

THE OFFICIAL

# Uriah Heep

APPRECIATION  
SOCIETY



ISSUE 7

THE OFFICIAL

**URIAH  
HEEP**

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

Hi again and welcome to issue 7,

I know it's March but as this is the first issue of 1993 we want to wish all our members the very best for the year. Not only a new year but also a new look magazine, if you're worried that the smaller size means less information then let us assure you that it doesn't. The size of the print is half that of the old style magazine so there is exactly the same amount of Heep information on each page. So, why have we changed it, well, the magazine has steadily increased in size with extra pages being added on a regular basis, the reduction in size allows us to carry on doing this within our present budget. That can only be good for everyone so we hope you will get even more enjoyment from this issue.

You're all probably waiting to read if there's been any new developments on the new recording deal and the release of the "Live In Moscow" video. There's an exclusive interview with Mick in this issue and he gives us the latest information on these and other points so we'll let you read all about it there.

The German tour with Nazareth has been a great success but the dates did change somewhat to those reported in issue 6. Once again the last concert in Osnabrock on 4th March was full of surprises but Heep really out did Nazareth. Throughout the tour Phil had called the lad's from Naz "the barbarians", this was to be the main theme of Heep's surprise for Naz at the end of their set. Before this, Lee had been on stage during a song where the whole band plays drums dressed as the "Benny Hill" character "Fred Scuttle" playing a toy drum and pulling faces behind their backs. He was back again with bagpipes made from bailons during a song where Dan, the Naz singer, plays the bagpipes. Then during their final song all hell broke loose, all the Heeps including some of the crew came on dressed in kilts with blue faces and plastic swords acting like barbarians. A hilarious end to a great tour.

March 19th Heep return to Germany to perform "Gypsy" and "Lady In Black" for the German TV show "Golden Schlagerparade" to be shown on the "Sat 1" channel. Sorry, we don't know when it will be broadcast at the moment. From there they go on to play:-

20th March, Festhutte Amriswil, Switzerland.

Of the dates reported in issue 6, those in South Korea have been postponed until

sometime in July. Oostend, Belgium on 29th May is still on and there is a possibility that some other dates may be added around this one, maybe in Germany and/or Holland. The Glamrock Festival on 12th June in Esbjerg, Denmark is also still on. There is a distinct possibility of a festival in Germany on 3rd July and there are two confirmed dates (venue to be announced) on 13th and 14th August in Austria with the possibility of another being added. There are no other details of these yet but you can be kept upto date with the latest concert details between issues of the magazine by sending in a SAE (UK members) or an International Reply Coupon available from any post office (overseas members). Please state wether you want dates for your own country or world wide and don't forget to send in another SAE or IRC if you have recently received dates and want to receive any more in the future.

Bernie recently went to see Praying Mantis in the studio where they are recording a new album for release in Japan. They have a new singer and Bernie ended up doing some backing vocals with them. He says, "the new guy's voice is almost the same as mine, when we played the tapes back we couldn't tell who sang which part but their songs are the best I've heard in a long time". At present the album has no title and no release date.

The biggest surprise to report is that Ken Hensley plays a live concert at The Rockin, Vienna, Austria on 13th July. Thanks to Issabella Seefriedt who first tipped us off about this. It seems that Ken has been in Europe at music fairs and on a guitar workshop tour with the guitarist from "Journey". The agent who booked the workshops also arranged the live show, the band included the guy from Journey and a drummer and bass player. I know a number of our members are going to the show so we hope to be able to bring you a report in the next issue.

There's a couple of interesting releases to report. Both are from Germany on Repertoire Records and are CD reissues of Ken's "Proud Words" (REP 4283-WY) and David's "Take No Prisoners" (REP 4282-WY). These are openly available throughout Europe and are very welcome additions to the ranks of CD reissues of Heep and related back catalogue recordings. It seems likely that Repertoire will not stop there so we hope it won't be long before there's some others to look forward to.

For further details of the CD of previously unreleased material from the early days as mentioned in the last issue, there's a full review on page 6. There is also a separate merchandise sheet in this issue and a separate renewal form if your membership is due for renewal.

Once again our thanks go out to the following people for their help and support, Trev, Phil, Mick, Lee and Bernie, Ken Hensley, John Sinclair, Peter Goalby, John Lawton, Tina Lewis, Issabella Seefriedt, Ray Point, Steve Wright, Bernd Pleis and Rob Corich.

Enjoy the mag, keep on rockin and we'll see you next time,

*Alan & David*

March 1993.

## **MICK GIVES US THE LATEST INFORMATION IN AN EXCLUSIVE INTERVIEW.**

**Alan:** Are there any new developments on the new record deal?

**Mick:** No, not at the moment, we're still talking to a number of record companies but it's very tough to get any deals thrashed out. It's o.k. getting the initial interest, but making that transpire into actually getting the deal and signing a contract is hard work, so we're in that transition period. It's tough, but we'll get there.

**Alan:** There's no saying how long it may take?

**Mick:** No, unfortunately not, I wish I could say that we're going to start recording tomorrow, but we're not, we still need to thrash a lot of things out. When you do a record deal it's never at your pace, it's always at their pace and there's a lot of research that has to be done on their behalf before they can cut the deal, so we're stuck for the moment in that horrible transition period.

**Alan:** So there's no point in asking when a new Heep album may be in the shops?

**Mick:** No, I'd like to think we'd have one out this year, but we're just not sure if we can achieve that.

**Alan:** What's the reason for doing the same tour of Germany with Nazareth less than 12 months after the last one?

**Mick:** It was so successful last year that we've done it again, who knows it might just be a yearly event. It worked so well with the two bands that anyone who comes to the concerts gets a good quality show. It's not a question of one being a support band, its two name bands doing their full show and between us there's some great songs that have stood the test of time, its magic.

**Alan:** What made you change the set so drastically from the one you played last year?

**Mick:** The other set was a great set, it was really polished and well paced with the highs and lows in all the right places, dynamically it was perfect, but you can only take it round a few times before you have to change it. When you start thinking of a change you start with small changes and just get more and more radical as you go along. I think we've been quite brave with this particular set because there's 2 unreleased tracks in there, we've left July Morning out and put Circle of Hands in and it seems to be working well. It's more of a concert, it's not just going out to play a show, we start at a peak then we take everyone on a journey through the history of the band. The survey in the last issue of the magazine played a big part in our decision of which old songs to include, we looked at the list of songs that the members wanted in the live set and used that as a basis for the whole thing.

**Alan:** Is there any more news on the release of the Live in Moscow video in Japan?

**Mick:** No, Castle asked me to supply them with a list of credits as you know, and

that's when we first heard of their intention to release it which was at the back end of last year. Since then I've heard nothing, they haven't contacted me at all, but once I know something I'll let you know, maybe there's a problem but its out of our control as usual.

**Alan:** What happened to the History of Heep video that you started work on a few years ago?

**Mick:** That fell down financially because the company that was doing it went bankrupt. We started it, we did interviews, we went to Lansdowne Studios and we re-lived a lot of what happened in our past, but it never got anywhere.

**Alan:** Would you now ever put out any old live footage?

**Mick:** I'd like to yes, I've a number of options sitting in my office right now which consists of live footage from around the world featuring this line up and somewhere along the line, I'd like to make a compilation of them with some new interesting stuff in as well.

**Alan:** What about some really old stuff such as the film from the Japan Tour of 1973?

**Mick:** I don't have that, but I would do some research and find what I can and piece the whole thing together, it would be nice to put together the old 1973 Japan Tour and new stuff from the 1991 Japan Tour, saying all this I really don't know when or if any of it will happen.

**Alan:** Is there any possibility of touring places you haven't been to for a while such as the U.K., North America, Australia, New Zealand e.t.c.?

**Mick:** We're looking at doing the U.K. with Nazareth in November, I just hope that works out. What usually happens in these circumstances is the promoter will come in with an offer in mind which he presents to us, we'll do our costings and say yes, we can work under those terms. He goes away and tries to make it a reality, sometimes it works, other times it won't work, once again its out of our control but if we can play the U.K. then we will. It's not something we're avoiding, we clearly want to do it, I think doing it in the same way we're doing in Germany would be great.

**Alan:** What about the other places?

**Mick:** At the moment we're in the very early stages of looking at America. Last year we were offered about six or eight weeks work over there, but I just couldn't make it cost effective. There's a number of things that come into the equation more so then travelling anywhere else in the world. In America you need to get immigration clearance, so you need to employ a lawyer and accountants for tax, it becomes a very big operation. Last year, it wouldn't work but now we're costing it again to see how it will work out this time. The only real tour we did last year, was the one with Nazareth in Germany in February, everything else was a weekend here and there, but that's the state of the business, I hope it gets better soon.

Interview by Alan Hartley.

## THE LANDSDOWNE TAPES SPICE TO URIAH HEEP, THE TRANSITION

**Track listing:-** Born In A Trunk, Simon The Bullet Freak, Hear Am I, Magic Lantern, Why, Astranz, What Shoul Be Done, Lucy Blues, I Want You Babe, Celebrate, Born In A Trunk (Instrumental) **Bonus Tracks:-** Look At Yourself, High Priestess and possibly one other.

As reported in the last issue, there will soon be an exciting new CD on the market containing previously unreleased songs. The material dates from the first sessions at Lansdowne Road Studios after the band had been signed by Gerry Bron, (at this stage they were still called Spice and Ken Hensley had not yet joined) up to and including the Look At Yourself sessions.

So what of the songs, I'll look at them in the order of when they were recorded rather than the running order on the CD. Almost half are from the pre Very Eavy/Spice period. "School Girl" is to me the one that stands out as an instantly recognisable Spice track with it's simple arrangement, melody and lyrics. It could sit quite comfortably alongside the likes of "In Love", the B side written by Mick and David to the Spice single, "What About The Music", on United Artist and their other work from this period, most notably "Funny Man At The Fair". Unfortunately, none of these three songs are included on this release. "Born In A Trunk" is more of what Spice were really about, its a rock/blues number which moves along at a steady pace with some fine guitar work from Mick. The Three Dog Night song "Celebrate" sounds a little more commercial but its easy to notice the high vocals and instrumental arrangements on this track that would form the basis of the Heep sound that was to come.

For me the real gems of this period just prior to Very Eavy are "Magic Lantern" and "Astranza" which show the song writing ideas developing within the band. "Magic Lantern" in particular is great for its change of tempo and direction within the song which includes some nice acoustic parts. At the point where Spice became Heep, they recorded "I Want You Babe", listening to this it seems possible that "Wake Up (Set Your Sights)" was developed from this song. Also included from this period is a different version of "Lucy Blues."

The Salisbury sessions can be seen as something of an experimental period for Heep in terms of musical direction. "Here Am I" shows the more mellow side to their music but it's tasteful vocal parts suddenly give way to a fierce instrumental break. A different version of "Simon The Bullet Freak" is also included, its a total re mix and is slightly heavier. "High Priestess" is a bonus track and is the original single edit of the song but it is only a few seconds shorter than the album version.

Look At Yourself was the album that clearly defined the band's direction towards heavier rock songs. This is evident from the tone of the material that didn't make the album. "What's Within My Heart" is a nice acoustic song, there's a different version of "What Should Be Done" and a long version of "Why" with a different keyboard and guitar arrangement and a percussion section at the end. This track represents Paul Newton's last recorded work with Heep. An alternative single edit

of "Look At Yourself" is the second bonus track.

Its always a difficult thing for a band when they're faced with the release material from their past that didn't originally make it onto the albums. You could even say that such material may be seen by the band as second rate but I prefer to believe that you can only fit so many songs on an album and there will always be some quality material left over. This is definitely the case here, the material is excellent and the members of the band who were involved can feel proud. It will not only be of interest to Heep fans but to anyone who appreciates good quality rock from one of the most exciting periods of the history of the music.

This CD only release is a "Red Steel Production," as yet there is no catalogue number assigned for the release. At present it is planned as a UK only release but it could be released overseas at some point in the future. Rob Corich, the man behind the "Rarities From The Bronze Age" CD has again done a great job with this one. I'm sure we can look forward to future projects from him and one that's definitely on the way is a retrospective of Ken Hensley's recording career which not only includes tracks from The Gods, Toe Fat, Uriah Heep, Blackfoot and his solo work but also previously unheard material dating back to his days in "The Jimmy Brown Sound" in the early 60's.

Back to this one though, it should be in the shops sometime late in May of this year. We will have copies before they hit the shops so if you want to place an advanced order, there's a separate form in this issue that tells you how to get your copy from The Official Uriah Heep Appreciation Society. Don't delay, it's one not to be missed and don't forget to write in and tell us what you think of the CD.

Alan Hartley.

## URIAH HEEP COLLECTABLES HANDBOOK

One of our members, Ray Point from Canada has produced a "Uriah Heep Collectables Handbook". It consists of listings of Heep releases from around the world and is compiled from the collection list's of members of the society who Ray has been in contact with through the penfriends and classified ad's sections of this magazine. As individual's collections are limited to what they can find or indeed afford, the scope of this book is somewhat restricted. It really only consists of what might be considered as common releases from countries where records are readily available and doesn't include the rare and interesting items that are seldom seen. Some of these items were due to be featured in the collectors section of this issue of the Society magazine but have been withheld until issue 8 to make way for "The Lansdowne Tapes" review. If you would like a copy of this book send £2.50 or \$5 US Dollars which covers postage to Ray Point, 2825 Islington Ave Apt 415, Weston, Ontario, Canada, M9L-2K1.

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,* Having been a member since issue one, I thought it was time that I gave some feedback on my view of the Society and the excellent magazine. I enjoy the magazine very much and have no criticisms of the content, keep up the good work. One observation, you could do with a proof reader, there are a lot of spelling and grammatical errors which ought to be corrected to keep the quality up, yes, I'm offering to do it! I also have a question, did Heep bring out an album before "Very Eavy"? I have the feeling that this was the one that brought the now famous comment, "if this band makes it etc", I have the original "Live 73" album and the inner sleeve mentions the self titled album ref Mercury SR 61294. Your comments on this would be very helpful, if this was the first Heep album, why is no mention ever made of it? *Trevor Leaman, England.*

Thanks for the letter Trevor but believe me, we know all about the spelling and grammatical mistakes in the magazine. Before it goes off to the printers it's spellchecked on the computer and proof read by two people. When it arrives back from the printers and we turn to any page at random what's the first thing we see, a mistake !! It's annoying and we hope it doesn't spoil your enjoyment of the magazine too much but please be sure we do our best. The self titled album you asked about, "Uriah Heep" (Mercury SR 61294) is the North American release of "Very Eavy" and in addition to the different sleeve included a slightly different version of "Bird Of Prey" in place of "Lucy Blues". It was detailed together with a sleeve photo and track listing in issue 1 of the magazine.

*Dear UHAS,* Please can you tell me which records are included in the box set "Two Decades In Rock" and is it still available on LP? Also, is issue 1 of the magazine still available? *Kjell Arne Hunstad, Norway.*

The "Two Decades" box set consists of 5 LP's and 47 songs taken from each one of Heep's studio albums up to and including Raging Silence, it is an Essential Records/Castle Communications release (ESBLP 022) and is still in the shops. We've had a lot of letters asking about back issues, at the moment the only ones we have are issues 5 and 6, these are in very limited numbers and cost £1.50 for UK members, £2.00 for overseas members including post. At some point in the future we may order a reprint of the early issues if there is the demand for it and we'll let you know if and when that happens.

*Dear UHAS,* From time to time various Heep compilations are released in different countries around the world. Would it be possible for members to advise, via the magazine, any record stores in their own country who specialise in mail



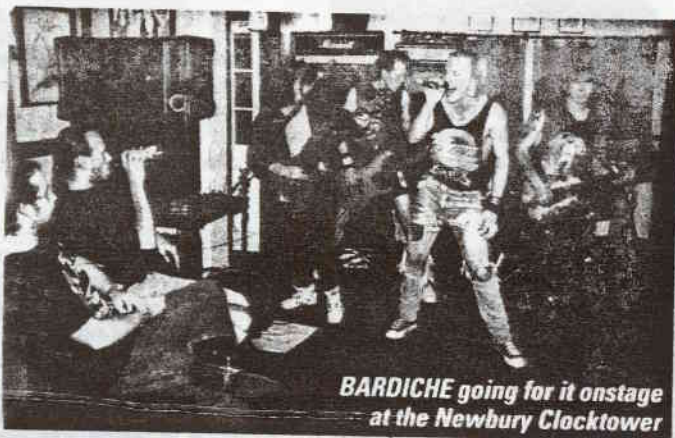
order of CD's/vinyl to overseas. I am particularly interested in a contact in Japan. In Australia the following store may be of assistance:- Gaslight Music, 85, Bourke St, Melbourne, Victoria, Australia 3000. Phone: 03-605-9009, Fax: 03-654-7398. **Ross Holt, Australia.**

That's a great idea, please send in the name, address, phone and fax numbers of any stores in your own countries who do export mail order and we'll print them in future issues.

*Dear UHAS,* What ever happened to the single release of "All God's Children" from "Different World" and are there any lyric sheets available for the album? **Steve Preece, England.**

There was a CD produced in Germany (Legacy INT 892.717) which contained Different World, Which Way Will The Wind Blow and All God's Children" but it was only issued as a promotional release. The LP version of Different World contained a full lyric sheet.

*Dear UHAS,* When I first saw this picture in an issue of the magazine 'kerrang' my immediate impression was "that's Bernie Shaw", but there was no mention of the members of the band so what do you think, has Bernie got a double? **Mandy Kitson, England.**



**BARDICHE going for it onstage at the Newbury Clocktower**

Well, it really looks a lot like Bernie and when we showed him the photo he couldn't believe his eyes. Anyone out there who knows anything about this guy, let us know. The band is called "BARDICHE"

*Dear UHAS,* Please do you have any information about the "Weed" and "Head Machine" albums? **Heinz Biennek, Germany.**

In the Words of Ken Hensley :- "The Weed album which was a 'ghost' project was recorded in Hamburg, Germany in 1970 (I think !) and consisted of some songs I wrote and sold to a producer. It was a mercenary and somewhat desperate project and I'm not particularly proud