

THE OFFICIAL
URIAH HEPP
APPRECIATION SOCIETY

Issue 2.



PHOTOS BY A. HARTLEY

EDITORIAL

We've been very pleased with the response to the first issue. Many thanks to everybody who wrote saying how much they enjoyed the Mag' and also those who suggested ways of improving it, we've noted all your comments. We had hoped to get a few concert reviews from all the summer festivals Heep played and some reports on the tour of Japan. So come on, please let us know how it was for you. Keep the questions coming too. Enjoy the Mag' and we'll see you next time.

Alan & David.

The Society is run, in it's entirety, by Alan Hartley and David Owen. We would both very much like to thank the following people for their help - Mick, Lee, Bernie, Trev, Phil, Steve Parker and Khym Buchanan at Miracle, Howard Menzies, Tina Lewis, Mark Simnett, Billy Smith, and Barbara Ulrich.

Look At Yourself

Great! Heep were playing Glasgow Mayfair on their Different World tour. I had won a copy of the album, two tickets and two backstage passes from the local radio station.

Everyone really enjoyed the show and as the crowd started to leave my friend and I scrambled onto the stage, we'd had a few too many to drink. We found the door where the band had left but noticed two men in front of us, I thought oh no, security! I produced the passes and explained we'd had permission to meet the band. At that point my friend said Billy you stupid fool, it's a mirror!

Well, arguing with a mirror is one thing but meeting the band backstage was something else.

BILLY SMITH

Latest News

Uriah Heep are now no longer represented by Miracle Management. We would once again like to thank Steve Parker and the rest of the Miracle team for all their help and wish them every success for the future. For the present time the band are to manage their own affairs and have secured an deal with one of the top booking agents. We have been asked by the band to set up a new address for the Society and all post should now be sent to:-

**The Official Uriah Heep
Appreciation Society,
P.O. Box 268,
Telford,
Shropshire,
TF2 6XA,
ENGLAND.**

TOUR DATES

Nov 30th, (Venue to be announced) Willisaw, Switzerland.
Dec 2nd, Orphium, Graz, Austria.
Dec 3rd, Klenie Messehalle, Bozen, Bolzano, Italy.
Dec 4th, Dance Palace, Niederdorf, Germany.
Dec 6th, (Venue to be announced) Prague, Czechoslovakia.
Dec 7th, (To be announced) Czechoslovakia.

See local press for further details.

New Releases.

URIAH HEEP LIVE

Marble Arch

Compact Disc CMA CD 123

Cassette CMA MC 123

This is a re-issue of "Live At Shepperton 74" but with adifferent sleeve. Track listing :- Easy Livin, So Tired, I Won't Mind, Something Or Nothing, Stealin, Love Machine, The Easy Road, Rock "N" Roll Medley. Available in Europe.

RARITIES FROM

THE BRONZE AGE.

Sequel Records

Compact Disc NEX CD 184

This is a long awaited compilation of singles and B sides that have never been on albums and singles that were eddited versions of album tracks. Track listing :- Look At Yourself, Simon The Bullet Freak, Gypsy, Why, Stealin, Sunshine, What Can I Do, Shout It Out, Return To Fantasy, Time Will Come, Crime Of Passion, Masquerade, Cheater, Gimme Love, Been Hurt, Love Stealer, Think It Over, My Joanna Needs Tuning, Tin Soldier, Son Of A Bitch, Playing For Time. Available in Europe.



THE SLEEVE MAY DIFFER SLIGHTLY FROM THE ONE SHOWN ABOVE

The birth of Uriah Heep



Spice, Paul Newton, Mick Box, David Byron, Nigel Pegrum



In the last issue we printed a photograph on the back page posing the question, who is this? Well the answer is The Stalkers. In 1967, the 20 year old Mick Box formed this semi professional band playing the local clubs. When their singer left the drummer suggested that his cousin could join, enter David Byron. David can be seen on the far left of the photograph and Mick is next to him.



Eventually they changed their name to Spice, they played the club and university circuit and many gigs at the Marquee including a three month residency. They were signed to United

Artists and a single was released, "What About The Music/In Love" (United Artist UP 2246), the B side is written by Box/Garrick. Garrick being David Byron's real surname. There is a single by a band called Spice, Union Jack/Delicious (Olga 13), to quote Mick Box, "this one has nothing to do with us". Spice also recorded a 4 track demo tape under the name of The Play, but this material was never released. In addition, the band worked for Avenue Records recording cover versions of top 20 hits of the day for the budget priced "Top Hits" type albums of the late 1960's. There is no record of which tracks they played on which releases so if you have any of these LP's you could have a real rarity on your hands, it should be easy to recognise the voice of David Byron.



In 1969, Spice were signed by Gerry Bron after he saw them at The Blues Loft in High Wycombe. Bron secured a recording deal with Vertigo, the band went into the studio and started recording with session man Colin Woods on keyboards. Ken Hensley was brought in as a permanent member to replace Woods, the name was changed to Uriah Heep, Very Eavy Very Umble was released and the rest is History.

ALAN HARTLEY

A producers life is not easy !!

An exclusive interview with

Trevor Bolder

A.H. How did you become the producer of the album?

T.B. I fell into it really - no, what happened was Richard Dodd couldn't do the album and he 'phoned Mick and suggested that I do it. Mick called me and said Richard says you should do the album and I said no way, I don't want to do it, it's too much responsibility. I just wanted to play bass guitar and put my ideas in, write songs and leave it to somebody else to do all that other stuff, so I said no, but Richard had suggested that I do the album with a good engineer because of the ideas I had on Raging Silence, so in the end I said o.k., I'll have a go.

A.H. Can you explain the role of a Producer?

T.B. The Producer does everything. For instance, if you want a particular guitar sound or bass sound, the Producer has to achieve it. I had to decide how it should sound with the guitarist and then the engineer will help us to use the equipment to get the sound. I had to do a lot of research with other Producers that worked with Heep, like Ashley Howe and Richard Dodd, I got lots of advice from them. I'd spent hours setting up an amp and positioning a mic on it in order to produce a guitar sound that Mick liked, or a bass sound I liked, or a keyboard sound Phil liked. Basically, I was producing the goods for them, I had to come up with the right sound, they may say it sounds good or bad, but the Producer is responsible and it takes hours of moving amps round, changing mic positions and trying different mics just to get the sound we want. There is also the responsibility of the parts that each of us play and I had a lot to do with what people played.

Working with Mick was the best because we worked everything out together. I would sit there and record him playing lots of solos and say to him, we'll keep this, but get rid of that bit. He had a couple of solos that he worked out himself, but other than that we built up all his guitar parts together. I had an idea of which way I thought Mick Box should go as a guitarist and it was similar to his own views.

A.H. Whose idea was it not to use so much wah wah on the guitar?

T.B. Mine (laughter), I wouldn't let him use it.

A.H. Was he upset?

T.B. No, he used it on Which Way will the Wind Blow.

A.H. Yeah, but compared to previous albums there's not much of it at all.

T.B. We scrapped it, it wasn't that I wanted to bring him up to date, it's just that he is such a lovely arm player - he's not flash, but he's got such a wonderful technique, he's so much feeling when he plays that he didn't need the wah wah he could do it with the arm, the way he bends notes with the arm is a technique that nobody else has. We developed this in the studios and I think he did some of the best solos he's ever played, everybody who heard the album has said the same. I've got two brothers who are both great guitarists and they have said that it's his best yet.

A.H. So there's not much writing of solos beforehand?

T.B. No, it was all spontaneous in so much as he would play and we may decide to use one bit, but not the next because he may miss a string or the arm would go wrong, but we would use the great bit because that was natural and re-do the other bit, so, no, it wasn't worked out as such.

A.H. Was is your idea to do some of the work up in Hull?

T.B. No, not really. I decided to work there because I was under pressure from the record company to finish the album within a certain budget. I would have mixed it at Chaple studios, but we had done a lot of vocal stuff in Hull using computerised equipment, the mixing desk at Chaple wasn't computerised, so it worked out cheaper to do the mixing at Hull. Looking back, I wouldn't say it was the best thing to do, but it was the thing I had to do at the time. I was forced into it in order to finish the album on time and within the budget. I wish now I could have mixed it in the same studio where we put most of the tracks down because the sound was different. If I could have mixed it at Chaple the album would have sounded bigger.



Photograph By A Hartley

A.H. It's got quite a course sound.

T.B. Yeah, it has, it didn't at Chaple. When I got it to Hull it had a thinner sound. I couldn't go back to Chaple due to financial and time restrictions, but that's what I would

have really wanted to do, we would have ended up with a fuller sounding album. It was a mistake and I've learnt from it so it won't happen again, but I was under so much pressure producing and trying to come up with a finished album. We were being sent out on tours and we couldn't get it finished. With record companies being what they are, they just wanted a finished product to sell without caring what it sounded like. I hated being pressured into working this way after we had done such a good job on the backing tracks. I know what I'd do next time though.

A.H. So there were lots of problems.

T.B. I had some terrible problems, all my songs seemed to go wrong, one of them didn't even finish up on the album and that was the best song soundwise.

A.H. Is that The Winds of Time?

T.B. Yeah, we recorded it, it's on tape and soundwise it's the best song. I saved it until the end to do the mixing, but I was pressured so much to finish the album that I didn't get round to mixing it, I was told there wouldn't be time.

A.H. Do you think the song will ever surface?

T.B. Yeah, it will surface because it's a great song. I suggested it for the next album, but other members of the band had said no because we will have moved on. If it doesn't surface as a Heep song, it will surface somewhere else because its one of my songs and I'll resurface it. It's a shame, but that's the type of pressure your under, it could have been a song on the album, but because of the pressure a great song gets lost - it could have been Lady in Black. It's got a great guitar solo, it's a ballad type song that builds into a rock song, like Fools, but better. To me the most important thing is that the band like the album. I think a lot of people have got a lot from the feel of the album.

Interview By A Hartley
(Continued In Next Issue)

The forgotten album.

I'm so used to the derisive chants that cascade upon any "Conquest is a good album - honest" statement, that I'm almost trembling as I write this proposition, Conquest=great album! There you are, I've said it, Conquest was and still is a great album.

I know that for many, "Abominog" is noted as the band's comeback album, but I believe that Conquest and the brilliant single, "Think It Over" (later to be included on Abominog) halted the steady creative decline that Heep experienced in the late 70's. It was, I agree, a hopelessly timed album, it's melody, ambience, creative vocals and funkier rhythm made it highly inappropriate to compete with the new wave of heavy metal bands such as Iron Maiden, Saxon and Def Leppard. An inept album when you relate it to what else was happening in heavy rock at the time. The concert halls were half empty in those days, British fans in particular had been drawn away to the likes of the bands mentioned above. I don't know whether the band were being brave and true to themselves to release the album when they did, or whether they were simply misguided and badly marketed. What I do know is that 75% of the album was first class. Listen to the haunting atmospherics created on tracks like "Imagination" and "Out On The Street" the versatility of the vocals on "No Return" and "Won't Have To Wait To Long", the beautiful keyboards on "It Ain't Easy" and the guitar work on "Fools" For Christ's sake, this is Trevor Bolder's finest hour. His melodic bass work shines through on each track, as does John Sioman's creative, versatile voice (once cruelly likened to Shirley Bassey by an ex-friend of mine). The tasteful percussion of Chris Slade's syncopated style provide a perfect foundation for the other players to work off, listen also to his fills on the end of "Out On The Street". I admit that the two contenders for singles, "Feelings" and "Carry On" are both limp, but overall it was a clearly recorded complex work with creative production and high tech mixing.



Since starting this crusade I have found few allies, but it was refreshing to hear Kirk Blows praise the album in the History Of Uriah Heep booklet, stating that the album was a constant visitor to his turntable. At the time, critical acclaim for the album was high, but I've always sensed that the album has never been a favourite with the majority of the fans. Ok, so it's not on the same planet as the equally excellent (although for different reasons) Abominog, but there's some great music on it, so if you've got a copy, give it another spin and if you haven't, get one soon.

MARK SIMNETT.

My first Heep concert

For Christmas 1989, my brother and sister had a good idea for a present, a concert ticket of my choice, this would be my first rock concert. It was May 1990, and I still hadn't chosen who to see as at that time my taste in music had no direction. On 19th of May my sister gave me a ticket for the Heep show on 22nd in Mannheim, she knew I liked Heep as she and my brother used to listen to their early albums when I was small. Together, we went to the Capitol on the 22nd, I wondered what it would be like.

I shouted for Heep to come on, suddenly everything went dark, a large spot light was put on the Phoenix that hung on the wall behind the stage. I was expecting five old men, but how wrong I was. From the moment they burst into Bird Of Prey we were singing and rocking all the way. There was harmony between each member of the band with each playing his part, no one member was fighting to be the centre of attraction which is the case with most other bands and that destroys the atmosphere.

The concert was great and it changed my life for ever, I had to wait until 12th April 1991, to see them again when we had another great night at Herxheim. My biggest dream is to meet them, but I think I'll never have the chance to do that. I wish Heep another 21 years and hope they'll stay as wonderful as they are.

BARBARA ULLRICH

DISCOGRAPHY No.2

"SALISBURY" WAS ISSUED IN MARCH 1971 ON THE VERTIGO LABEL CAT No 636 0028 IT SHOWED A DEFINITE CHANGE IN DIRECTION FOR THE BAND WITH SIDE TWO ALMOST ENTIRELY BEING DEVOTED TO A SIXTEEN MINUTE ORCHESTRAL MASTERPIECE THE TITLE TRACK,"SALISBURY" IT'S ALSO WELL KNOWN FOR PROVIDING US WITH THE OPENING NUMBER OF THE LIVE SET "BIRD OF PREY"AND ALSO THE AWARD WINNING(GOLDEN LION AWARD)GERMAN FAVORITE "LADY IN BLACK"

THE LINE UP AT THIS TIME OF MICK DAVID AND KEN, WITH PAUL NEWTON ON BASS AND KEITH BAKER ON DRUMS. SHORTLY AFTER THE ALBUM WAS RELEASED HEEP LEFT VERTIGO AND SIGNED TO GERRY BRON'S OWN BRONZE LABEL AND "SALISBURY" WAS RE-ISSUED CAT No ILPS 9152



UK TRACK LISTING

BIRD OF PREY
THE PARK
TIME TO LIVE
LADY IN BLACK
HIGH PRIESTESS
SALISBURY

USA VERSION

SIMON THE BULLET FREAK
THE PARK
TIME TO LIVE
LADY IN BLACK
HIGH PRIESTESS
SALISBURY



OTHER RELEASES

BRONZE BRNA152 7/77
CASTLE CLASSICS CLALP 106 4/86

CD RELEASES

CASTLE CLACD 106

NO UK 7" RELEASES BUT SOME NOTABLE FOREIGN RELEASES :

USA SALISBURY/SALISBURY

GERMANY LADY IN BLACK/SIMON THE BULLIT FREAK

"

"

MERCURY 73174 PROMO

VERTIGO 6059 037 (71)

BRONZE 13616 AT (74)

BRONZE 17759 AT (77)

VERTIGO 6059 045

ITALY LADY IN BLACK BIRD OF PREY

DO YOU KNOW ON THE TRACK SALISBURY YOU CAN HEAR MICK SWITCH ON HIS WAH-WAH PEDAL AT THE START OF HIS GUITAR SOLO AND THE 22 ORCHESTRAL MUSICIANS ALL THREW OFF THEIR HEADPHONES AT THE SAME TIME!!

NOT THAT MICKS LOUD OF COURSE !!!

DAVID OWEN

We're going from strength to strength

Bernie Shaw

An exclusive interview

A.H. You've been in Uriah Heep since 1986, and you are now the longest serving vocalist since David Byron, how does it feel?

B.S. You're joking, I didn't realise that, I thought it was Pete Goalby.

A.H. No - it's you.

B.S. Well, it feels like we've only just begun.

A.H. Yeah, it's actually the longest lasting line up, but it's still seems to be seen as the new one.

B.S. They're getting used to us, but to us it's still nice, fresh and new.

A.H. That's a good sign that everything is working well within the band.

B.S. Oh yes, for sure, definitely.

A.H. How did you get involved with Heep?

B.S. Back in '86, I was still singing with Stratus when Heep were looking for a new vocalist. We were doing our final show at the Marquee as we were calling it a day. Mick was in the audience, singing along to see how my voice and his voice matched, it obviously went o.k. because he came up to me after the show. He introduced himself, said he was looking for a singer and wanted to have a talk. We got a few bottles, went back to my flat and got totally legless, he woke up the next morning under my coffee table, we set the audition and haven't looked back since.

A.H. It's been said that your the first Heep vocalist to properly fill David Byron's shoes.

B.S. That's pretty nice to know, he's a big act to follow. They've had a few singers in their day, but to me none of them have ever seemed to match David, he had such a

charisma it was untrue, so for me to be told I match him, just vocally, is a feather in my cap - I'm very proud of it.

A.H. Not just vocally, but visually too.

B.S. Oh, that's great because they've never told me to act or sing in any way. They took me on my own merits and all I do is my interpretation of Uriah Heep songs.

A.H. What are your views about Different World as opposed to Raging Silence?

B.S. It's a bit more streamline, more rock and roll rather than diverse, we didn't have to prove ourselves, just that we could produce the album and I think we've done that tenfold. The style of songs aren't so wide, it's more straight ahead. I like it, there's a little more edge to it.

A.H. You've not written any songs on the new album, do you still write?

B.S. Yes, I do write, but not so much over the past year, I've been busy with other things and when it came time to do the recording there was such a wealth of songs already from Trevor, Mick and Phill that we just went for their songs. It doesn't make any difference who wrote the songs, it's which ten or eleven songs make the strongest album. There's no attitude from anybody that their one song has to go on, the best are used and that's the way it has to be.

A.H. How do you see things going for the band in the future?

B.S. Up, the band is going from strength to strength from album to album, especially with this line up. 1991 is going to be a good year for us.

A.H. Do you think we'll be getting more and more fans in the U.K.?

B.S. Yes, I think so, we've always had that strong, older crowd that have been following the band for about twenty years, there are people who, twenty years ago, were twenty or twenty-five and now they are in their forties and they are still Heep fans. We're also getting younger fans, we've noticed it particularly on this tour, it's great that we've got a double audience of old and new fans.



Photograph by A Bartley

A.H. Can you ever see the day when we'll have another Uriah Heep album in the charts?

B.S. Yes, I can, that's why we tour so much to get the album known and played.

A.H. When would you want to start work on the next album?

B.S. Probably in the next sixteen to eighteen months. Between now and then we'll be touring, hopefully, all round the world - there's a lot of it we haven't seen for a while.

A.H. Will that include more dates in the U.K. this year?

B.S. We hope so, if the promoters

have got faith in the band and the album sells we've no problem. We would love to break England, it's just a matter of timing, we do so many countries and we can only play one place so many times in a year, so it could take a while to get back. We have to go all through Europe, hopefully America, Canada, South America, Asia, Eastern Block, Australia and Japan. It will take an awful long time, but we hope we'll be back in the U.K. this year.

A.H. Have you anything lined up for after the German dates?

B.S. They're working on Scandinavia I believe, we really hope to get over to America and Canada, but it's been so long since we went to Australia and Japan, we really want to go there again.

A.H. Do the records still sell well in Japan?

B.S. They've been ticking over steadily, all the back catalogue stuff has, all over the world. I don't know when Different World will be released in Japan, but I'm sure that if we get the chance to go we'll be able to make a great impact on the music business there.

A.H. What's happening with the American market, because I believe your label, Enigma, has collapsed?

B.S. Yeah, so I hear, we're looking for a new deal with a fresh company who will, hopefully, have as much enthusiasm for the project as we have. Once that's set up we can sort out a tour of America and Canada.

A.H. What size of audience do you get over there these days?

B.S. Anything from six hundred to about eight thousand, when we were over last year we played 4th July in Fort Maddison, Iowa, which was a really big three day event. Bachman Turner Overdrive headlined the first night, Jefferson Starship the second and us on the third. There were about eight thousand there and it was brilliant!! It was the set we played on our Raging Silence tour, they really got off on it. We were

signing autographs for about two hours after the show. There was lots of kids - fifteen and sixteen year olds as well as older fans. In America it's strange, we get kids outside gigs with albums asking for autographs, we say yeah, o.k., and we'll see you after the show, they say we can't come because your playing at licensed premises.

like a club and you have to be twenty-one to get in. The young fans are there, they have the albums and T-Shirts, but they can't see the band until we play an arena which is free of the licence law, the main thing is they are there and waiting.

A.H. Do you find that more and more older fans who, maybe, lost interest at the end of the seventies are now coming back to the band?

B.S. I don't think they have ever lost touch, a Uriah Heep fan is the most loyal fan I've ever come across, more so than any other fans. It's

similar to, say, Led Zeppelin fans, the band has been broken up for years, but they still have fans. We get the same sort of reception which is really neat, you can't buy that sort of support.

A.H. Yeah, but then there is a warmth about Heep on stage, other bands seem to have a barrier between themselves and the audience.

B.S. Oh, well, that's the worst thing to do - those bands won't last. We don't do anything special, but the communication between band and audience is the most important thing, that's what music is all about. It's sweat and emotion and if the audience is as emotionally involved as the band then that's great. You have seen the band enough times, you know there are no barriers with us, our attitude is we're here - lets rock.

Interview By A Hartley
March 1991

COLLECTORS

THE GODS.

HELLO AGAIN, THANKS FOR ALL THE ENCOURAGING REMARKS FROM ISSUE No.1. IT'S NOW A DEFFINITE FACT, I'M NOT ALONE!! I CAN NOW IMAGINE A WHOLE POSSE OF HEEP FANS COMBING THROUGH RECORD & MUSIC COLLECTOR AS QUICK AS POSSIBLE TO PICK OUT THE HEEP RECORDS! ALSO I NOW KNOW WHY I ALWAYS SEEM TO MISS OUT.

WE'VE HAD A FEW PEOPLE ASKING US ABOUT RARE B SIDES AND NON ALBUM TRACKS, THAT'LL BE SOMETHING TO LOOK AT IN THE FUTURE. BUT THIS MONTH - THE GODS. MEMBERS INCLUDED MICK TAYLOR (ROLLING STONES FAME) AND ALSO GREG LAKE (ELP), BUT THE MAIN LINE UP CONSISTED OF LEE KERSLAKE AND KEN HENSLEY WITH JOE KONAS ON GUITAR AND JOHN GLASCOCK ON BASS. THEY RELEASED TWO ALBUMS BOTH OF WHICH CARRY THE PSYCHEDELIC "TAG" THIS UNFORTUNATELY MEANS THEY CAN FETCH EXTORTIONATE PRICES - "GENESIS" COLUMBIA SCX 6286 RELEASED IN 1968 AND "TO SAMUEL A SON" COLUMBIA SCX 6372 RELEASED IN 1970 BOTH, IN RECENT ENQUIRIES DEMAND PRICES OF £80 - £100!!! WATCH OUT FOR MONO ISSUES OF THE LPS WHICH TEND TO BE EVEN MORE!!!

ALSO THERE ARE FOUR GODS SINGLES

COME ON DOWN TO MY BOAT/GARAGE MAN	POLYDOR 56168	(IMPORT ?)
BABYS RICH/SOMEWHERE IN THE STREET	COLUMBIA DB 8486	11/10/68
HEY BULLDOG/REAL LOVE GUARANTEED	COLUMBIA DB 8544	7/ 2/69
MARIA/LONG TIME, SAD TIME, BAD TIME	COLUMBIA DB 8572	2/ 5/69

EXPECT TO PAY AROUND £10 FOR BABYS RICH & HEY BULLDOG. MARIA SEEMS TO BE MORE EXPENSIVE AND COME ON DOWN TO MY BOAT IS A NIGHTMARE TO FIND.

AS I MENTIONED LAST ISSUE, THE HEAD MACHINE LP, WE CAN NOW CONFIRM TO BE THE GODS THIRD ALBUM WITH KEN LESLIE (KEN HENSLEY) AND LEE POOLE (LEE KERSLAKE - HE ORIGINALLY COMES FROM POOLE IN DORSET!) ALSO WHILST TALKING TO KEN HENSLEY HE MENTIONED RECORDING ANOTHER LP UNDER THE NAME WEED! THIS WAS RECORDED IN GERMANY, IN HAMBURG, AND ONLY RELEASED IN GERMANY. AT A RECENT AUCTION A COPY OF THIS LP CAME UP FOR SALE AND FETCHED £400.00!!! (THIS IS ONE FOR THE GERMAN FANS TO FIND!)

NO ONES COME UP WITH A STOCKPILE OF SPICE SINGLES YET, BUT, WE LIVE IN HOPE! HAPPY HUNTING AND NEXT ISSUE ITS DAVID BYRONS SOLO PROJECTS

DAVID OWEN

SWAPSHOP

Wanted, Ken Hensley solo work especially "Proud Words On A Dusty Shelf" Must be in good condition and at a reasonable price. Carl Lennon, 43, Chawley Road, London, NW1, England.

Wanted, 7" singles, Spider Woman, Something Or Nothing, Woman Of The World, singles and LP's by Toe Fat, The Gods and Spice. I also have photos and articles on Heep for trade. Jurgen Cissarek, Giebelstr 5, W-4650 Gelsenkirchen, Germany.

Wanted, Poster from Circus magazine, originally issued 1972/73, Box, Byron, Thain, Hensley, Kerslake line up. Also, anything collectable. David Dubuc, 150E, Albert Ave 17, Las Vegas, NV 89109, USA.

Wanted, Friends in Japan, Australia, USA, Canada, Europe etc for trading records, CD's etc. Alan Hartley, 35 Calder Drive, Worsley Manchester, M28 5TH, England.

Wanted, Pic sleeve singles and any other Heep or pre Heep items. Rob Corich, P.O. Box 2296, Cricklewood, London, NW2 5JZ, England.

PENFRIENDS

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Gary Thirlaway,
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TS28 5AY,
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Luchiano Monai,
Vico Dietro Il-Coro Delle Vignis 6/10,
16124 Genoa,
Italy.

Barbara Ullrich,
Wiesenstr 6,
6731 Lindenburg,
Germany.

WIN POSTERS SIGNED BY EACH MEMBER OF THE BAND

Mick has given us a few concert posters from his own collection and they have been signed by all the band. To win them, just answer this simple question:-

Name one previous band for each member of the present line up.

answers on a postcard please to

The Official Uriah Heep
Appreciation Society,
P.O. Box 268,
Telford,
Shropshire,
TF2 6XA,
ENGLAND.

Well done to Geoff Anderson of Gateshead, England who won the "Different World" promo CD in issue 1.

Next issue

*Part 2 of the exclusive
Trevor Bolder interview.
An exclusive interview with
Pete Goalby.
A look at setting up a tour
with Howard Menzies.
Another quiz and more
collectors news.*

Out in about 3 months.

·DIFFERENT·WORLD·

TOUR

Japan 91

The first Heep tour of Japan since 1973 has gone better than anyone could have hoped for, apart from the weather that is. At the venue in Tokyo, the band and around four hundred die-hard fans were stranded when the regions fourth and most severe typhoon in seven days, hit the city.

Torrential rain and driving winds made it almost impossible to leave the venue for several hours. Roads and buildings were flooded, trains were halted and venue staff battled to keep back the rising waters.

"It's amazing how many fans actually made it to the venue, I guess they were the strongest swimmers" said Mick. "Once we got there, we decided the gig must happen, everyone had gone to so much trouble".

Earlier in the day Heep's plane from Osaka had a camera on the nose transmitting take-off and landing pictures to the passengers. "It sounds like a great idea, but not when you're landing in typhoon conditions" said Bernie, "definitely not for the faint hearted."

POWERHOUSE 91

READERS QUESTIONS.

To say this event turned out to be a disaster is an understatement. Due to promotor problems, the venue was switched at the last moment from the site at Hannington to the Apollo Theatre at Oxford. There was no time for publicity and what was to have been a festival turned into a three band evening concert with Heep topping the bill. It was touch and go right up to the last moment as to whether it went ahead at all, but finally, before the smallest crowd I've ever seen at a Heep concert, they took to the stage. The set had been drastically cut from the one they played on the Different World tour to be as follows, Blood on Stone; Stealin; Which Way Will The Wind Blow; The Wizard; Different World; July Morning; Gypsy; Easy Livin; and The Way That It Is as an encore. Needless to say, Heep played as if the theatre was packed to the rafters. For those who were there, it was, to quote Bernie, "just like a private party". If you missed out due to all the problems, we're really sorry, but it wasn't the fault of the band or their management and we really hope to see you next time. As a final note, it was nice to see a few fans wearing the Society badge.

ALAN HARTLEY

Who played on Roll Overture and to what extent was guest drummer Brett Morgan involved on Different world? Stefan Pawlata, Vienna, Austria.

Apart from Lee on drums, John Sinclair played the whole track on keyboards, in addition the whole band did the choral voices. Brett Morgan was used to do small parts only when Lee was unable to be in the studio.

When Heep secure a record deal in America, will Different World be released, also, are there any video releases on the American NTSC format? David Dubuc, Las Vegas, USA.

It's expected that Different World will be released as part of any new deal in America. As for NTSC videos, as far as I know there have been no releases in America. I'm not sure about Japan, they also use the NTSC system. I do know that Live Legends has been released in Japan on NTSC laser disc.

Can the fee for renewing society membership be payed in the currency of our own country as it is very expensive to buy an international money order? David Henke, Wisconsin Rapids, USA.

A few members have said the same thing. We are looking into the possibility of this and we'll let you know in a future issue, probably issue 4.