron taking over the vocal part so perfectly. This is not to criticise Ken's vocals which both here and perhaps most completely on "Maybe You Can Tell Me" convey the songs powerfully as his own. Those songs included here which were recorded by either Ken himself on solo releases, or by Heep are performed in a more mellow guise by assorted other musical dignitaries. There can be no questioning the skill in the performance of these songs and in the case of Ken's solo songs, the versions here are all the more haunting for the gentler touch they receive. Interested as I am to here the original treatment of the two songs from "High And Mighty", it is as Heep performed them that I will remember then. To my ears, only "If I Had The Time" succeeds equally as well as a Hensley performed original as it did on the Heep album. In conclusion, I have nothing but admiration for Red Steel in bringing out this CD and for the marvellous sleeve notes which are provided with the release. I rejoice that Ken has now felt able to release this wonderful creative material and I simply cannot wait for the promised second part of this retrospective project and Ken's intended release of an all new CD.

David Bartle, England.

FROM TIME TO TIME - A PERSONAL VIEW

"From Time To Time" has been, without doubt, one of the most satisfying projects I have ever worked on and I would like to share some of my experiences during it's preparation and eventual release. When I first wrote in your magazine I said that we hadn't heard the last of Ken on record, and I like to think that "From Time To Time" is only a beginning. When I started to work with Ken and Rob Corich of "Red Steel Music" it seemed hard at first to select which tracks should be used and in what order and it became easier to understand why "Free Spirit" never made it onto the original album. With such a wide choice how do you decide what goes and what stays? Still, after many happy hours of listening to all manner of tracks, a running order was penned which is pretty much as it is on the CD. Obviously to satisfy the information seekers among you, we also had to have sleeve notes and pictures, so we dug deep into my collection of Heep and Hensley memorabilia. Yep, I'm responsible for dusting off that glorious 1960 picture of Ken and his friend John Hollingsworth which is a record of Ken's first live performance. I think Ken's just forgiven me. However, our efforts resulted in a trip to the studios along with Ken and Rob to put the final mix and master together for general release. Dave and Alan were there to interview Ken for your magazine and get an early insight into the songs. The trip was a fascinating experience for me, for all you techno wizards they basically downloaded the original tapes to the hard drive of a PC, giving the engineer access to each tiny part of the song. Once on the hard disc the engineer worked on each track pulling and pushing sections of each song to attain the right mix and balance. All through this Ken watched and listened closely, and he would not allow anything to be altered or enhanced that changed the nature of his songs. And that was basically it! "From Time To Time" was mixed and mastered and we came away with 2 master CD copies. Ken has one and, guess what, I have the other! Many of you now have your own copy and some of the reviews have been very complimentary indeed. There is a further retrospective album planned, bringing us

more up to date chronologically, there are a number of songs on cassette that we have not yet found the masters for, such as "Finney's Tune" and "My Own Way To Rock", which will be featured somewhere in the future. So now just sit back and enjoy "From Time To Time" and if you have any interesting articles or pictures that may be useful for the next CD, please let me have them care of UHAS. Oh, for the record my favourite track is..."If I Had The Time", or is it "Guilty"? or perhaps "Free Spirit"...oh hell, I love them all!!! Keep on rockin'

Trevor Hensley.


AND THE LAST WORD FROM KEN

Extract from a fax sent to UHAS by Ken Hensley

Hi guys, Thanks for forwarding the kind words from the fans, the enthusiasm and support is something I will always be grateful for.

I am busy also with the pre-production and song development for my next record which realistically, will probably not be ready for release until next spring. Even though I do have 15 new songs ready to go. I want to do this record first because it has special meaning and I am being urged to do it this way. As you know, I am now a committed Christian and these songs have a very particular spiritual influence. The style and presentation will be typical, I only hope the lyrical content will be as influential as my previous work. I have found a very significant peace and direction in my life and it is both inevitable and welcome in my music.

I will always do my best to support your efforts, thanks for your work with "From Time To Time".....I am impressed. All the best,

_____ 

THE CHRIS TETLEY INTERVIEWS, NO 3. PART 2.

HEAD FIRST

(Continued from last issue)

Chris: You must have had a great time with Ozzy, you did the Blizzard of Oz album but on Diary Of A Madman, you wrote a lot of material.

Lee: I co-wrote with everybody else, there was a huge law suit against the record company but they didn't put myself or Bob Daisly on, we did a lot of the work but they put two other members in and left us off, photograph and all!

Chris: What type of drums do you play?

Lee: Premier, I'm sponsored by the Premier Drum Company and Zildjan cymbals, they're a really good company, they're so efficient I can't believe it. When I was in America and I had problems with cymbals, they flew some out to me just like that.

Chris: I've chosen another track called "Stay On Top" and it reminds me a lot of "Mighty Quinn" by Manfred Mann. I want you not only to listen to Lee's powerful drumming but also Mick's Cry Baby Wah Wah, he's never played guitar as well as he has on this.

Lee: I'm impressed with the old dog!

Chris: It's very nice to welcome back to Uriah Heep Trevor Bolder. He's back on bass after a little spell with Wishbone Ash. You actually replaced John Wetton in Heep.

Trevor: Yes, I replaced him in Heep in 1976 when he left and I also replaced him in Wishbone Ash. He did just one album with them, I can't remember its title but he got out as soon as it was finished.

Chris: We'll go back to Wishbone Ash in a second but previously you worked with David Bowie, what period was that?

Trevor: It was 1971 to 1973, I did "Ziggy Stardust", "Hunky Dory", "Aladdin Sane" and "Pin Ups" which was when he started to get really big.

Chris: Any particular reason for leaving?

Trevor: The band just split up with Bowie. Mick Ronson went solo, I decided to work with him and we did a couple of albums. Then he joined Mott The Hoople and I was left with nothing. I reformed The Spiders with Mick Woodmansy and put an album out with a couple of new members, that didn't work particularly well, then I got the phone call to go and join Heep.

Chris: What's John Lawton doing now?

Trevor: I don't know, I haven't talked to him for about two years. He was with Lucifers Friend again in Germany but I haven't seen anything of him.

Chris: So after the split in Heep you joined Wishbone Ash, you bought out that album with Ashley Howe co-producing but there was a bit of an upset because you didn't get any writing credits.

Trevor: For certain reasons I decided to take my name off the writing credits. I wish I hadn't in some ways because people kept saying, "why didn't you write anything on the album?". I couldn't say then that I did, it was just one of those things that we had to do at the time.

Chris: Were you pleased with the end product musically?

Trevor: Yes, the recording of it was a bit difficult, we had problems getting the right sounds.

Chris: Do you think Wishbone were exciting enough for you because I've seen you on stage not only on the Innocent Victim tour but also on the Firefly tour and you let yourself go. I can't imagine you with Wishbone.

Trevor: The music is more laid back but I really enjoyed playing it because it was very varied. As a musician you could really get into it because it wasn't as fast as Heep's stuff so you could play more things. You could go off as a musician and I enjoyed that side of it, the only thing I did miss was the social side that we have with Heep and also you couldn't fool around as much.

Chris: You've now replaced Bob Daisly who's gone off to help Ozzy write some material for "Bark At The Moon". You weren't on Abominog but you are on Head First.

Trevor: No I'm not, actually Bob was going to leave the band at Christmas, I was ready to step in then but he changed his mind, he didn't actually leave until the album was finished so I missed out.

Chris: You're glad to be back though?

Trevor: Oh yeah, it's great!

Chris: Well thanks Trevor, it's nice to see you back in the band isn't it John Sinclair?

John: Yes, it's great.

Chris: It's good to see you again to, the last time we met was at Donnington wasn't it?

John: Yeah, I think I was under the weather that day, in fact Trevor and I were carried out the drinks tent together.

Chris: You were in the Heavy Metal Kids. How many albums did you make?

John: Only one, it was the last one and if anybody gets a chance to listen to it, I think there's a certain influence that I can't keep out of my playing, it's a classical influence but basically I'm a hooligan at the same time.

Chris: You get some nice phrases out though.

John: Well I can't explain it, it just comes naturally to me to be a hooligan but treat it in a classical way. I think the new album sums it up because it's got the Overture as a complete statement with everything else.

Chris: Did you have any classical music training?

John: Yes, I started when I was 6, I had lessons twice a week, I used to hate it because it was always when the Flintstones were on at about 6 o'clock, so I wasn't really interested. When I was 8 I started getting little tunes so I got into it then.

Chris: When did you join your first professional band?

John: At 17 years old.

Chris: What was that band?

John: They were called "Rock Candy", I don't know if you can remember a record that went:- "sha la la la la, oh oh oh", a totally disgusting record but I was in that band.

Chris: So when did you get your break with Heep?

John: About 2 years ago, I was in L.A. doing some sessions because I live in The States. I heard that Lee wasn't with Ozzy any more so I rang him up to see what he was doing, he said, "we're putting Heep back together and asked if I fancied coming over".

Chris: Well you certainly had your experience of this kind of music with The Heavy Metal Kids.

John: Yes, we toured all over Europe with Heep so I knew Mick and Lee.

Chris: Are there any Keyboard players that influence you?

John: Probably my favourite is Keith Emmerson. I used to go to The Marquee and see him perform which probably explains me throwing the organ round on stage. I can't play a Hammond without chucking it about.

Chris: Do you have a Hammond organ on stage?

John: Yes, they must weigh about 500lb, it's been dropped a couple of times, I've lost it and it's gone right over, that can be chaos.

Chris: Quite a few people in rock have a grudge about keyboard players because a lot of the new romantic bands rely on keyboards 100%, I'm dead against it but in Heep you use it as a fill in, what's your opinion on that?

John: Basically I see keyboards as a colour, rock and roll is guitar orientated because a kid doesn't stand at the end of his bed and mime that he's playing a keyboard, it's always a tennis racquet as a guitar, so, I think you have to enhance what guitars are doing. As far as the electronics side of sequencers and drum machines etc, I understand it because I've worked with it as a session man. I feel that there were bands like OMD that innovated that type of music and as a result there were a lot of bands who really couldn't play but got record deals. I don't resent anybody doing anything in this business, anybody who can get a break deserves it.

Chris: Well Mick's back now to sum up with all the members of the band and he's hugging his back like fury, what's the matter with you you old dog?

Mick: Just before going back to the States I went home for about 10 days, I wrote my car off in an accident and I picked up an old Morris Minor. I was having some photos taken for a session showing stars with their cars and I decided to have mine taken sat on the bonnet. When it was finished I slid off but I forgot about the emblem on the front, it disappeared and I'm still in agony from it.

Chris: Congratulations once more on the album, it's absolutely superb and it's nice to see Trevor back to.

Mick: He was just on elastic, he left for 2 years but we gave it a tug and he was back.

Chris: I'd like to give another mention to Ashley Howe.

Mick: He's done a great job again, the album will be a world wide release hopefully on June 10th and I've just heard they're releasing "Lonely Nights" as a single with "Weekend Warriors" on the B side.

Chris: In 1973 we had the Heep live album, what's the chance of having a double album, Heep live 1983?

Mick: I think what we've got to do there is look at the material and establish a good line up. If we go and do another live album with another live Gypsy, I think it's draining the pot a little because we've already done it. I'd like to do that with fresh material including some from Abominog, Head first and possibly the next album, but, we have thought about it and there's always the possibility of a live EP.

Chris: Great, so when can we see you live on stage in Great Britain?

Mick: I'm not sure yet because there's been so much thrown at us, we're doing the European thing, going to Greece, Yugoslavia, Luxembourg, Belgium and Israel, all over the place, then we're off to America. I'd like to do Donnington again and perhaps throw in a few dates but it's all down to the American plans. We'd like to do a tour but it's just fitting it in.

Chris: Thanks a lot to Mick Box and the rest of Uriah Heep.

Next issue it's the Equator interview.

Photo Album. Sorry there is no room for the photo album feature in this issue, it will be back next time.

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WANTED. Singles by David Byron, Ken Hensley, Uriah Heep and Spice. I'm also looking for Heep tour programmes and pictures of Heep from 1972-74. Kjell Arne Hunstad, Flattumvn 36, 3500 Honefoss, Norway.

FOR TRADE. "Rough Diamond" LP, I'm looking for Hensley and Blackfoot singles and Heep or Hensley articles. Also, myself and Ray Point would like to organise a get together of North American UHAS members, anyone interested? Also send SAE or IRC for details of my 1790's rock fanzine "Wizards", previously known as "Wizards, Magicians and Stormbringers". Kevin Julie, 196 Cushman Rd, St Catharines, Ontario, L2m 7C7, Canada.

FOR TRADE. Ken Hensley Free Spirit LP, UK version, good condition. Blackfoot Maurouder LP, autographed, please note that Ken Hensley is not on the LP nor has he autographed it. I'm looking for compilation LP's or CD's or any other offers. Ian MacLaren, 27 Oswald Court, Ayr, KA8 8NL Scotland.

FOR SALE. Various Russians magazines with Heep articles and photos including "Krugosor" no 4 1988 with Heep flexi. Also Heep video's from Polish TV. For details send IRC to Grzegorz Czyzak, Rumiankowa 39, 87-118 Torun 19, Poland.

WANTED. Anything on Grand Funk Railroad. Jim Dunleavy, 18 Ferndale Drive, Glasgow, G23 5BU, Scotland.

I WOULD LIKE TO INVITE any UHAS members that make their way to Las Vegas to call me on 702 735-9362, and allow me to treat them to the show, "Nashville USA", in which I play guitar. David Dubuc.

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

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