

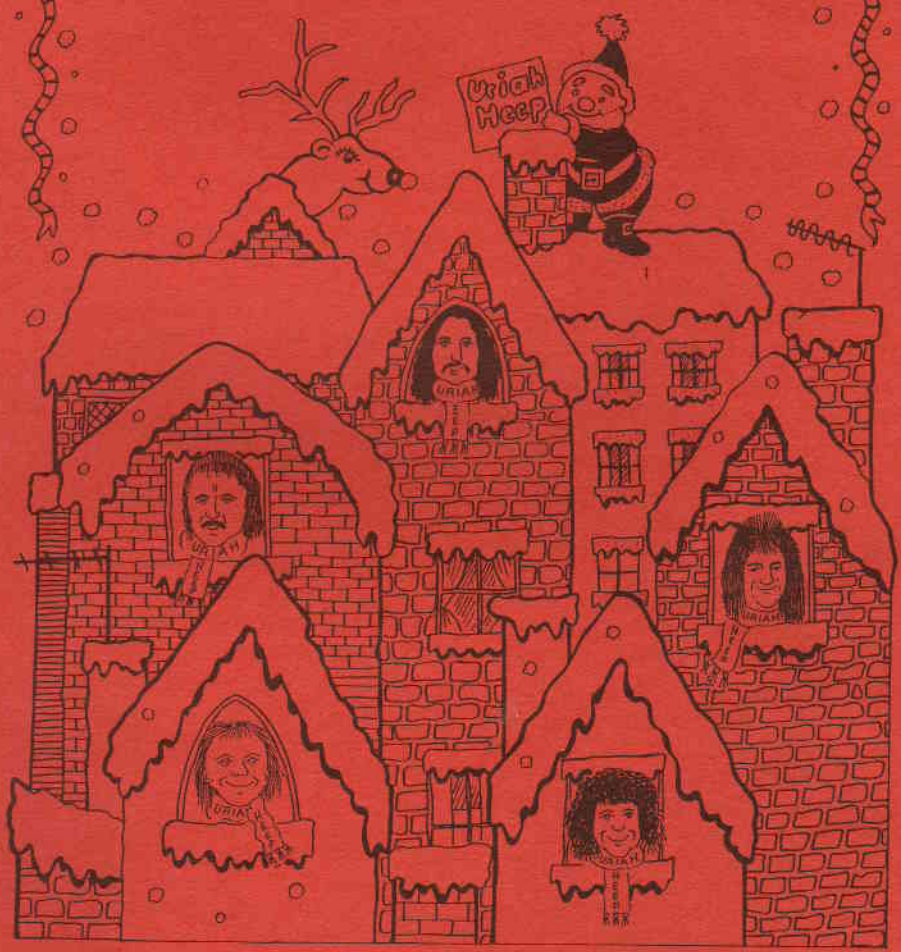
URIAH

THE OFFICIAL

HEEP

Uriah Heep

APPRECIATION SOCIETY



Drawing by Steve Whitworth

ISSUE 14

THE OFFICIAL

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

Hi again and welcome to issue 14,

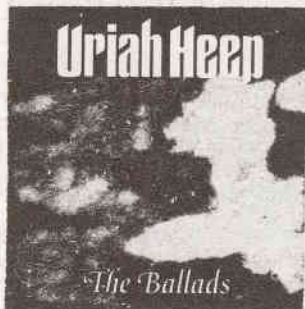
Here is the Christmas present you've all been waiting for and it's all been happening as we go to print. On November 25th Heep signed a recording deal with the German based company SVP/CBH. This deal covers most of Europe including the UK and Japan, the band will negotiate deals for other territories so watch this space for further news. Mick seems very happy with the deal and to quote him directly:- "things are looking up for 95". Heep have been in full rehearsals and are spending some time before Christmas in the recording studio. After a break for the festive season they'll be back in the studio to finish off the new album which they hope will be ready for release before next summer. Mick tells us that the material is a good mixture of all the styles the band are known for and he'll give you all the latest news in an exclusive interview in the next issue.

The North American tour reported in the last issue was quite eventful for many reasons, a mix up with visas before the band left meant Mick had to be at the American Embassy at the crack of dawn on the day they left to get everything sorted out. As all the dates were not fully confirmed there were some changes to the schedule listed in the last issue. This obviously meant that promotion for some of the gigs left a lot to be desired and consequently the crowds weren't as large as they could have been, to cap it all off they had thousands of US dollars stolen from one of the hotels. On the brighter side there were many great gigs and they still found time to record a radio session for "Bob Rivers" for his "Bob's Garage" radio spot on KISW in Seattle. The tracks laid down were "Easy Livin'", "Stealin'" and "Mr Majestic". Old Bob was amazed at how quick the band recorded the songs as many of his guests take an age to get it right!

On the live dates front, Heep hope to be in South Africa with "Deep Purple" from late March 1995, no dates are confirmed yet but we'll keep you posted. Unfortunately, the date in New Zealand for April 1995 never reached the contract signing stage and as far as Mick is concerned is now off, even though it was never really on as such. This is another case where local promoters have advertised a concert before it has been signed and sealed. If you want to keep in touch with any concert news as it is confirmed between issues of the magazine, use our concert dates service. Just send us a SAE if you are a UK member or a self addressed envelope and a international reply coupon available from any post office if you are an overseas member. Please write in the bottom left hand corner of your envelope the countries you require dates for.

There are a few new releases to look out for, the "Lucifer's Friend" CD "Sumo Grip", (Castle CSC 7148-2) is now out it is an excellent album featuring John Lawton on vocals and it includes a version of 'Free Me', it's well worth a listen and it is reviewed in this issue.

Castle Germany have released another compilation called "Uriah Heep - The Ballads", (Castle CSC 7153-2). It's a nice departure from the usual compilations and is good value with 13 Heep tracks and 4 Ken Hensley solo tracks as a bonus. Track listing:- Lady in black, Free me, What should be done, Come back to me, Why did you go, Come away Melinda, July morning, The wizard, Wonderworld, If I had the time, Circle of hands, The park, Wise man, From time to time, A king without a throne, Rain, The last time. Another German compilation, this time from "Spectrum Music" titled "Lady In Black", (Spectrum 5507302), has the following track listing:- Lady in black, Traveller in time, Easy livin, Shady lady, Gypsy, Lonely nights, Spider woman, Fallen angel, Sympathy, Come back to me, Carry on, Love stealer, Think it over, Stay on top. The 25th anniversary box set which was intended to be ready for release towards the end of 1994 isn't going to be ready until sometime during 1995. As soon as there is some definite news as to when it will be released and what it will include, we'll let you know.



One topic that has constantly come up in your letters to us is that of a society convention. We've thought about this a lot and with the 25th anniversary coming up next year the time now seems right. Mick wants us to do it later rather than earlier in the year to allow the band to see how their year will map out and hopefully enable at least some of them to attend, as Mick said, "I wouldn't want to be on the other side of the world when there's a party like that going on". That is the spirit of what the convention will be about, a chance for us all to get together, having said that, we will want to provide some entertainment and we've already had an agreement in principal from 2 ex Heep members to provide some live music, it's just a matter of trying to organise a date that will suit everybody. There will be a charge for tickets as there will be costs that need covering, we can't say at this point how much, or where the convention will take place as that will depend on several factors. With all this in mind, all we want at this stage is some idea of how many of you may be interested in attending so please write in and let us know. There will be more details in future issues.

Once again our thanks go out to the following people for their help and support, Bernie, Trev, Phil, Mick and Lee, John Lawton, John Wetton, Tina Hartley, Cathie Gutjahr, Barry Lombardo, Scott Cokeley, Dick Dunn, Steve Whitworth and Jurgen Scholz. The band and the Society want to thank you for all your support over the past 12 months and we collectively wish you all a MERRY CHRISTMAS AND A HEEPLY NEW YEAR.

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

Alan & David

December 1994.

AN EXCLUSIVE INTERVIEW WITH JOHN LAWTON

With a new "Lucifer's Friend" album and "Gun Hill" fast emerging as a well respected act taking pubs and clubs by storm in the South of England, John gives us the very latest information on his current plans and his work over the last year or so.

UHAS: Can you tell us a bit about the new "Lucifer's Friend" album?

John: It's called "Sumo Grip", we prepared the tracks about two years ago, then all of a sudden a record company came along and liked what we played, and went for it.

UHAS: Who is the record company?

John: It's Castle, the company who have all Uriah Heep's back catalogue. It's alright, I'm happy to be with them and it's due out on the 31st October 1994.

UHAS: Is it just a German release?

John: No, it's coming out in the UK, Japan and hopefully in the States in about two or three months time.

UHAS: Will you be doing any promotion work on it?

John: Yeah, I'll be going over, they want to do a few live gigs round Europe which will be no problem.

UHAS: And...there's a version of "Free Me" on it, who's idea was that?

John: Yes, there is a version of "Free Me" on it, it was the record company's idea, I had nothing against that because it was a good song and if it's a good song, why not do it, I had no arguments about that at all. I wasn't going to turn round and say I'm not doing that because it's a Heep song, the company thought it was a good idea so we did it and it's worked out well.

UHAS: How did you get involved with "Gun Hill"?

John: Neil, our bass player has a studio and he had recorded two or three tracks with our drummer and guitarist under the name of "Knightfyre" and they were looking for a singer. I was in Neil's studio with Mike, our keyboard player, doing some radio commercials, Neil played me the Knightfyre tracks, I liked it, we put down some vocals and we decided that we would put a band together, Mike and I have known each other for a long time and it's good fun.

UHAS: Are you looking for a recording deal with "Gun Hill"?

John: We are trying to establish ourselves as a band that people like and consequently we are going to produce some live tapes in the near future with a couple of original songs and if people like what they hear and a record company is interested, then "Gun Hill" is interested in putting some stuff out.

UHAS: Is the main reason for doing the tapes to get record company interest?

John: No, principally we're doing the tapes because people say to us, "we like what you've played, it's a good set, can we buy it anywhere"? If people want to buy it after our gig's, then great.

UHAS: I believe you've been doing some work with "The Les Humphries Singers" over the past year or so?

John: Yeah, Les contacted me last year wanting to know if I would be interested in doing a tour, I said, if some of the original members are involved then I'll do it. He said some of the original members, who are well known faces in Germany, said they would do it if I would, so we did a couple of weeks on tour just for the sheer hell of it and it was good fun. It's going back to a part of my life before Heep, it's something which I enjoyed at the time, something that was part of my learning my trade because everybody has to do, at some stage, some learning. You can't just come along and say I'm going to be a singer and walk up to a mic and do it. If you have it, you have it, if you don't, you don't and at the time when I first started I thought I had it until I listened to other singers, I resolved my self to the fact that I didn't have it and I had to learn, that's why I went to Hamburg in the first place and learnt my trade there. "The Les Humphries Singers" were alright, it was a couple of weeks good fun, we enjoyed ourselves but that's enough of that chapter.

UHAS: You also did a track on the last "Zar" album.

John: Yes, the guitarist got in touch with me and said we've been asked if we could do another album. I said I'll produce it but I don't want to sing on it because you have a singer, let him do it, it didn't work out so I ended up singing it. Towards the end they found another singer which was fine by me because I didn't want to tie myself down, not because they weren't good, they were good but I felt they needed someone younger to fit to their image. I ended up singing on just one track which they put out as a single and we did a bit of TV work with it which was fun but I don't like to tie myself down too much to one thing, I like to move around a bit and do all sorts of things.

UHAS: You also sing with another band at the moment?

John: Yeah, it's called "D.C.LAW", we're based in Bournemouth and the band is good fun, it's not the same as I do with "Gun Hill", it's middle of the road material but I don't believe you should say that you'll never do this or that, we do some pop stuff and it's all part of singing, if you tie yourself down and say I'll never do this again or I'll never do that again, then you may as well close the door on everything that's going, I like to leave all the doors open, it's not rock, we cover a lot of pop stuff and we do no originals, it just purely for fun, I do most things today just for fun.

UHAS: Will "Gun Hill" be playing in Europe?

John: We hope to next year, we're trying to check out a few gigs that we can do as "Gun Hill", we won't be going with any reference to me being in Uriah Heep, we'll offer



ourselves as "Gun Hill" and if things happen, they happen but I don't want us to go under the guise of ex Uriah Heep, it's not my way and I'm not a big fan of that sort of thing. Uriah Heep was part of my life and I enjoyed every minute of it but I've moved on since then, if people say to me, "I remember this or that", then that's fine, it's part of their lives too, but I like to move on. Being ex Heep opens doors and it's all very nice but apart from that, the guys have gone their way and I'm really happy for them, but John Lawton's gone his way and it's not the same direction as Heep.

UHAS: So "Gun Hill" are basically a rock and roll band and you wouldn't describe them as a hard rock band?

John: No, I would describe us as a good time rock band because if you play the places that we play you want people to enjoy you and not just stand there and say, "he played that well", if people class us as a hard rock band, then that's down to them but it's not down to us. We go in to enjoy ourselves, if we make cock ups or blow a few bum notes here and there, it makes no difference, as long as people have a good time then we'll have a good time.

Interview by Alan Hartley and David Owen, photo by Alan Hartley.

ALBUM REVIEW

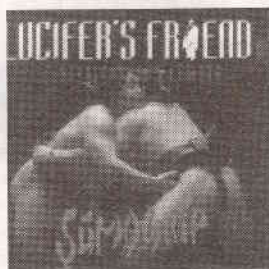
LUCIFER'S FRIEND - SUMO GRIP

CASTLE COMMUNICATIONS GERMANY, CSC 7148-2

Track listing:- Get in, Heartbreaker, One way ticket to hell, Don't look back, You touched me, Cadillac, Step by step, Rebound, Sumo grip, Sheree, Back in the track, Banzia, Any day now, Ride the sky, Free me, Get out, You touched me with your heart.

I've was never one of those Heep fans who rushed out to buy all the previous releases of each new member that joined the band, as a teenager in the 70's, a constant lack of money played it's part and it was hard enough keeping up with Heep and the Ken Hensley and David Byron solo stuff. I'm almost ashamed to admit that I have failed to follow John Lawton's career since his departure from Heep and when he sent me the new "Lucifer's Friend" CD I didn't quite know what to expect as I've never listened to any of their material before. I've heard their 70's releases described as 'weird' and 'difficult to get into' so I wasn't expecting to be blown away by "Sumo Grip" at all. Looking at the track listing, it seems incredible value for money, 17 tracks, however 3 of them are short instrumentals that only clock in at around 30 seconds but considering there is just over one hour of music, it's is good value in terms of quantity.

In terms of quality of music, it's value is even better, Lawton's voice is as phenomenal as ever for sheer power and expression. The songs are of a high standard and the presentation is in a commercial rock style, this surprised me, I don't have any previous Lucifer's albums to compare it to but I didn't expect a commercial feel, I was very pleasantly surprised.





"Heartbreaker" thunders from the speakers and dare I say it, oh go on then, I will, it reminds me of the best moments of the Lawton era Heep, especially on the verse. It's got real hit single potential and is possibly my favourite cut from the album. "Don't look back" embraces many of the qualities displayed by some of the best 'pomp rock' bands such as "Styx", while "Cadillac" has a very funky and danceable rhythm, this style isn't normally my cup of tea but I do like this one, it's a real highlight on the album and is equal to similar numbers in this mode from many of the newer rock bands of today. "Step by Step" isn't the song you've heard before on "Different World" but it is a rocker that starts with a nice riff and again reminds me of late 70's Heep in parts. That brings us nicely round to "Free Me", you all know it's not my all time favourite Heep track and whilst it's treatment here is similar to the original, it does sound a little more up to date and perhaps has a little more bite about it. The rest of the album is made up of ballads and mid tempo/rock songs and over all, it's a very good mix styles which is quite easy to listen to and enjoy. A quick check of the writing credits will reveal one John Cooper Lawton (you kept that one quite JC!) to be a very capable lyricist who maybe should have been given more of an opportunity to contribute during his time with Heep. If you are like me, you don't know the past "Lucifer's Friend" albums, then I can recommend this one as a starting point, as to whether we should expect something similar from their old stuff, please let me know!!

Alan Hartley.

QUIZ TIME

Congratulations to Roberto Martinez from Spain who won the copy of Phil's dance version of "Gypsy" in the quiz from the last issue, with the correct answer of 23rd March to the question, when is Phil's birthday.

As we mentioned last time, the prize in this issue is the banner that the band half inched after the gig in Mieste last July. It did stretch right across a road so we don't know where the winner will put it but all the band have signed it so it is quite a unique prize. In addition to this, we also have a copy of the new "Lucifer's Friend" CD, "Sumo Grip" which has been signed by John Lawton, and a "Gun Hill" T-shirt which has also been signed by John Lawton. The banner will go to the first correct answer out of the hat, the CD to the second and the T-shirt to the third. So to the question:-

Name three bands that John Lawton has recorded and released material with other than Uriah Heep.

Please include a first class stamp (UK members) or a international reply coupon (overseas members) with your entries, without these they will not be put into the prize draw. There was a very poor response to the last quiz so your chances of winning are far better than your chances of winning the lottery!! Good luck.

LIVE REPORTS

HEEP ROCKS PENNSYLVANIA AGAIN! 2/9/94

I opened my mailbox and found a letter from UHAS, my favourite mail along with all you penfriends out there. To my surprise, or shock I should say, I saw among the North American tour dates, Michealangelos, Corry, Pennsylvania on Sept 2nd. I've never even heard of Corry so I looked in my trusty atlas and found that it was about 300 miles away, near Lake Eric. I couldn't find anybody here who was crazy enough to ride 7 hours with me and to make matters worst, my telephone was out of order for the next 2 days but I did leave a few messages for some other North American UHASers who I knew were crazy enough to make the trip, sorry it was the last minute guys. Fortunately I managed to con my boss into a vacation day and I left around noon and headed some long miles through the Allegheny Forest, such beautiful country. By 7.30pm I was in Corry. I got out the car and there was Bernie walking across the parking lot, I yelled "Bernie"! he yelled back "hey", waved and walked in the main entrance. I grabbed my camera, my plastic UHAS card on a neck chain and some photos to be signed and headed on in. I ran straight in to Mick Box and asked him to autograph some stuff for me, I had some photos from Heep's show at Valley Forge last year, one was of me and Mick and I said, "I don't suppose you remember this" and he said, "of course I do", what a rush! After a brief chat he said I could come to the band's tour bus after the show to meet the rest of the band for autographs. The first band was called "Bad Attitude" and they ended their set with Ozzy's "Crazy Train", later on I was partying with these guys and none of them realised that the drummer from the track, Lee Kerlake, was in Heep. As I waited for Heep to come on I was right up against the 5 foot high stage, there had been a few technical difficulties but they hit the stage with a vengence opening the set with "Devil's Daughter". Mick was smiling and winking at the fans as usual, probably only 4 feet away from me, what a headrush! As the set went on something very strange happened, the sound to the audience was great but the sound in the stage monitors must have been horrible, I've never seen Heep looked pissed off on stage before. But with the verocity of the music coming across and the guys expressions it became a very vicious package, it looked quite intense and I'll always remember this show a little differently than the others. I do like to see them smiling but it nevertheless was a fantastic show for the audience who were mainly in their early 20's. By the time the encores came along the young ones were bashing. They were very responsive to "Words In The Distance" and you could hear them singing along to "Stealin'", "Cricle Of Hands" and "The Wizard". It's amazing that people remember all these good songs from the past, they implant in your memory and yes, I must mention how great it was to hear "Rainbow Demon" in America. After the show I got talking to some other Heep fans and by the time I got to the tour bus it was time for them to leave. Thanks for the UHAS concert dates service, without this information in between issues of the magazine I would never have known they were here until it was too late.

Barry Lombardo.

UNDER THE RAIL, SEATTLE, WASHINGTON, USA. 20/9/94.

In September Uriah Heep proved to me that, yes, dreams do come true. To my surprise they were to play at "Under the Rail" in Seattle with "Blue Oyster Cult" and "Stoney

Bone Child". I was overcome with enormous joy and immediately got tickets for a friend and myself. I started work early that day as to make sure I had enough time to make the 100 mile journey to Seattle. I noticed that Heep were to play second out of the three bands on the bill, BOC were to headline but Trevor told me later that BOC opens for Heep in Europe. Maybe the European audiences are smarter than the ones here in USA. Seattle's "Stoney Bone Child" opened the show, mainly a noise/garage band. They had a hit here but I wasn't terribly impressed myself, they did a 30-40 minute set. Then it was time for my favourites, Uriah Heep! There was a bit of difficulty getting the sound system right and it was a little rowdy, but as Heep hit the stage, it was clear that they were welcomed by all in the crowd. Even though a lot of people were there for BOC, people were clearly taking notice and showed interest that Heep were still around and ready to rock, which they did. "Devil's Daughter" was the opener and it was great to hear this line up do the track. There were many highlights - (the whole show). Among them was the climatic "Circle Of Hands" which was so great to hear again live, as well as classics like "The Wizard" and "Gypsy". The new song "Words In The Distance" was also great. The band was clearly loved by all and put on an energetic, 'eavy show, the way it is meant to be. During the show they noticed my UHAS badge and Mick gestured for me to go back stage after the show. It was time for BOC and even though I like them, I had to find the backstage door and meet Heep. One by one I met and talked to all the band and they signed my test pressing of their first album. I had used all my film taking photos of Heep onstage so we rushed out to the nearest store for another film. When we got back Bernie and Trevor had left but Mick, Lee and Phil welcomed us back and we got some pictures with them. Mick said that Heep take fans like us to their hearts. We take you to heart too Mick, and we'll never forget our visit. I hope to see you rockin' again soon.

Scott Cokeley

COMMODORE BALLROOM, VANCOUVER, 23/9/94.

The first night on vacation in Canada and I'm taken aback by Vancouver's billboards, Uriah Heep are playing the Commodore Ballroom on the night before I fly back to Old Blighty. So, three weeks later we find ourselves on the skytrain monorail hovering above this seductive city and arguing on the type of punter who will be in the audience to see such an established band. My mate reconed on a large 70's element with flared trousers and winged collars but I correctly surmised that people, in some respects, change with the times. The guy sitting directly in front of us, on hearing our conversation, introduced himself as a participant of tonight's events. Two blocks from the gig we found ourselves trying to convince him and his buddies that we were English and not Australian. We eventually got talking about Judas Priest, Black Sabbath, Hawkwind and the such, arguably our best exports, even today British rock knows no boundaries. At 9pm we wandered up the deserted stairs, past a security guy who showed only a casual interest in our tickets and into this fine musical establishment. The large dance floor was complimented by a sizable gallery and a bar at the opposite end to the stage with fancy seating arrangements and a second bar to the side. This ballroom was definitely more "Come Dancing" than "Hi-di-hi". Before Heep appeared sometime after 11pm, "Uncle Sid" tried hard to entertain with some heavy vibes but failed to hit the mark. Whilst they were playing, the place started to fill and a small crowd gathered in front of the stage. The desperadoes retired from the stage and the hall began to buzz with expectation. After a chat with some doped up New Zealander, I snuck into the second row in time for the arrival of Mick Box. This coincided with the discovery that the bloke in front of me was this evenings headcase so we enjoyed a bit of unintentional slamdancing that night and humble I was not. What luck. Here on in the details become a little bit hazy as I was



attending as a participant who owns the records and wasn't afraid to express himself. Suffice to say the set was executed with the professionalism and scorching energy Heep are renowned for. Two notable additions that I have never heard live were "Rainbow Demon" and "Circle Of Hands". Two notable exceptions were "July Morning" and "Lady In Black", Mick received a toilet tissue request for the latter so it not just me. From a guitarists point of view though, it's not the most challenging piece of work, good lyrics mind. Anyhow, they've played here before and I hope they play here again as I'm having more to do with Vancouver these days and it was a cracking gig, a real humdinger. I ask myself - was it the setting, was it the atmosphere or was it the delivery of the songs? I know not but one thing's for certain, it wasn't Kokanee - the glacial beer, by Christ it's bad!

Report and photos by Dick Dunn.

GERMANY, HERE WE COME...AGAIN! 1,2&3/10/94

The three German dates on the first three days in October were to be Heep's last concerts of 1994 and as we hadn't seen the band play live this year myself, Tina and Dave thought, what the heck! The first show may have been in the deep south of the country, not too far from Switzerland, but we're not scared of a long drive. The band only just had time to catch their breath when they got back from the North American tour before they had to leave for Germany, however, Mick did manage to warn us that there could be a problem or two with the first date in Sigmaringen, something about not many tickets being sold and sure enough we found it to be true when we arrived. Heep were to headline on the Saturday night of the three day "Castle Rock" festival, huge amounts of money had been spent on the setting up of the event, one of the best tent venues I've ever seen, a great lighting rig and sound system but they forgot just one thing, promotion, hardly anybody knew about it and as a consequence ticket sales had only just edged over double figures. Heep had been contracted to play through a German booking agent who had sold the band to the festival organizers, but the agent took the decision not to let Heep play as he didn't want to be associated with the amateurish organization who had apparently run out of money anyway. The band were still paid by the agent and it was he who had to stand the loss. Oh well, no concert so we spent the evening in the hotel bar listening to stories of the North American tour and to several strange versions of well known songs, for instance, the Max Bygraves version of "Circle Of Hands", the punk version of "Mr Majestic", well one line of it anyway and the upper class English

language version of Blue Oyster Cult's "Godzilla". The next night was more like it, a proper gig! "Rastatt" was quite a nice town and it was a very nice day for October, so much so that we spent the afternoon in a pavement bar before going off to the soundcheck. By show time the hall was full and Heep got a warm reception, the set was the standard one that's been taken around this year, it's somewhat trimmed down from when it was initially taken out in February 1993. To me that's due to the number of multi headline shows the band's done since then which have necessitated shorter sets and it's never got back up to it's former glory, I only hope we haven't heard the last of "Cry Freedom", "Rain" and the excellent "Everything In Life". However, I was pleased that "Cricle Of Hands" was still in there, I do love "July Morning" but it has been in the set for many years compared to "Circle". Bernie tried to tell the crowd that the band had lunch in America yesterday, breakfast in England in the morning and were happy to be in Germany in the evening, it didn't quite come out that way but we knew what he meant. It was a good show but the live sound wasn't the best I've heard. Continuing the journey back up towards the north, we headed for Wildenrath the next day, the band were scheduled for an early souncheck which they had no chance of making so it was straight to the hotel. Heep were third on the bill behind "Saxon" and "Roger Chapman" and were due to play early in the evening. The crew had gone in the bus straight from the hotel to get set up and when it was time for the band to leave they phoned for the bus to come back for them. The venue was about half an hour away but there had been an accident on one of the main roads and traffic was backed up for miles, it became clear that the bus would not make it back in time so the promoter organised three cars to take Heep and Saxon to the gig. Mick preferred to travel with us in what he called the "no smoking car". The show was in an old airbase and one of the drivers knew a back way to the place, several country lanes later we arrived at a back gate where the guard let us through. The base was huge, the size of a small town and once inside it was quite some time before we reached the hall. This was a rock night as part of a four day event which featured a different type of music each night. The hall was like a big aircraft hanger and was about half full, the capacity must have been over 5000. Although Charlie, Heep's sound engineer complained about the acoustics of the place, I thought it sounded better than the previous night. Again Heep were well received and when Bernie introduced "Words In The Distance" as being a new song that would be on the new album to be released next year...just like he did last year...we were tempted to shout, in true pantomime tradition, "oh no it's not", fully expecting the band to reply, "oh yes it is", but the subject of the record deal has been long running and frustrating and we probably wouldn't have been heard above the cheers so we gave it a miss, but Mick had a good laugh about it after the show. Mick again chose the no smoking car to the bus for the trip back to the hotel where a very late night was had by some, mentioning no names Dave! Two great shows out of the planed three wasn't bad going and with all that next year promises, I'll wait with interest for next years live set.

Alan Hartley.

GUN HILL, THE WHITE LION, EDGEWARE, 7/10/94.

Friday night in Edgware! where you may ask? The White Lion isn't, by any stretch of the imagination, a top rock venue, it's a pub and when we arrived the band's gear was already set up at one end of the public bar in front of the fireplace. However, this is the first time I've seen John Lawton perform since the "Fallen Angel" tour 15 years ago and I was looking forward to it to say the least and the humble, sorry, umble surroundings only served to create a better atmosphere. "Gun Hill" are, in addition to John Lawton on lead vocals, Mike Raxworthy on keyboards and occasional lead vocals, Rik Robyns on guitar



and keyboards, Neil Kavanagh on bass and vocals, he was once a member of "The Enid" and Lloyd Coates on drums. Unlike some pub venues, there was no charge on the door, anybody could have walked in off the street to see Gun Hill and what a treat it was for anybody who did. John had told me before the gig that there were no Heep songs in the set, I didn't really expect there would be, but what was on offer was a first class set of well known material that was guaranteed to get every body foot tapping, clapping and joining in where required, the ideal combination for a good time and before the end of the night many were up dancing around and even partaking in a spot of headbanging. Their treatment of the material was in a rock style, as you'd expect from numbers originally done by the likes of "Whitesnake", "Bruce Springsteen" and "Rainbow" but to name a few, there was also an original song that blended in so well with the better known material that it went un noticed. There were some surprises too, a highly original version of "The Beatles" song "Ellenor Rigby", and a great cover of "Michael Jackson's" hit "Billy Jean". Rik Robyns was an absolute whizz on the guitar, flying fingers wasn't in it and he's just as good on the keyboards too. Of course, John my main focal point of the evening, we all know what a powerful voice he had in his Heep days, the good news is that now he sounds better than ever, a quality singer like this in a pub, there's no justice in the music business when you think of some of the crap that's riding high and earning a fortune. One of the highlights of the night was "Every Little Bit Hurts" originally done by "Etta James" and covered by many. It's quite a blusey song and to me, it was really suited to John's voice, the type of thing that makes the hairs on the back of your neck stand up. Numbers such as "Pink Cadillac" and "Harlem Shuffle" keep the party atmosphere alive. They were called back for a well deserved encore of "Gimmie Some Loving", the old "Spencer Davies" classic which rounded the evening off perfectly, they rocked all the way and if you get the chance to catch Gun Hill you wont be disappointed.

Report and photos by Alan Hartley.

SINGLES LIST, PART 2.

PS WISE MAN/WHO NEEDS ME	BRONZE	17878AT	HOLLAND	77
- WISE MAN/CRIME OF PASSION	BRONZE	BRO 37	UK	
- WISE MAN/CRIME OF PASSION	BRONZE	PD1411	SOUTH AFRICA	
- INTERVIEW URIAH HEEP - WHATS IT ALL ABOUT	PRESB CHURCH		USA PROMO	
PS SYMPATHY/CRIME OF PASSION	BRONZE	17660	GERMANY	
PS SYMPATHY/CRIME OF PASSION	BRONZE	17767	GERMANY	
PS SYMPATHY/CRIME OF PASSION	BRONZE	16767	HOLLAND	
PS SYMPATHY/WISE MAN	BRONZE	P178	JAPAN	
- FREE ME/MASQUERADE	ARIOLA	S 139	MEXICO	
PS FREE ME/MASQUERADE	BRONZE	BRO 47	UK	
PS FREE ME/MASQUERADE	BRONZE	11650AT	GERMANY	
PS FREE ME/MASQUERADE	BRONZE	11650AT	AUSTRIA	
PS FREE ME/MASQUERADE	BRONZE	11650AT	HOLLAND	
PS FREE ME/MASQUERADE	BRONZE	BRO 47	ITALY	
PS FREE ME/MASQUERADE	BRONZE	SBRO88950	YUGOSLAVIA	
PS FREE ME/MASQUERADE	BRONZE	P244B	JAPAN	
- FREE ME/MASQUERADE	BRONZE	BRO 47	NZ	
PS FREE ME/MASQUERADE	BRONZE	K 6943	AUSTRALIA	
- FREE ME/MASQUERADE	WARNER	WBS 8581	USA	
- FREE ME/FLYING HIGH	BRONZE	PD1497	SOUTH AFRICA	
- FREE ME/FREE ME	WARNER	WBS8581	USA PROMO	
PS LADY IN BLACK/FREE ME	BRONZE	BR 2019	FRANCE	
PS LOVE OR NOTHING/GIMME LOVE	BRONZE	15591AT	GERMANY	78
PS LOVE OR NOTHING/GIMME LOVE	BRONZE	15591	AUSTRIA	
- LOVE OR NOTHING/GIMME LOVE	BRONZE	PD 1614	SOUTH AFRICA	
- LOVE OR NOTHING/GIMME LOVE	BRONZE	AT 15591	NZ	
- LOVE OR NOTHING/GIMME LOVE	BRONZE	K7203	AUSTRALIA	
PS COME BACK TO ME/CHEATER	BRONZE	BRO 62	UK	
PS COME BACK TO ME/CHEATER	BRONZE	BRO 62	ITALY	
PS COME BACK TO ME/CHEATER	BRONZE	15881AT	GERMANY	
- COME BACK TO ME/CHEATER	BRONZE	K7272	AUSTRALIA	
- COME BACK TO ME/COME BACK TO ME(STEREO/MONO)	CHRYSALIS	CHS 2274	USA PROMO	
- COME BACK TO ME/CHEATER	CHRYSALIS	CHS 2274	USA	
PS ONE MORE NIGHT/FALLEN ANGEL	BRONZE	10025700	GERMANY PROMO	
- LADY IN BLACK/SIMON THE BULLET FREAK	BRONZE	AT 17759	NZ	
PS CARRY ON/BEEN HURT	BRONZE	BRO 88	UK	80
PS CARRY ON/BEEN HURT	BRONZE	101742	HOLLAND	
- CARRY ON/BEEN HURT	BRONZE	K7769	AUSTRALIA	
- CARRY ON/BEEN HURT	BRONZE	K7769	NZ	
PS FEELINGS/BEEN HURT	BRONZE	101280	GERMANY	
PS LOVE STEALER/NO RETURN	BRONZE	BRO 96	UK	
PS LOVE STEALER/NO RETURN	BRONZE	101998	GERMANY	

PS LOVE STEALER/NO RETURN	BRONZE	101998	BRAZIL	
PS LOVE STEALER/NO RETURN	BRONZE	K7989	AUSTRALIA	
PS THINK IT OVER/MY JOANNA NEEDS TUNING	BRONZE	BRO 112	UK	
PS THINK IT OVER/MY JOANNA NEEDS TUNING	BRONZE	????	ITALY	
- THINK IT OVER/ONE MORE NIGHT	BRONZE	K8182	AUSTRALIA	
PS LADY IN BLACK/EASY LIVIN	BRONZE	103007	GERMANY	81
PS LADY IN BLACK/EASY LIVIN	BRONZE	103007	HOLLAND	
PS ON THE REBOUND/TIN SOLDIER/SON OF A BITCH	BRONZE	BRO 143	UK	
PS ON THE REBOUND/SON OF A BITCH	BRONZE	104 144	GERMANY	82
PS ON THE REBOUND/TIN SOLDIER/SON OF A BITCH	BRONZE	KS 8690	N.Z.	
PS ON THE REBOUND/TIN SOLDIER/SON OF A BITCH	BRONZE	KS8690	AUSTRALIA	
- ON THE REBOUND/TOO SCARED TO RUN	BRONZE	PD2057	SOUTH AFRICA	
PS THATS THE WAY THAT IT IS/HOT PERSUASION	BRONZE	BRO 148	UK	
- THATS THE WAY THAT IT IS/HOT PERSUASION	FESTIVAL	K8782	AUSTRALIA	
PS THATS THE WAY THAT IT IS/CHASING SHADOWS	BRONZE	104715	GERMANY	
- THATS THE WAY THAT IT IS/THATS THE WAY THAT IT IS	MERCURY	76177DJ	USA PROMO	
- THATS THE WAY THAT IT IS/CHASING SHADOWS	MERCURY	M76175	CANADA	
- THATS THE WAY THAT IT IS/SON OF A BITCH	MERCURY	76177	USA	
PS LONELY NIGHTS/WEEKEND WARRIORS	BRONZE	BRO 166	UK	83
- LONELY NIGHTS/WEEKEND WARRIORS	BRONZE	BROP 166	UK PIC DISC	
PS LONELY NIGHTS/WEEKEND WARRIORS	BRONZE	105377	GERMANY	
- LONELY NIGHTS/WEEKEND WARRIORS	BRONZE	K 9126	AUSTRALIA	
- LONELY NIGHTS/WEEKEND WARRIORS	BRONZE	K 9126	NZ	
PS STAY ON TOP/PLAYING FOR TIME	BRONZE	BRO 168	UK	
PS STAY ON TOP/PLAYING FOR TIME +FREE EP GYPSY/EASY LIVIN/ SWEET LORRAINE/STEALIN	BRONZE	BROG 168	UK	
PS STAY ON TOP/PLAYING FOR TIME	BRONZE	105778	GERMANY	
PS STAY ON TOP/PLAYING FOR TIME +FREE EP GYPSY/EASY LIVIN SWEET LORRAINE/STEALIN	BRONZE	K 9171	AUSTRALIA	
- STAY ON TOP/PLAYING FOR TIME	BRONZE	K 9171	PROMO	
STAY ON TOP/LOVE IS BLIND	BRONZE	KRUGAZOR MAGAZINE	NZ	
		BLUE FLEXI	RUSSIA	
PS ROCKARAMA/BACKSTAGE GIRL	PORTRAIT	A6103	UK	85
- ROCKARAMA/BACKSTAGE GIRL	PORTRAIT	WA6103	UK SHAPE PIC DISC	
PS ROCKARAMA/BACKSTAGE GIRL	PORTRAIT	A6103	HOLLAND	
PS ROCKARAMA/BACKSTAGE GIRL	PORTRAIT	PR45041	AUSTRALIA	
			PROMO	

PS ROCKARAMA/1 SIDED	PORTRAIT	6103	SPAIN PROMO	
PS ROCKARAMA/BACKSTAGE GIRL	PORTRAIT	6103	SPAIN	
PS ROCKARAMA/BACKSTAGE GIRL	PORTRAIT	45041	AUSTRALIA	
PS POOR LITTLE RICH GIRL/BAD BLOOD	PORTRAIT	A6309	UK	
PS EASY LIVIN/CORINA (BOTH LIVE)	LEGACY	LGY 65	UK	88
PS HOLD YOUR HEAD UP/MIRACLE CHILD	LEGACY	LGY 67	UK	
PS BLOOD RED ROSES/ROUGH JUSTICE	LEGACY	LGY 101	UK POSTER	89
			SLEEVE	
PS BLOOD RED ROSES/ROUGH JUSTICE	LEGACY	INT113812	GERMANY	
PS BLOOD RED ROSES/ROUGH JUSTICE	LEGACY	K1051	AUSTRALIA	
			POSTER	
			SLEEVE	
PS BLOOD RED ROSES/ROUGH JUSTICE	LEGACY	K1051	AUSTRALIA	
- BLOOD RED ROSES/HOLD YOUR HEAD UP	TEAL	PROMO 89	SOUTH AFRICA	

Many thanks to everybody who contributed to the singles list, especially Roy Landgren, Kevin Penberthy, Harry Otten, John De Jonge and Monique Spruit. We've already recieved some corrections and additions from part 1 in the last issue but is you have any from either part of this feature, please send them in and we'll update the list next time.

David Owen.

COMPILATION ALBUMS UPDATE.

In addition to the compilation albums feature in issues 8 and 9, my thanks once again go out to John De Jonge who has sent in details of yet another rare album to add to your want's list. The details are as follows:-

THE BEST OF URIAH HEEP, Philips PHM-55002, Bolivia, 1975.

Side 1. Gypsy, Wake up, Time to live, The wizard.

Side 2. Blind eye, Easy livin' Echoes in the dark, Rainbow demon, The park.



Further to the letter from Walter Deutchmann of Austria in issue 11, who was asking about "The Castle Masters Collection", (Castle Germany CMC 3055). We can now tell you that this is a CD release and it is exactly the same as the Castle UK release, "The Collection" (CCSCD 226) which was featured as item 13 in part 2 of the compilation albums feature in issue 9. My thanks go out to Cathie Gutjhar for the information.

Alan Hartley.

MEMBERS LETTERS

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

Dear UHAS, On the subject of the "5 Miles" tapes, there are 5 songs on the cassette version that is in circulation between Heep collectors. However, I read a German article that lists 7 songs as being recorded at the time, do you know anything of the other 2 tracks which were listed as "Hard Road Down" and "Let It Ride"? **Kevin Julie, Canada.**

UHAS reply:- The 5 songs that are to be found on the cassette that is in common circulation are recorded from what has been commonly called "the 5 Miles acetate". This is an acetate pressing of 5 of the songs that were recorded at the time. What you read is both right and wrong, there were more than 5 songs recorded but there were also more than 7. "Hard Road Down" however, does not seem to appear amongst these songs but it is always possible that it is an early working title of a song that was later given another title. "Let It Ride" does exist on a master tape, to me is one of the worst examples of a pop style Uriah Heep and is therefore probably best left where it is. Having said that, it's just my opinion and as always, if this or any other tracks are to be released, we will of course let you know.

Dear UHAS, Apart from "The Keef Hartley Band", I've also read that Gary Thain was a member of "Captain Jack Dupree" and "The Miller Anderson Band". Did these bands ever record anything? I've never seen any info' on them. **Scott Cokeley, USA.**

UHAS reply:- Gary Thain did record with both these bands but the correct name is "Champion Jack Dupree" not "Captain". Gary played on 3 tracks on one of their many albums, or 3 of their albums, we're not sure which so if anyone out there knows, please let us know. "The Miller Anderson" album featuring Gary is "Bright City", Deram SDL3 (1971). He also played on an album called "Fiends And Angels" by "Marther Velez" released on London SHK 8395 (1969) and Blue Horizon 763897, (1969).

Dear UHAS, Issue 12 was my introduction to the society. As a fan since 1970 it was great to find 36 pages dedicated to the band that I had struggled to find 2 paragraphs written about in the last 15 years in the American press. Most interesting to me was the Paul Newton interview, and sprinkled elsewhere in the mag, the debate over which Heep albums have weathered the test of time. To me, 2 albums that Paul contributed to, "Salisbury" and "Look At Yourself" have probably held up best. On these albums everyone contributes, egos appear to be relatively in check and the best elements of Heep's music - insightfull lyrics, powerful harmonies, interesting use of acoustic guitar and diversity in style -are in rife abundance. Obviously, Heep's 4th album, "Demons And Wizards", was their breakthrough. While this is a great album, a couple of subtle changes had taken place that now, with over 20 years of listening experience under my belt, cause me not to elevate this to the level of the prior two LP's. First, while Gary's melodic heavy metal bass playing is unique and interesting, UH lost the jazzy feel that Paul injected into some of the band's work, hence some of their diversity. Stylistic successors to songs like "Why", "Salisbury" and "Wake Up - Set Your Sights" would never again be produced by the band and I missed that. Also, to me, Mick's role in the band had started to grow too small by the 4th album. His transition from tube to solid state amplification didn't help the overall sound and feel of the band. Glad you eventually

returned to Jim Marshall's fold Mick.

I also agree with Paul Newton's assessment of Ken Hensley. I think Ken is a gifted song writer, who re-emerged from a "funk" that started, I believe, with "Sweet Freedom", to begin writing some of his best material again in 1976. Whether or not Uriah Heep was the best vehicle for this phase of Ken's writing is, I feel, an open issue. However, the quality of Ken's songs that began to appear again on "High And Mighty" is not. "Conquest" was the culmination of this second phase of Ken's great song writing. That combined Ken's use of current (circa 1980) technology, Sloman's amazing vocal range and emotion and Slade's highly versatile drumming makes "Conquest" stand up as my 3rd favourite Heep album. If Ken had been the best vehicle for his songs and he had been better able to work as a colleague with equally talented players, I have little doubt that his name would have been mentioned when the top tier of song writers from the rock era are reviewed. **Mark Ecclestone, USA.**

***UHAS reply:-** It becomes more and more obvious that many people like Heep for many musical reasons. The choice of ones favourite Heep albums, and the reason for that choice will always be one for debate but here we are faced with a new issue to debate. Was Uriah Heep the best vehicle for Ken's songs in this second phase of his writing? We have discussed Heep's mid to late 70's output before but not from this angle. Let us have your opinions.*

Dear UHAS, I can't explain with words how excited I was when I first heard from you. When I lived in Russia I practically knew nothing about the band which was number one in my mind. For the first time in 1987, Soviet press wrote about the band's visit to Moscow. Can you imagine that I have learned Gary Thain was dead only from your magazine 19 years later, I only heard about David Byron's death in 1991. For me and my friends back in the USSR, Uriah Heep were the focus of our musical outlook, sure, there are many other talented bands in the world but 1973 divided all rock music into two parts for us, Uriah Heep and all the others. Sometimes my music brought me problems. In 1976-78 I served in the Soviet Army. During the first year of my service I constantly advertised Heep among the other soldiers and sergeants. I played on the guitar some of Heep's songs for them and we listened to my Heep tapes. I didn't think of the consequences of my actions until I was called to a special department of the Army, like the KGB, they said I was an ideological saboteur. I was very scared, a fat major was asking me what kind of man this Uriah Heep was and how did I make his acquaintance. I tried to explain that I'd never met Uriah Heep and he was introduced to me by Charles Dickens. Immediately there were new questions from the fat major. Who is Dickens? Where does he live? I answered that he died more than 100 years ago but he continued asking questions. He then wanted to know what was this strange English language in my note book, it was the lyrics to "Sweet Freedom" and I was accused of dreaming about the west and freedom. They put me in the guard house for 10 days and advised me to forget Uriah Heep, Dickens and Sweet Freedom. After that I listened to my Heep tapes in secret. On our lessons in political training, my name, Dickens and Uriah Heep were often mentioned as examples of ideological diversion. **Alexander Kolesnikov, Germany.**

***UHAS reply:-** What can one say about that other than remind ourselves how lucky we were to grow up in the west, those of us who did that is.*

Dear UHAS, Thanks to all the UHAS members who encouraged me to give "High And Mighty" another spin. Apart from a couple of highly irritating tracks on side two, this album and I are now on speaking terms again. As regards the last excellent Issue, (13), was anybody else struck by Steff Fontaine's Byron lookalike features? I wonder if Mick

and the band chose him for his Byronesque profile? I would also like to congratulate Issabella Seefriedt on the superb band photos featured with her live review. And finally, it looks like the UHAS spell checker has done it again or is Kevin Julie's "Wizards" fanzine really for lovers of music from the late eighteenth century? **Mark Simnett, England.**

UHAS reply:- Boy but you can't half spot em! nice one, we missed it completely but once again we had a giggle at it. On the serious side though and as you pointed out in a past issue, we had "Wonderworld" down as being released in 1794 so perhaps Kevin's fanzine is for lovers of music from this period. Consider your congratulations passed on to Issabella and as for Steff looking like Byron and whether this influenced the band's choice in hiring him, here's what Mick had to say about it:- "I heard Steff's voice before I'd seen him but in no way what so ever did he sound like or look like David Byron to me". Well, does anybody else think he looks like Byron and does anybody who saw him live think he performed in any way like Byron? Let us know.

Dear UHAS, I write in response to your comments in issue 13 of the UHAS magazine in the letters section, where some fans voiced their "disgust" and "anger" at my obtaining David Byron's will and afterwards visiting his sister, "uninvited". I have to put the record straight and get the message across to all Heep's fans that my actions have been misinterpreted and misunderstood. Firstly, I have not abused my position as a solicitor to obtain Byron's will, or should I say a copy of it as anybody can obtain a copy of anyone's will, to suggest I have been unprofessional in my conduct is quite wrong. Secondly, what was the intention behind my actions? It was to see who his next of kin were and somehow contact them to offer a sincere and true fan's condolences, and to see, most importantly of all, if the man who was Uriah Heep believed in God. I obtained the consolation I was looking for and gave his sister a box of chocolates and my respects, and why not? I do not have a heart of stone and after all Byron was for me the greatest rock singer ever. He was cremated so there is no grave to visit to say a prayer for his soul. **Farid El Diwany, England.**

UHAS reply:- Thanks for setting the record straight.

Dear UHAS, In response to the letter written by Farid El Diwany in issue 12 and the letters from Joseph Kelly and David Dubuc in issue 13, I'd also like to contribute my views to "the possible spiritual influence" Heep's music may have. First of all I want to state that everyone is free to believe in what they feel is right. Respect is essential but only mutual respect leads to tolerance. Of what I know of the different religions, I know they have produced a lot of good things, however, we can all see that religions have a lot of cruelty in them. People are frightened by sin, false religions and leading clergy people threaten with doom. People have fought each other to spread and/or protect their religious beliefs for centuries and nothing good has come out of that. To me both reason and feeling are the combination to lead a life in which human values rule, life in itself has no meaning, people have to give a meaning to the lives they lead and I make it the best I can.

Joseph stated that the abandonment of the struggle between good and evil in the Goalby era is his biggest disappointment. However, the power of love between two people as displayed in songs like "Angel" and the hurtful loss of love as described in "Holding on" are emotions that we, people, can relate to. In the Byron era these topics weren't avoided, "Gypsy" is just one example. I admit that I love songs like "the wizard" but this is a typical song that shows what life is all about:- "why don't we listen to the voices in our hearts, cause then I know we'll find we're not so far apart" and "for we know the joy of life, the peace that love can bring". As for boy wants girl type songs, what's more

natural? it's all part of human life.

The music of Heep brings me joy, fun, relaxation, consolation and more. By going to their concerts I've made new friendships and felt even stronger that people are equal. When I look at how Heep care for their fans, have an interest in people, what they think, what they do, how they feel and all no matter where they're from or what beliefs they have, I have huge respect for them. Spiritually Uriah Heep has a place in this world but to me in the sense of related in spirit, connected by qualities and interests of the same kind, not in a religious sense. Their human side makes me love their music. I certainly wouldn't want to burden them by stating their music leads me to embrace any religion like David Dubuc did. **Monique Spruit, Holland.**

***UHAS reply:-** Again we've got another interesting angle on this debate which I'm sure we've all got opinions on. It is true to say that boy meets girl songs were a major part of the Byron era and, I'm sure, a major part of the material of most bands. As I said in issue 12 in response to the original letter on this topic from Farid El Diwany, I was attracted by the "mystical" side of Heep's lyrics, I prefer to say mystical rather than spiritual or religious, to me they were telling tales of fantasy, not promoting religion. I also think that this aspect was lost in the music long before the Goalby era but in it's place were equally interesting themes along side the ever present boy meets girl songs. Please keep the letters coming in.*

AN EXCLUSIVE INTERVIEW WITH **JOHN WETTON - PART 2.**

Alan: "Return To Fantasy" was released with a huge promotional campaign and was a very successful album. Do you feel its success was directly related to the level of promotion or was it due to the strength of the songs?

John: It's true that it was Heep's best selling album in the UK but you can not promote something to be successful, it has to have it in the grooves, it has to be there before you can promote it. I'll admit you can have a failure without good promotion from the record company, but that same promotion will not guarantee a hit or a big seller. It would not have been as popular as it was if it had not had that level of promotion. The fact was that it was a very good album and it was in the vain that people wanted to hear Uriah Heep in. Albeit a little more sophisticated, it was back to the rock roots. Please don't give record companies too much power, they don't have the power to make or break an album, the public has that power and if they like it, they'll buy it. The only thing I think the record companies can do is make the public aware of it. Some albums sell just word of mouth, other albums have to be drilled into the public until they've heard it 5 or 6 times and go, yes, it's great! "Return To Fantasy" always felt like a group album, like something Heep should have been doing and it was right on target.

Alan: You weren't given any song writing credit on this album, is this because all the songs were written when you joined the band?

John: No they weren't, there were two songs that I was actively involved in writing, one is "Shady Lady" and the other is "Devil's Daughter". I was made a promise by one of the management people that because my publishing situation was so complicated, that I would be paid separate from the contract. Of course I wasn't, which proves that that sort of stuff still went on in those days. I never ever did that again, I should have had a writing

credit on both those songs. Admittedly a lot of the stuff was written before I joined but those two weren't, I was at least 20% responsible for them but I did not receive one penny.

Alan: How did it come about that you sang most of the lead vocals on "One Way Or Another" from the "High and Mighty" album?

John: David Byron had chicken pox when we were in the middle of recording and somebody had to put the vocal on the track to see if it would work. David had to be away for 6 weeks or so, quite a long time, so I put the vocal on. There's a really dangerous thing about demo phobia, demo phobia is a state of mind where you make a recording which is a stab at what a song will sound like but you get attached to the demo more and more, and the more people listen to it, they think, that sounds really good. When the real version is done, it doesn't sound so good to the people who have already heard the demo 55,000 times. So when I did the vocal on the demo of "One Way Or Another", everyone including the writers, the producers, the band, the engineers got used to hearing my voice on it and when David came back from having chicken pox they all said it sounded pretty good the way it is and we left it that way. David played the Hammond organ part on it and everyone was happy. That's the story behind it, it wasn't because I was trying to push myself to the front, quite the opposite, I just happened to sing it, it sounded okay and everyone got used to the way it sounded. When David came back, however well he sang it, it didn't sound the same as the way I sang it. It's not a question of being better or worst, it's that it didn't sound the same as the way people had got used to hearing it.

Alan: It's now over 18 years since you first joined Heep. How do the 2 albums you made with the band sound to you in the 1990's and what are your favourite tracks from each album?

John: That's an easy one for me, both of the albums I think are wonderful and still sound really good after all this time. I like "One Way Or Another" from "High And Mighty", I also like "Shady Lady" and "Return To Fantasy" from "Return To Fantasy" and I think "Footprints In The Snow" is fantastic. "Weep In Silence", not because I co wrote it, but because it's a great song.

Alan: You once stated in the music press that you felt you were "taking the band away from its original style". In what way do you feel you were doing this?

John: I don't feel now that it was the right thing to have me in the band. I look back on it and I joined because they were friends and I liked what they were doing, I probably wasn't the right guy at that time, they probably needed someone more like Gary Thain who was more solid and rock and roll. If I did take them away from their original style, it was because they let me, it wasn't because I was being particularly strong. I didn't go into Uriah Heep and say, "I think you should sound like Supertramp", it was because they wanted to get away from what they were doing, they wanted a little bit of relief from it and that is probably why they hired me. When I was hired, I was unanimously hired, all the band wanted me to join and the management to. It wasn't as if there was anyone against me, they all knew where I came from, they knew I'd been in King Crimson and Roxy Music an if I did take them away from their original style, I'm very sorry and I shouldn't have joined the band in the first place.

Alan: "High and Mighty" was seen by some fans as a departure from the traditional Heep sound, how did the band feel about the album when it was finished?

John: The band felt great about it but at that time they were pretty fragmented. David Byron had a period of illness with chicken pox and had been away from the album while

we carried on working on it. It turned out that Ken Hensley and myself had the strongest ideas about the songs, and therefore the direction. Mick and Lee were happy to put their contribution in and they liked what we were doing. It may not have turned out like a traditional Heep sound but maybe that's not a bad thing.

Alan: Whilst on tour in America in 1976 you received an electric shock on stage, what caused it and how did it effect you for the rest of the tour as I seem to remember that you injured your knee and had to use crutches for the remaining shows?

John: Yeah, I got the shock in Minneapolis St Paul and I fell backwards into the drum riser. My knee was underneath me when I fell and it twisted my knee very badly. That injury stayed with me for a few years after that. I have no idea what caused it, the only explanation that's been given to me and that really satisfies me is that the twin cities of Minneapolis and St Paul have a change over of electricity power supply from one power station to another and that happened to coincide with the time that I got the shock. We don't know how that would have happened, none of the crew or the electrical people at the arena could explain it, but I think it was too much of a coincidence to not be involved somehow. Lee Kerslake said that he saw a blue flash between the microphone and my mouth, the next thing I knew I was about 20 feet backwards from where I was standing. I had to be careful about kneeling down for about 6 months after that.

Alan: What are you memories of the events leading up to the sacking of founder Heep member and lead singer David Byron, what were the reasons, how was he told and how did he take it?



John: This is a tough one, I wasn't there when this happened, I left just before it happened. For what ever personal reasons, David was feeling uncomfortable with the group, I think it was the same reasons I was feeling that made it so I had to get out. The time for me to be with Uriah Heep was over, I had to get out and move on to something else. In fact I didn't really find anything else until about 2 years later when I formed

"UK". David and I were very close, we kept in contact all the time, the last person I've seen from the band was Ken Hensley which was in Los Angeles, we didn't talk about what happened to David, people tend not to talk about it. I don't know why he was sacked, I know he was going through some personal problems at that time. All I do know is that when you try and replace a successful lead singer, it is such a problem because that guy has put his personality into every recording the band has made and he's the one that everyone identifies with. I stayed in contact with David all the way through that period after he'd left the band, he gave us one of the litter of his German Shepherd puppy dogs who only died last year aged 13. All I can say is I really really loved David, I went to his funeral, he and I were very similar characters, we were soul brothers if you like. I don't understand what happened with him in the band, I know there was an anti feeling in the band about David that if he could be got rid of, all the problems would be solved, but, it's never that easy, in fact, you're probably better off starting with the manager when it comes down to weeding out the difficulties. I'm not saying that's a general rule but that is what I've found in my experience. Band members can be reconciled, it's usually someone else wanting to have power over the other 4 people that causes the problem. David took it very badly when he was fired, nobody likes being fired and David had an ego the same as everyone else has in this business, my guess is that he took it very badly and he probably resorted to trying to anaesthetise it the only way he knew how to. I will restate that I loved David dearly, he was a lovely man and we stayed very close until about 6 months from the end when I was in another country. I went to his funeral and I've seen his widow on two occasions since his death, we still don't know the full repercussions and to me it's still a book that is not quite closed, but David meant an awful lot to me.

Alan: I remember the music press reporting at the time that you left after David Byron and I was going to ask you what the mood was like in the band after David had left?

John: I didn't stay on in the band after he had gone, I left just before he was fired. I chose to go on holiday to Majorca for some peace after the madness of the European tour. I informed my managers whilst I was in Majorca that I would not be taking up my contract with Heep and after I'd done that I was informed that David had gone. I did not know what it was like within the band after David. Things were starting to become uncomfortable within the band during that European tour, they probably had been for 6 months or so but things came to a head during that last part of the European tour. I remember sitting on a plane on a flight to Barcelona, I asked the promoter where a good place would be to go to get away from it all, he said, there's this place called Deya in Majorca which is the place to go if you need to get away from it all, so I did and let it all cool down a bit. I gave in my notice and when I came back I found out that David had gone to.

Alan: What are the things you enjoyed the most and the least during your time with Heep?

John: The thing I enjoyed most was the camaradery, it was a wonderful band to be in, the friendship was great and when the music was happening it was brilliant. The thing I least enjoyed was the backbiting, there was a lot of inter jealousy between the band members and the power struggle that I mentioned earlier. But we had some fabulous times, some brilliant times, particularly Lee, Mick and myself. I remember on tour we had such good fun and a group that's working well looks after itself, it's a really good place to be and it was good fun.

Alan: Are there any funny stories you can remember from your Heep days?

John: There are so many funny stories, practical jokes used to happen every day. It's

hard to single out one example. I remember in Birmingham, Alabama, Lee Kerslake and I sat in a coffee shop most of the afternoon working out whether we could jump from our hotel bedroom balcony on the 4th floor into the swimming pool. We did it at about 3 o'clock in the morning only to discover that all the doors were locked on the inside of the swimming pool. We had to walk out of the car park, stark naked, back through the reception and pick up our spare keys at the desk at 4 o'clock in the morning. That was a normal evening on tour with Heep. There are hundreds of examples like this, it is one of the funniest bands I've ever been in, there was always this humour that kept the band going.

Alan: Did you keep in contact with any of the band members after you left?

John: As I said earlier, I kept in contact with David for quite a while, I saw Ken the other year because he provided the acoustic guitars for my new album, we got on like a house on fire, he looked exactly the same as he did 20 years ago. Mick and Lee I saw about 6 years ago at the Reading festival and we still got on great.

Alan: If you saw the band play at Reading, what did you think of them?

John: I didn't like the new singer they've got, I thought he was too close to David Byron in that he was too much of a clone and there will never ever be another David, but it was a pretty convincing and professional concert.

Alan: What bands and solo projects have you been involved in since you left Heep?

John: I played with Bryan Ferry for a year in 1977, I had "UK" in 1978/79. I did a solo album in 1980 called "Caught In The Crossfire", 1981 I started to work on "Asia" and the album came out the following year, 1987 I did "Phenomena 2" and I've just been working on a solo album.

Alan: Can you tell us a little about your latest solo project and whether you intend to take it on the road?

John: It's called "Voice Mail" in some countries and "Battle Lines" in others and I hope to try and promote it through radio and TV, I hope it's strong enough to get on radio. It's produced by Ron Nevison, it's got Robert Fripp playing on it, it's got Michael Landow, Michael Cartaloni and Simon Philips.

Alan: If you had the chance to go back to any point in your career is there anything that you would do differently?

John: Absolutely not, everything I've done has been the right thing for me to do, I believe that solidly, if I had done anything differently, I would not be the same person I am today. I'm very glad that everything has gone the way that it has. I sometimes think that if I'd done this differently I could have been in a better place, but then if something else had happened different I could have been worst off. I have to say that everything I did has worked out very well for me.

Alan: What are your plans for the future?

John: I never try to look further ahead than tonight, if I can go to bed tonight, put my head down and say that I've been honest with myself, that's all I really want in life. I don't want to look to the future and try and think what I'll be doing, I can't tell. Yesterday's history and tomorrow's a mystery. Today is all we have, this moment is all that matters, this second, and that's good enough for me.

Interview by Alan Hartley.

DISCOGRAPHY NO 14, CONQUEST

Another chapter in Heep's history unfolds with the loss of Lee to Ozzy's "Blizard Of Oz" after a bust up with Gerry Bron and John Lawton's departure after arguments with Ken Hensley. They were replaced by Ex "Manfred Mann" Drummer Chris Slade who's now with "AC/DC" and long time Heep fan on vocals, John Sloman who arrived from "Lone Star". "Conquest" was released in March 1980 and to celebrate Heep's 10th anniversary, a limited edition were sold with 10th anniversary stickers at £3.99. The album charted at No 37. At this time the internal problems within the band meant that although this should have been a happy anniversary, infact it was anything but. Included with the singles releases below are those recorded after Ken Hensley's departure.

Side one.

No return,
Imagination,
Feelings,
Fools.

Side two.

Carry on,
Won't have to wait too long, Out
on the street,
It ain't easy.

LP releases.

Bronze BRON 524
Castle CLALP 208

CD releases.

Castle CLACD 208

UK 7" releases.

Carry on/Been Hurt, Bronze BRO 88, PS
Love stealer/No return, Bronze BRO 96, PS
Think it over/My joanna needs tuning, Bronze BRO 112, PS

Important world wide 7" releases.

Feelings/Been hurt, Bronze 101280, PS Germany

John Sloman remembers.

I went to see Heep in Cardiff in 1973/74. I'd always liked their music and I managed to get backstage. I was only young and Mick signed the back of my hand. Ken told me I wasn't allowed backstage and threw me out, I suppose it was a sign of things to come. It was a real thrill for me to join a band I'd followed and listened to for so long.

Trevor Bolder remembers.

I didn't sing lead vocals on "It ain't easy"!

David Owen.





The 'Conquest' line up. From left to right:- Ken Hensley, Chris Slade, Trevor Bolder, John Sioman and Mick Box.

YOUR TURN TO REMEMBER - SALISBURY.

MUSIC WEEK, February 25, 1971-Page 31



VERTIGO

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All that Flower Power energy

URIAH HEEP are an embryonic group. They formed in February of this year and their first album is alive and selling well on the Vertigo label. Like all bands they have the usual first album hang-ups, they didn't find Keith Baker their present drummer until the album was nearly finished, and therefore they weren't really an unity until then. Before the album they had only been on pilot gigs, now everything is coming together.

"Things are starting to get exciting, we are all very conscious of being a unit. We haven't got any set directions yet, which is a healthy thing, when a band sets itself a direction it tends to move towards that direction at all costs and tends to frustrate what the audiences want and expect from them."

"So far we're knocked out by the reactions we're getting on the live gigs, some of them, like the Lyceum, have been difficult because of the size of the audiences, but all reactions have been good."

"We're still very much a live band, we couldn't at our stage even entertain the idea of doing something in the studios that we couldn't reproduce live. We most live or die on the strength of live gigs, it's O.K. for a group that has been happening for a long time to do studio things only, that's quite valid, but it's very dangerous for a band to get onto that scene too early in its career."

Apart from "Come Away Melinda" all the numbers on HEEP's first album are self composed. The finished song is the end product of a basic idea that has been thrown around amongst the group.

"Our latest composition, which is almost ready for recording is a fifteen minute suite which grew out of a heavy session we had in Salisbury. We arrived at the gig with our roadies at about five in the afternoon so that we would have plenty of time to set up our equipment and get things perfect so that there wouldn't be any hang-ups while we were playing. The bouncers sent us away, telling us we wouldn't be allowed inside the hall until seven o'clock. We were back at five to seven, but still had to wait until the appointed hour before we were allowed to enter the hallowed precincts of the council hall."

"We all had to muck in to set up the equipment in a record half hour. The gig itself was a gaz, we went down very well had two or three encores, and ran a bit over our time. At the end of the gig, the lead bassist, a ten foot tall ape who went by the highly original name of 'The ape', told we had a quarter of an hour to get the equipment out of the hall. Our roadies thought he was just trying to bustle them on a bit, so they worked fast and had got about half the gear out when they started to kick the doors. They told us to come back on Sunday morning for the rest of the gear. One five foot six soulie carried on trying to reason with these guys whilst somebody else phoned the police. The police arrived and also tried to reason with these guys, without much success. After we'd been there for about an hour a crowd of about twenty local heads had gathered outside. With all this people we could have cleared the hall in about three minutes. But the police eventually persuaded the bouncers to give

us five minutes, it everything wasn't out by then we'd have to come back on the Monday. Everybody except the bouncers lent a hand and we were clear of the hall in no time at all."

"The incident stuck very strongly in our minds. These people who do bustle during the day were really carried away by the authority that someone had vested in them, and it really gave them a nice trip making things difficult for everybody else. A band has a big enough barrier to break through to communicate to an audience without being hassled by people like that."

"We must say though that scenes like that are getting very rare in the years they've been playing there has been a huge change. It all started with the hippy thing in 1967. Although flower power got played out by the press in a matter of weeks, all the energy it created is still there now only it's not talked about."

"A couple of years ago the musicians and the public were two separate bodies that were brought together now and again so that the musicians could make some money and the public could be entertained. There were differences in dress between the two; the group would send their roadies to get the charts in Italy, and the public wouldn't talk to the band because it was a foregone conclusion that they were unapproachable."

"Now there is an unity between the two, the group have got long hair, wearing clothes and so have the audience, you don't know who's in the group until they get on stage and play. It's much easier to communicate with an audience in these circumstances, it's like playing to a bunch of friends, before it was like putting on a show."

"The college circuit has also helped change things a lot. It means that unconventional groups can make some money. Before the college thing got going any band that was a bit far out died through lack of funds. But now everything gets a listen and the bad usually gets rejected."

"There is a new Mr. Average being advertised. The old Mr. Average got passed and went to football matches and quarrelled with his mates, his son gets a job, and that's more or less that seems to be an international thing, wherever we play it's just the same. Mass education and cheap travel are changing things everywhere, even behind the iron curtain there's an evolution going on."

"We're really looking forward to going to America at the end of the summer so that we can have a look at what's happening there."

Uriah Heep are very lucky to be under the direction of Gerry Bron, who looks after Colosseum and Joy Lucy. "We owe him a bell of a lot, he's our manager, agent, producer, guarantor, father, everything. He looks after everything, which leaves us free to get on with the music."

The band's musical influences are difficult to define. They grew up a lot of time listening and a lot of time talking to other people. They are still in their infancy, still very new, but they are very together, united with hope for the future. They aren't scared of the hype machine because they know that ultimately the public will decide what's good and what's bad, and they know that the public are on their side.

Uriah Heep are: KEN HENSLEY on guitar, plays a Hammond B3 organ and a Gibson Flying Arrow guitar, because he's formerly with the Gods and The Fat; MICK BOX, lead guitarist, who plays a Gibson Les Paul; WE BYRON, vocalist since the age of eight; PAUL NEWTON who plays a Fender Jazz bass, also a former God; KEITH BAKER who plays Ludwig drums.

The group are managed in Britain by Marshall and Sound City, with the exception of Ken who has always used Simms-Wat.

DAI DAVIES

MUSIC NOW 1970

Uriah Heep: 2nd album

URIAH HEEP'S second

Vertigo album—titled "Salisbury"—will be released in Britain on Friday, February 12. It is vastly different from their debut LP—the accent is no longer on out-and-out 'heavy' music—and on the lengthy title track (written by group members Dave Byron, Ken Hensley and Mick Box), the group are augmented by a 28-strong brass and woodwind unit under the direction of arranger John Feddy. The album was issued in the U.S. two weeks ago, and is already in the album charts in "Billboard", "Cash Box" and "Record World".

Manager Gerry Bron (who also produced the album) is currently finalising details for the group's first American tour—a five-week itinerary starting in early April involving college and concert appearances with Three Dog Night and Steppenwolf. Uriah Heep's first album, "Very 'eavy, Very 'umble", is now No.5 in the LP charts in Italy, and a trip there is planned to follow the American tour. Their single "Gypsy" has just entered the German charts, and a 12-day club and concert tour is being set up for mid-March. Simultaneous with the British release of "Salisbury", the album will be issued in Holland, Belgium, France, Italy and throughout Scandinavia. Uriah Heep this week signed a publicity agreement with Keith Goodwin's KayGee Publicity Company.

MUSIC NOW 6/2/71

Heep suite

URIAH HEEP make an appearance on "Sounds of the '70s" on October 12 when they will play the whole of their new suite, 20 minutes in length. This suite takes up one side of their second album to be released early next year.

MUSIC NOW, OCT 70

I RECENTLY attended a concert at Sheffield Lyceum in which Deep Purple were to appear supported by Uriah Heep. What a mistake to support Deep Purple with a band of that conventional style! After the concert I was convinced it WAS a mistake because Uriah Heep had completely shown up Deep Purple, who could only throw their equipment round the stage.

If Richie Blackmore wants to throw his guitar around and play at the same time he ought to take lessons from Pete Townshend.—C. Thorpe, Sparken Hill, Worksop, Notts.

URIAH HEEP ERPS; BIG DEMAND ABROAD

NEGOTIATIONS are nearing completion for Uriah Heep to undertake a five-week American tour, starting in early April. It would involve college dates and concert appearances with Three Dog Night and Steppenwolf. The group was originally scheduled to go to the States due to an exchange programme. Also being lined up for Uriah are a 12-day club and concert tour of Germany in mid-March and an Italian tour in May.

Their second album "Salisbury" is being issued by Vertigo next Friday (12). In contrast to their debut LP the accent is no longer on out-and-out heavy music, due to exchange programmes. Also being lined up for Uriah are a 28-piece brass and woodwind unit which has already entered the American LP charts, only two weeks after the group's first album "Very 'eavy, Very 'umble" was set for

Uriah Heep are 'umble in the face of success

URIAH HEEP are spending a lot of time in the recording studios completing their second album. It has to be finished before the twenty-fourth of this month, when they go to America for their first tour of the country. They intend to call it "Salisbury", the title of one of the tracks and a number they put on the sleeve and which they say enjoy more than anything else they do.

Says David Byron, lead singer: "When the album was recorded the band was not very together; we'd not done a lot of work. The sound on it was too tight for us; we're a heavy group and it wasn't heavy enough. Since it was released we've done a lot of work and released a lot and our sound is entirely different now. The first album is almost obsolete. "Salisbury" will contain six tracks two long ones and four shorter ones. They'll take the tapes of the album to America with them and it will probably be released there before Christmas. They hope to get it out here in February."

"We've found that our name has been appearing on festival bills all over the place when we've not been contracted to appear. Promoters are really messing things up for us, they want to appear, charge high prices for tickets and put on a lot of cruddy little German groups. Then they get up before the people and say we just haven't turned up. The whole scene is getting messed up; promoters are so tied up with the politics of concerts they're forgetting about the music."

They say: "playing to German audiences isn't as satisfying as playing to English ones."

"English audiences applaud because to what they thought of you. If you played well they applaud well. In Germany they applaud even if you played badly. If we played badly and know it, we like audiences to show it also."

ORIGIN UNKNOWN

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ORIGIN UNKNOWN

Not so 'eavy

THIS WEEK sees the release of Uriah Heep's second album. If you haven't had the luck to see how good the band are live in the last few months then you probably won't pay much attention to it. Uriah Heep seem to be still suffering from an unwise choice of title for their first album, "Very, 'eavy, very 'umble" which unfortunately got them categorised as just another heavy band, which they are not. A lot of people, including myself, were guilty of dismissing this band on the strength of the ads and sleeve of the first album. The sleeve of their second album is no better—it's yet another example of advertising agency psychedelia showing a tank driving its way out of coloured smoke. It's supposed to depict the title track "Salisbury", but it has nothing at all to do with the lyric. So if you see it in your record shop forget the fact that it doesn't look very good, and get beyond it into the music which a lot of people will find extremely satisfying. Uriah Heep do seem to be one of the most improved groups of the year, judging by the difference between the two albums they really are making progress and seem set to become one of the country's major rock bands. This opinion is qualified by having watched the audience reaction to them on a couple of their gigs at the end of last year.

Dai Davies talks to URIAH HEEP

Uriah Heep consist of David Byron, vocals; Ken Hensley, Keyboards, guitar, vibes and vocals; Mick Box, guitar and vocals; Paul Newton, bass; and Keith Baker on drums. Last week David and Ken dropped in to play the album and talk about it. The track on it that immediately draws attention is the sixteen minute long "Salisbury", it's the band's first venture into writing really long numbers and it features a very original and moving arrangement by John Fiddy. Ken talks about it;

"It was originally meant to be a suite, but it didn't really fit into the structure of a suite proper. The number was originally inspired by an amazing scene we had in Salisbury when we played there one night. It was a groove to play, then we had a bad scene with the bouncers, then everything ended happily ever after. It was quite a strong event for us, it brought home a lot of truths about the whole scene to us. We went home determined to write about it though in the process of the number having been written and rehearsed it changed a lot and now it's not so closely linked with the original event.

"The cover hasn't really commemorated it as we really wanted to. In fact it seems irrelevant, but there you go.

"David wrote the opening chord sequence and brought it to one of the

rehearsals. We decided to try and expand the number as far as we could just to see what would happen. It was a sunny day in the Fishmonger's Arms, Wood Green, I'd been well bombed the night before and all these nice silly ideas kept creeping in and the number developed until we got to the end where we found we'd forgotten the beginning. It was only when we recorded it that we linked it up properly into a whole.

"When Gerry Bron (the Heep's producer) heard it he suggested augmenting it, an idea that had crossed our minds before. The obvious thing to do would have been to have thought in terms of gigantic string sections and choruses, but as that's been done before we thought we'd look round for something different. Then this guy John Fiddy came down to one of our sessions. He was very sympathetic and he played us Miles Davis' "Sketches of Spain", which had the sort of feel in the brass that we wanted.

"We ended up using twenty two musicians, all brass and woodwind, and it really turned out nicely. We really want to work with John again. I've written another very long piece, it's more spaced out than Salisbury, it's called 'The Ninth Door' and we want to work out a complete orchestra arrangement for it that allows room for orchestral interludes. It's basically a simple thing with imaginative lyrics and a lot of mood changes. We'll have to be careful not to straighten it out too much by over-arranging it."

I asked David Byron how he felt about the 'heavy' image that had been foisted onto the band?

"It's a drag because it creates an interest among the sort of people that aren't really our type of audience. If anybody listens to us expecting something on the lines of Black Sabbath they're going to be really disappointed. Likewise, it might drive away a lot of people that would otherwise dig us. Heavy bands are limited to use those basic simple heavy riffs, so they're bound to run out of material or start repeating themselves after not very long. I don't think we've ever been a heavy band in the usual sense of the word. There's always been an effort on our behalf to get a balance of light and heavy shades."

The group's lighter side is well portrayed by a number called "The Park" It started off as a poem written by Ken, it was shelved as a poem until Ken came across an old harmonium in Munich several months later on which he wrote the chords. On the album it's nicely presented with a couple of layers of acoustic guitar.

I asked them what difference they saw in the band now as opposed to how it was a year ago.

"I think we're a tighter, more together band now than we were then. The biggest difference we've noticed has been in the last month since we returned from Germany. Our audiences have suddenly become bigger and more receptive. This has given the group a huge moral boost. We try and give as much as we can to the audiences, to send them home satisfied in return for the bread they laid out to get in and see us. The drag is the unfortunate habit that promoters seem to be getting into of putting on two support bands to make the bill more attractive. It means we're only getting to play for about an hour and a half, we'd like longer so that we could establish more contact."

DAI DAVIES

SALISBURY

URIAH HEEP
VERTIGO 6360028

Side one is the Uriah Heep which made *Fery* (very umble); the heavy rock numbers such as *Bird Of Prey* and *Lady In Black* are from very much the same mould as the aforementioned album. Side two is the side with a new character and could be indicative of future Heepy happenings. The 16-minute title number is heavily orchestrated and shows the band's determination to get out of the heavy rut and produce straight good music.



John Fiddy's orchestral arrangements combine perfectly with Heep's own instrumentation to produce a very pleasant album. If the progression from their first LP to this is repeated on the next, it should turn out to be quite exceptional.

BEAT INSTRUMENTAL
MARKER 71.

HEEP — US TOUR IS ON

URIAH HEEP'S first American tour has now been officially confirmed to open with two days of appearances at New York's Fillmore East on March 26 & 27. Other highspots of the four week tour will include a six-day residency at the Whisky A GoGo (opening on April 11) plus concerts in Anaheim and Chicago with Three Dog Night. Earlier in March, the group begin a 10-day tour of Germany at the Teenage Fair in Weisbaden, and their first tour of Italy is set to start in Milan on June 1. It will last two weeks, and a return trip is already being set up for late August. JOKE NOTE: Lead Guitarist Mick Box was refused admission when the group appeared at the Bowes Lyon House, Stevenage, last Sunday. Door officials refused to believe he was a member of the group, and after lengthy arguments, Mick finally paid to get in. He reports the group's share of the door value for money!

MUSIC NOW, 27/2/71

URIAH HEEP made a great deal of fuss recently that their "very eavy very umble" tag wasn't applicable any more. Listen to their latest album—*"Salisbury"* — (Vertigo 6360028, £2.40) and besides having a picture of a tank in a smokescreen lumbering heavily across the cover, the music shows far from light overtones. Nevertheless, it's nice music to listen to, driving and rhythmic. A pretty, folksy little exception is "Lady In Black," and there's some nice vocals and guitars played in a r m o n y thirds on "High Priestess."
Quality—fair. Value for money—fair.

DISC 6/3/71

Uriah Heep, Salisbury.
(Vertigo 6360 028)

Rather an underrated group as yet. Starts off in heavy mood on "Bird Of Prey" with some amazingly agile vocal moments. Side two features the lengthy title track, running over sixteen minutes. Concentrate on "Salisbury" with it's intricate scoring for orchestra and sheer fire of Mick Box's lead guitar. Adroit mood changes underline the groups ability.

RECORD MARKER
27/2/71

Uriah Heep

UNGANOS', New York: Uriah Heep, a strong group vocally and instrumentally, impressed as they opened a two-night stand at Ungano's, March 30. David Byron's tremulous voice gripped, while the instrumentals, especially by organist Ken Hensley and lead guitarist Mick Box, also flashed effectively.

Strong rhythms by bass guitarist Paul Newton, Hensley, drummer Keith Baker, and Box, when he switched to acoustic guitar, also were a key for the Mercury Records group from Britain which, at times, displayed traces of the Cream and the Who.

"Salisbury", the title number of Heep's second Mercury album, was a lengthy number packed with instrumental strength, "Gypsy" a single on the first album, was another strong one, with Hensley especially shining. This group could go far. They certainly displayed all it takes. FRED KIRBY

RECORD MARKER
17/4/71

URIAH HEEP: "Salisbury" (Vertigo). Uriah Heep are trying to be original with their Danish Fjord vocals (the sort of sound produced by someone falling into a Fjord on a cold day), and that originality is pleasing. But the thing with originality is that it can only be used so much before it becomes a tedious bore, as it does in this case. The title track, "Salisbury", is a clever attempt at getting down to some serious composition, and for the most part it works. I'm looking forward to their next album, because this is a hundred per cent improvement over their last. The next should really be better.
— M.P.

ORIGIN UNKNOWN

Then, however, after an interval that was far too long, the star group of the evening came on stage. Uriah Heep from England, their entrance started with dis harmony, the organ seat had been stolen. However, the musicians didn't allow their annoyance over such petty fettichness to show to the public. They first played a couple of rocking guitar songs, using the good old motto - many thanks - the show must go on, and , after a long garden bench, perched on a couple of coca cola boxes had been pushed to the front, substitution had been found, the evening began. Now there was no lolling about, now everyone was listening and it was well worth it. Uriah Heep played a very original , gripping and tightly dynamic, but nuancen full music. The focal point was singer David Byron, who's surname could be that of an artist's. Both his singing and personality projected a hint of satanically overshadowed haughtiness, which reminded one of the romantic period of Byronism. He sings of Gypsy and of the 9th door which remains closed. With a furious assertion of his personality he announces the depersonalization of life to ritual and meditation. He is as good as falsetto as he is with gestures that are unmistakably erotical, and at times one feared he would actually act out the invitation 'masturbation now' from the American book 'Candy'. He no longer reminds one of Lord Byron but rather of Jim Morrison of 'The Doors' and Pete Townsend of 'The Who'. One sinister Tartuffe - type character, Uriah Heep from who this group took their names from Charles Dicken's 'David Copperfield'. The show was supposed to finish at 10pm, it finished at 10.30pm. We would have all loved to hear more of the five. We will be hearing more from them.

TRANSLATED FROM HAMBURG
NEWSPAPER, 1970.

GOOD NEWS PRODUCTIONS, ZURICH
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URIAH HEEP

for their sell-out concerts in
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Bookings: Steve Barnett

URIAH HEEP

DONCASTER RACE COURSE

MAY 7th

We would like to make it known to all our friends in Doncaster that we were never intended to appear at the Doncaster Race Course. We have always been a promoter of the music scene and that it is our intention to take official proceedings against him. We wish to mention that we have never failed to appear at a contracted engagement and our particular apologies go to Doncaster Technical College.

Bron Agency: 29-31 Oxford St., London, W.1. 01-437 5003
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Uriah Heep

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Just how DO those Continentals react to our musical emissaries abroad? And (more important), do our boys behave themselves? Here are the revealing answers

SO MANY groups come out with the same grumble about English audiences, that they're blasé, honest in their reactions, getting so much of a good thing and that they're inconsiderate to support groups. English audiences are often compared unfavourably to their continental equivalents. After hearing a number of gripes from so many bands I had a chance of seeing what it was like myself this weekend.

Wolfgang, a German agency had organised a concert tour of Germany and Switzerland featuring the Edgar Broughton Band and Uriah Heep, and some of the bigger gigs, the Moody Blues.

We joined the tour at Zurich. My immediate impressions of the place weren't all that great. The Alps were impressive, but the first coffee bar was reminiscent of early sixties provincial market town—guys wearing French Poovee look overposing to Rolling Stones records coming through a juke box. Then Edgar Broughton's roadies arrived, they'd been to Zurich before and really rated it, they'd just been to a club to see some old friends and they were wishing that they could have stayed a few more days.

After a meal we went along to the concert hall. The seats at the back of the hall had been vacated and everybody was sitting on the floor near the front. The floor audience looked just like English or American heads, sitting there cross legged coughing into their chillsoms. The seat audience were another species, more like last year's trendies with their wet look jackets slung over their chairs.

Lack of voltage hang-ups worried Uriah Heep, but Electric Les, the wonder roadie, weaved a miracle with the transformers. The Heep went on first, and by halfway through the act the audience was going mad, screaming for "Gypsy" which has been released as a single over there. Vocalist David Byron said "Later, later" and the band started to do "Salisbury", a suite in three parts which is probably the best number that they've written to date. Then during Ken Hinsley's organ solo David disappeared behind the curtains, re-emerging a little later looking far from happy.

"Salisbury", came to its glorious end and the audience went mad. Everybody was waiting for "Gypsy", but it never came, instead the group uttered a hurried, yet grateful, thank you and goodnight and split from the stage. Strange.

The reason for this weird incident became apparent later in the dressing rooms. Understandably, Uriah Heep weren't in too good a mood. They had worked hard in getting the audience on their side, and their set had gradually raised the level of excitement, "Gypsy" would have been one hell of a climax, and slaughtered everybody. But they hadn't been allowed to do this.

Apparently Broughton's chief roadie had threatened to stop the power if they did not encore. We all know what flag Edgar Broughton is supposed to be flying, isn't it "underground?" You don't expect a band that is forever preaching the philosophy of the alternative society to resort to the tactics of Tin Pan Alley. It all goes to show that all those revolutionary members of Edgar Broughton's is just another part of the great image building hype machine. Maybe the group themselves didn't even know about their roadie's threats, nevertheless if their management is into that sort of thing it will shatter a few illusions.

The Broughton band are very popular in Germany due to the fact that in a recent festival over there they announced that they always wanted to play for nothing. Consequently wherever they play thousands of kids turn up expecting the gig to be free, when they find it isn't they either stand up and get in or make a lot of fuss about it. This situation caused a near riot on the first concert of the tour. I don't want to make judgement on Edgar Broughton, but I can't say he suggests playing for free when he has to keep his Ford Zodiac, three roadies, and a Transit full of equipment on the road and stay at the best hotels. It seems that Edgar Broughton is his own publicity machine, and a very effective one at that.

On the music level he's less successful. His act is probably the most pretentious thing to happen in this country since Mick Farren's Deviants. It just consists of turning up the fuzz as far as it will go, switching on the wah wah and playing a few old blues clichés all the time keeping the audience to a slow handclap. It's meant to be hypnotic; it's boring.

On the next night the Moodies joined the tour for two gigs. We drove through Switzerland and South West Germany to Saarbrücken, where the bands were playing in what seemed like a large enclosed market. The concert started at about four in the afternoon, and the first three bands on were German. All three had very English sounding names, very English images, identical equipment and roughly the same mixture of Lee/Blackmore/Tommti licks.

The audience was really amazing, they must all have seen "Woodstock". People were bunched in groups around the front of the stage, all blowing away at three piped hooks. Uriah Heep were the first of the English bands to go on. Despite the terrible acoustics the audience was soon on their side and because they were allowed to play as long as they needed to their reception was ridiculous. Afterwards people came rushing up with copies of the album to be autographed.

All the time that Uriah Heep were playing there was speculation as to whether the Moodies would play or not. Apparently their melotron had to be sent out from England and they couldn't go on without it. They were hiring Edgar Broughton's P.A. for £25 (so much for the free music philosophy). Their equipment arrived and they did go on. Unfortunately people were starting to leave by then but those that did really seemed to dig the Moodies. The sound they get out of that melotron is so rich and full, not surprising when you consider that the guy who plays it uses it to work for Melotronics in Birmingham. Their reception was justifiably fantastic.

DAI DAVIES.

MUSIC NOW, 19 MAY 1971.

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'SALISBURY' WAS NAMED IN MEMORY OF THE
SMOJ.

Uriah Heep growing up

URIAH HEEP have been given more cover than any other group that I know of and I agreed with most of the criticisms that had been voiced up until the release of their second album.

They are still not the world's greatest band of musicians but "Salisbury", their second album release, was a marked improvement from the all round unattractive of "Very Eavy, Very Umble".

The new album is like a sudden growing up and is relatively free from the hype which previously surrounded the band. Ken Hensley and David Byron are a guitarist and singer respectively, thankfully admitted that "Very Eavy Very Umble" was a bit of an own up when I spoke to them recently.



● **URIAH HEEP: back to America in October.**

In a lot of ways for example in spite of the fact they are down to three quarters of an hour or even half an hour which wasn't a particularly bad thing because we didn't run ourselves down the same old tracks. It gave us an opportunity to get more speed into the act.

BITCHY

Uriah Heep are working at present on a third album which they say should be ready within a month. They are content in their new line-up which they are sure has been helped by the American tour, which David Byron reckons to be a complementary enough document to be grown up. It has been a good thing for the band. It will be interesting to see how they hold their own in the bitchy competitiveness of the heavy brigade that field that already exist. I'm sure.

—RAY TELFORD

SPEED

Both of them say that playing in America was such an experience that it has left them with a much lighter attitude to rock music in general. Their tour took them to both coasts.

Ken: "The country is so large that it differs very subtly from place to place. In fact they are a good busy and we had some cover there. It did us a lot of good

MELODY

"A lot of people liked that album", said Byron, "but the band didn't agree about all the hype in the beginning — it was like a mini version of the original, but it sold about a thousand copies, though, which wasn't bad at all when you consider that it hardly got any radio play. It sold just through a kind of word of mouth thing. Our live appearances didn't affect us all that much quite honestly. Salisbury", however, the band pleased with: "We're still playing heavy music but it has more melody and lots of light and shade", says David.

SOUNDY 29/5/71.

Thanks to everyone who has sent material in for this feature, we'll use it as we get to the period it relates to. 'Look At Yourself' will be in the next issue

Alan Hartley.



PHOTO ALBUM. This is "The Gods" live on stage in the late 60's. Paul Newton is on bass guitar and is on the far left of the picture, Lee Kerslake is on drums and Ken Hensley is on Keyboards.

CASSETTE REVIEW

GUN HILL - ONE OVER THE EIGHT

You've all read about the live "Gun Hill" tape in John Lawton's interview earlier in this issue. Well the plan has changed slightly, Gun Hill have since been into the studio to record some tracks for their cassette release. Although the review copy is still at the rough mix stage and the track listing isn't finalised, the favoured title is "One Over The Eight" and it will contain 9 tracks. The likely track listing is as follows but not necessarily in this running order:- Angel, Can't get enough of your loving, Soldiers of love, Elloner Rigby, Every little bit hurts, Ain't no sunshine, Harlem shuffle, Better by you better than me and "Walking in the shadow of the blues". There is an overall rock feel about the tape but you wouldn't really call it hard or heavy. The first 3 songs are Gun Hill originals, they started life as "Knightfyre" tracks, John explains about these and how he became involved with them in the interview. They were just backing tracks to which John wrote

some lyrics and melodies, turning them into the completed songs you hear on the tape. They are in a rock vein and "Can't get enough of your loving" is often part of the Gun Hill live set. "Angel" is more mid tempo and "Soldiers of love" is a heavyish song that has been played live but the band feel it works better as a studio track. All three blend in very well with the six covers and they show the strength of song writing talent within the band. They also serve as a glimpse of what may come if the band were to obtain a record deal. As with the "Lucifers Friend" CD, John again shows himself to be an excellent lyricist, he's created good melodies within the confines of an already existing backing track and the prospect of Gun Hill writing together as a band is one for us all to look forward to. As with the live set, my highlight of the rest of the tape is "Every little bit hurts", although I also like the highly original treatment of "Ellonor Rigby". If I'd been given the choice, I would have perhaps preferred the "Rainbow" song "Stone Cold", which is excellent live, to the "Bill Withers" number, "Ain't no sunshine", however, this just an opinion based on the style of music I would rather listen to. Apart from the obvious attraction of the Lawton voice, it's well worth listening to the quality of musicianship within the band and the combined vocal contribution of John, Mike Raxworthy and Niel Kavanagh which for us Heep fans could be too easily overlooked. Gun Hill are currently deciding on the sleeve design for the cassette and it will be ready for release in the very near future. You can order a copy from us, further details are on the merchandise sheet in this issue, it's a great opportunity to own the first recordings of a fast emerging band. UHAS and Gun Hill ask that you do not make any copies of the tape, you can show your support for the band by telling people they can get the tape from us. The tapes are sold on this condition and Gun Hill very much appreciate your help and full backing in this matter.

Alan Hartley

THE CHRIS TETLEY INTERVIEWS, NO4.

E Q U A T O R

This interview was recorded with Mick in London in March 1985 just prior to the release of Equator. Again it was originally done for Chris Tetley's rock radio show on Piccadilly Radio in Manchester. Those of you who have heard the interview on Chris Tetley's 1985 cassette release, "The Uriah Heep Story", (WAWP 1), will know that it followed a heavy drinking session. A segment of the interview is also included on the 1990 interview picture disc album, "The Uriah Heep Story", released on the "Rock Hard" label, (ROHA LP1) and the CD of the same title, (ROHA CD1). One interesting point from this interview is Mick's expectations of the band's record deal with CBS for the release of Equator, which we all now know didn't turn out to be all the band had hoped for at the time.

Alan Hartley.

Chris: Let's go back to "Head First", what was the reaction to that album?

Mick: Successful across the board, when I say that I mean world wide. We had one problem where Bronze had us licenced to America through Polygram Records, there was a few things that changed to the point where the distribution was taken over and we were playing to thousands of people out there but they couldn't buy the album.

Chris: That's strange because you did an extensive tour of the states and to be quite honest, it should have been right up there in the top 20.

Mick: It followed "Abominog" which did top 40 so you expect those sort of results.

Chris: Some of the singles that were taken off "Head First", "Lonely Nights" for example, should have been a huge hit. It was written by "Bryan Adams" and was a hit for him, there's a bit of a saga to that isn't there?

Mick: The saga is quite simply, our producer Ashley Howe gave us a lot of songs and said which one do you want to do, "Lonely Nights" came up and the whole band were in favour of it, every one went for it. We recorded it then found out that a year before, in America, Bryan Adams had a hit with it, we were devastated.

Chris: The thing is also that Peter Goalby and I both thought that "The Other Side Of Midnight" should have been a single.

Mick: I think it was more Uriah Heep than "Lonely Nights" to be honest.

Chris: So consequently you've split from Bronze Records and signed up with CBS, how did that come about?

Mick: Well, I thought that the reshaping of the band was one thing but now that we've been established for 3 years, I felt we needed a fresh identity in every area, in terms of management, agency, record company, everything. We needed somebody to believe in us as much as we believe in ourselves. I think we've got it now. We still have the same agent, Neil Warnock, but he's been my agent since my semi professional days, we grew up together.

Chris: Have CBS come up with a good financial deal?

Mick: Yes, they've come good on everything.

Chris: And you've got a brand new album coming out shortly?

Mick: That's right, it's called "Equator".

Chris: Where did you get that name from?

Mick: John Sinclair thought it up, we were looking for a solid, straight forward name and he came up with that.

Chris: Where was it recorded?

Mick: We did the backing tracks at Battery Studios, we did some overdubs at a place called Jacob's, then we went to Genetic Studios, then back to Battery to mix it.

Chris: Who's produced it?

Mick: Tony Platt.

Chris: So you're going to do a British tour now, then you're wanting to go to America, what is the deal you've got over there, is it with CBS?

Mick: It will be CBS with either Epic or Portrait, we don't know at the moment but CBS are behind us 100%. We're not sure who we're going to tour with but we're hoping that we can go to Europe, come back and do some major British dates and maybe headline instead of being special guests.

Chris: What about videos, have you done any?

Mick: Yes, next week we're doing a single off the album called "Rockarama". We've got

the story board so it's just a matter of going in and doing it. They're a lot of fun and as long as they open the bar at 8am, I don't care.

Chris: Somebody told me you've been on a rock and roll diet, what's that?

Mick: For one week I drank whisky, you don't eat, you just drink. I'll tell you how effective it is, last week I lost 3 days! (laughter) Another wind up!!

Chris: People don't understand the fantastic humour of Heep, the fact is that all 5 members get on so well.

Mick: I'll tell you what, we all go out for a drink together after a tour and within 3 or 4 days of being off the road we phone each other up.

Chris: So you really enjoy being on the road?

Mick: Well we enjoy being on the road but we also enjoy being with each other.

Chris: Do you fall out at all?

Mick: At times but it's healthy in that it's over there and then.

Chris: Do you hear from any of the old Heep members?

Mick: I haven't heard from anybody for ages, Bob Daisley phoned me up because Don Airey couldn't do a gig in Rio and he wanted to see if John could go out and do it. We were getting it arranged but Don's problem wasn't so bad in the end and he was able to do the gig.

Chris: How old is your son, Paul Michael, now?

Mick: Seven.

Chris: You've told me previously that you had some small guitars made for him and he was a budding guitarist.

Mick: He was a premature baby of about 2lb 7oz in an incubator and even though he was at that stage of his life, I had these guitars made for him.

Chris: Has he started playing the normal size guitars now?

Mick: As it happens, he won't pick up anything but the normal size guitars. I've got some guitars and amps over in America and he won't touch the small ones, he plugs into the amps and makes more racket than I do.

Chris: Who are his favourite bands?

Mick: At the moment he loves "Ozzy". The nice thing is that I phoned Bob who's now back with Ozzy and said, can you send an autograph for the nipper, he said, yeah, I'll do that. I was off on tour for 9 months or so and when I got back, there it was, it was wonderful of Ozzy. He also likes "Motley Crew" and "Quiet Riot".

Chris: It's great to see you and good luck with "Equator".

Next issue it's the "Live In Moscow" interview.

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