

THE OFFICIAL  
**URIAH HEEP**  
APPRECIATION SOCIETY



ISSUE 9

THE OFFICIAL

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HEEP**

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

Hi again and welcome to issue 9,

Here we are at the start of the third year of the society and our first job is to give the UK fans the devastating news that the whole of the UK tour has been cancelled. The band are just as disappointed about it as you all will be, they were eagerly looking forward to the tour but the events that caused its cancellation were beyond their control and completely out of their hands. The reason for cancellation started with Nazareth who had to pull out due to tax reasons. Various bands were mentioned to take their place but to cut a long story short, the promoters were not happy with the bands who were able to do the tour so all the dates were cancelled.

There's better news though for some of the overseas fans, Heep will be returning to Germany and Austria in December as part of a line up that includes 4 other bands. The schedule for each show will be the same and each band should be on stage at the following times:- Girlschool - 7pm to 7.30, Wishbone Ash - 7.45 to 8.30, Blue Oyster Cult - 8.50 to 9.40, Uriah Heep - 10 to 11, Molly Hatchet - 11.20 to 12.20. The dates are as follows:-

#### GERMANY

8th Dec, Stadthalle, Offenbach  
9th Dec, Stadthalle, Fuertth  
10th Dec, Haldenberghalle, Goeppingen  
11th Dec, Eissporthalle, Halle  
12th Dec, Phillipshalle, Dusseldorf  
14th Dec, Wikinghalle, Flensburg  
15th Dec, Musichall, Hannover  
17th Dec, Hessenhalle, Alsfeld  
18th Dec, Eberthalle, Ludwigshafen  
19th Dec, Terminal 1, Munchen

#### AUSTRIA

20th Dec, Kurhllle Oberlaa, Vienna

In issue 7 Mick mentioned that the band were in the early stages of looking at the possibility of playing in North America. There is now a strong chance that Heep will be in the USA and Canada for about a month starting around the end of October or the beginning of November. Once again it will be a multi headline bill which also includes Wishbone Ash, Nazareth and Blue Oyster Cult. There are no dates at the time of going to print but any one who wants the dates can get them

as soon as they are confirmed by using our tour dates service. Just send us an international reply coupon available from any post office, (overseas members) or a SAE (UK members) and if the tour goes ahead we'll let you know straight away.

The band now have new T shirt which is offered for sale on the merchandise sheet in this issue, we would ask that anybody who wants the shirt to please get your order to us by October 20th at the latest. After that date the shirts may be packed away to be taken on the road if the North American tour comes off. Any orders received after that date may not be despatched until after Christmas. There is another side to this also, Mick asks us to point out that the tour organisers both in North America and Germany may produce a special tour shirt featuring each band in which case individual bands may not be able to sell their own merchandise on the tours.

Well all that's to come but how have things been with our lads since the last issue, we've had some letters asking if there's any news about a new recording contract, unfortunately there isn't at the moment but as soon as there is we'll bring you full details.

Slight changes to Heep's recent visit to Norway meant that they ended up playing 2 festivals in one day on the 18th June. First was The Moss Festival where they were on stage during the early evening. I say stage, it was a barge moored to one side of a river bank. The crowd were on the other side of the river and during the show boats would go sailing past right in between the stage and the crowd. There was also a big sign on the front of the stage, sorry, barge, and during "Stealin" Mick caught it with his foot and half of it broke off and dangled in the water for the rest of the show. Once finished they were of to headline the festival at Hellerudsletta near Oslo. They didn't get on stage until after 1am and their set had to be cut short because The Kinks played for so long.

As you'll all know from previous issues of the magazine, the trip to South Korea has been on, then off, then on, then off but this time it actually happened and Heep went down a storm. At the request of the promoters "July Morning" was put back in the set and it was all so successful that the Koreans are already talking about having Heep back again. They were supported by the number one act in South Korea and the event was filmed for Korean TV.

Just when it seemed that nothing could top that, along came Latvia!! Mick said, "Alan, the food was so bad that your dogs wouldn't have eaten it, chaos rained from day one of our stay but the enormity of the event was quite something". It was a three day event which was a type of a song contest but at the close of each night there was an international act to finish off. The show was shown live on TV in many Eastern block countries to an estimated 700,000,000 and may also appear on TV in western Europe. "That's The Way That It Is" was returned to the set for this show.

Heep were asked at the last minute to fill a spot on the bill of the "Out In The Green" festival near Zurich in Switzerland. The band played their part in this 3 day event on July 10th along with The Kinks, The Jeff Healey Band, The Beach Boys, Mr Big and Bryan Adams amongst others. Mick had a hell of a job rounding the

rest of the Heeps up at such short notice. Lee was in a studio in Lanzarote producing a band called "Mr Nice Guy" and Trevor was driving his wife's parents around the English countryside but in true Heep style they managed to pull it all together. As a nice little footnote to the whole event, here's a short extract from a letter that Bryan Adams sent to Mick:-

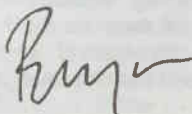
Dear Mick,

It was a great thrill to meet you, Lee, and the rest of the Heeps in Switzerland last week.

On behalf of Jim and myself, I must thank you for recording "Lonely Nights" a few years ago. It was a particular honour for me as a long time Heep fan!

Best wishes in the future and I hope we meet again.

Cheers!



Bryan Adams

Heep also played the Norstedt Festival near Hamburg on the 28th August. The Moody Marsden band were also on the bill and this was confirmed too late for us to notify members.

By the time your reading this you should have received your copy of "The Lansdowne Tapes" CD. The long delay has been caused by contractual delays between Red Steel Music, the people responsible for the release and RPM, the manufacturers and distributors. The CD is actually being manufactured as we go to press and your copy is literally hot from the factory. If you don't actually have the CD yet it should be with you very soon. We're very sorry that you've been waiting so long but it has been something that has been out of our control. A couple of members asked if we could get Mick to sign their copy, Mick would have been pleased to do this but he is out of the country at the moment and isn't due back for several weeks. As the wait for the CD has been so long we didn't want you to wait any longer so we sent them straight out. Please write in with your comments on the CD both good or bad and we'll print them in the next issue.



Thanks to Klaus Feibig from Germany who sent us a copy of the German Heavy Chart which showed "The Very Best Of Uriah Heep" on Arcade at number 6 in June and number 7 in July.

Repertoire have now released The Byron Band's "On The Rocks" on CD. It includes 4 extra tracks which are the none album track single "Every Inch Of The Way", the 2 none album track B-sides "Routine" and "Tired Eyes" and an extended version of "Every Inch Of The Way". We have set up a deal with Repertoire to enable us to sell their releases to our members. We can't afford to buy in stocks of the CD's and hope to sell them so we will only be able to order from them what you order from us. This means that we will have to set a deadline for receipt of your orders which will be 20th October (the same as the T shirt deadline). This will enable us to get the CD's to you before Christmas. More details on the merchandise sheet.

Ken Hensley has been in England doing some work on his retrospective album. As yet it still has no title but he's got a few ideas that he's kicking around. Due to various problems the track listing won't be quite as wide ranging as we first reported in issue 7 but one nice item set for inclusion is the demo sessions for "Proud Words" which were recorded in the Radio Luxembourg studios with Paul Kossof and Simon Kirk. It's hoped that the album will be released early next year and will be a joint venture between Red Steel and Ken's own label which he hopes to establish. He also told me that he hopes his next solo album will be out soon after and it will consist of songs that he has written between 1986 and the present. When I asked him what musical direction the album would take he said, "it will be pop rock with a commercial feel, it won't be quite as hard as the traditional Heep stuff and it will have the diversity more closely associated with High And Mighty". we'll bring you more news of both projects in future issues.

Since the acoustic/electric set of the early 70's was mentioned in our reply to one of the members letters in the last issue there has been a lot of interest in more information on this. We must thank Dave Keable who sent in a great article for this issue that covers this very topic. Nice one Dave, you've saved us the job of writing it up. Also included is a reprint of the programme for the concert. In the article Dave asks for further information on 2 songs from the acoustic section. "Leave It All Behind" and "In My Heart". The first one was never recorded, as far as we can establish, but, "In My Heart" was recorded and titled "What's Within My Heart", this track appears on "The Lansdowne Tapes". Thanks again for the article Dave, you're a good en!

Finally our thanks go out to the following people for their help and support, Trev, Phil, Mick, Lee and Bernie, Ken Hensley, John Lawton, Tina Lewis, Steve Wright, John de Jonge, Monique de Haan, Roy Landgren, Steve Whitworth, Issabella Seefriedt, Lasse Lundberg, Jurgen Cissarek, Sigmund Ruud, Dave Keable and Klaus Feibig.

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

*Alan & David*

September 1993.

# HEEPS OF MEMORIES.

Strictly speaking this first memory was pre-Heep as it was a concert by Spice, the band that evolved into Uriah Heep in late 69/early 70. As a student I was living in Chelmsford, Essex at the time and spotted that the local Arts Festival had a concert scheduled for Tuesday 17th February called "Festival Pop". The advance publicity named three bands unknown to me at the time, The Lloyd, Dear Mr Time, and Spice. The first two were local bands, but Spice were described as a band who 'had played all the major clubs and halls in this country' and played 'hard progressive music'. That sounded good enough for me and so I gave it a whirl and what a night it was.

Both local bands were quite good, but it was clear when Spice took the stage that they were in a different league! Although the detail has faded over the years it was an impressive, very professional set. I seem to recall Ken Hensley was in the line-up and am sure at the end of the concert the band announced it was their last appearance as Spice and that next week they were performing as Uriah Heep. Perhaps Mick can remember better than I can.

(As an aside in Pete Frame's 'Rock Family Trees' he gives December 1969 as the date that Spice became Uriah Heep, although here is definite evidence that two months later they were still Spice. I have seen another reference to Ken Hensley joining in February 1970 which seems to stack up better with the concert date. (Can anyone else throw any light on this ?)

After that I was totally locked into Heep and proudly told everyone of my new discovery. I scoured the papers for their next local performance. Some weeks later they were at The Horn Hotel in Braintree, the town where I lived. So with a couple of friends, who needed proof that the band I had raved constantly about for weeks were really that good, I went along. At that time The Horn had concerts in a small cellar bar and we positioned ourselves a few inches from the speakers and had a great evening. My two friends were instantly converted and I am ashamed to say that they both bought 'Very 'eavy, very 'umble' before I did!

My second memory from the early days of Uriah Heep is from September 1971. Sunday the 12th to be precise and the venue was the Palace Theatre at Westcliff, a suburb of Southend-on-Sea, Essex, not that far from the boys home base in East London. The Palace is a typical Edwardian music hall theatre and I remember taking my seat in the circle. The good news was that this was an all-Heep concert, their first according to the programme notes. Also interesting was that the concert was in two halves with the first half featuring some 'less familiar aspects' of the band in the way of quieter, semi-acoustic numbers. The second half allowed Heep to present their well established hard progressive rock.

The line-up at this time was David Byron (vocals), Mick Box (guitars, vocals), Ken

Hensley (organ, piano, guitars and vocals), Paul Newton (bass guitar) and Iain Clark (drums). Iain was to leave the following month having only been a member of the band for about a year. Interestingly the next album, "Look At Yourself" did not list a drummer on the sleeve credits, although Iain probably played on it.

Let's talk through the complete concert so that you can appreciate why 21 years later it is still foremost in my memories of those early years of the band. The concert opened with an introduction from Iain Clark. If my memory is correct he read a poem written by Ken Hensley called "For Tonight And Tomorrow", the words of which were printed in the programme. "Cold Autumn Sunday" was the first number. Written by Ken Hensley it did not appear on record until 1973 as a track on Ken's "Proud Words On A Dusty Shelf" album. The lyrics are included on an insert sheet in the album and have a definite autumnal flavour. Next up was "Leave It All Behind", a song I have not been able to track down on record. Can anyone provide any details? My favourite track from the first album came next, "Come Away Melinda". Definitely not a typical Heep song, but one that really demonstrated the sensitivity of David Byron's voice interpreting the thought provoking lyrics of this famous Tim Rose song. "Lady In Black" was next, a song still featured in the band's current live repertoire. Another number that's proved impossible to track down came next, "In My Heart". Again any information on this will be gratefully received. The first half closed with "What Should Be Done", a track from the "Look At Yourself" album.

The second half opened, as did many other Uriah Heep concerts over the years, with "Bird Of Prey", probably their best song for demonstrating their unique falsetto vocal harmonies. The next four numbers were from the new album, "Look At Yourself", scheduled for release two weeks after the concert on October 1st. "I Wanna Be Free" was followed by "July Morning", that classic Heep song that usually has pride of place in any concert. For me it's always been the best number for illustrating the light and shade they can produce, and they build up to the tremendous climax. "Tears In My Eyes" was next allowing Ken to show off his prowess with the slide guitar. The set of four songs ended with "Shadows Of Grief", another Byron/Hensley composition. Highlight of the show was a performance of "Salisbury", the epic off the album of the same name. It was impressive, even without the orchestral overdubs on the recorded version. I can't recall hearing it performed at any other Heep concert, although it probably was. "Look At Yourself" followed, having been released as a single a few days earlier on 3rd September. This built up the atmosphere ready for the statutory classic "Gypsy" giving Ken a chance to pound away at the Hammond organ, what a great number this is. The band left the stage to shouts for more. Although not printed in the programme I am certain that the encore was "Love Machine", a track that was also to close the "Look At Yourself" album.

It was certainly a great concert and provided the ideal showcase for all seven songs from the new album. It was probably the great diversity of styles that has made it stay with me over the years, from poetry to delicate acoustic songs to hardpounding rockers. I never saw another Heep concert quite like it.

Dave Keable





This is our first opportunity to present a concert completely on our own and naturally we are all very excited about it. We have prepared an extended programme to include certain less familiar aspects of **URIAH HEEP** as a band and we hope you can enjoy it as a whole. We hope to be introducing some friends during the first section and later we'll be doing most of the songs which are on the new L.P. released on October 1st.

We really want you to enjoy yourselves as much as possible because, between us, we know it will be an evening worth remembering.

Thank You

**URIAH HEEP**

<b>IAIN CLARK</b>	..	..	..	<b>DRUMS, PERCUSSION</b>
<b>DAVID BYRON</b>	..	..	..	<b>VOCALS</b>
<b>MICK BOX</b>	..	..	..	<b>GUITARS, VOCALS</b>
<b>PAUL NEWTON</b>	..	..	..	<b>BASS GUITAR</b>
<b>KEN HENSLEY</b>	..	..	..	<b>ORGAN, PIANO, GUITARS AND VOCALS</b>

\*\*\*\*

<b>LES LAMBERT</b>	<b>SOUND</b>
<b>RICK</b>	<b>EQUIPMENT</b>
<b>MEL BAISTER</b>	<b>LIGHTING AND STAGE MANAGEMENT</b>

## FOR TONIGHT AND TOMORROW

Peace is what we're looking for  
love is what we need  
we must learn to live together  
as was first decreed  
trouble comes and trouble goes  
on that we're all agreed  
a trouble shared is a trouble halved,  
it can't be solved with greed  
battle blackens everything  
to that we must concede,  
bombs will kill the flowers  
and the bullets make my brother cry  
the pain will last for hours,  
for what reason does he die,  
disillusion of a soldier  
in his generals' fighting plan  
his children waiting patiently  
will love him if they can  
peace would bring an everlasting  
friendship to us all  
unity would help to make  
starvation disappear  
the birds would sing the whole day long  
upon our blessed sphere,  
It isn't very much to ask,  
our arms must be laid down  
before our mis-placed pride begins  
annihilating man.

**Ken Hensley**  
**August 1971**

## PROGRAMME

### PART I

- 1 INTRODUCTION (By Iain Clark)
- 2 COLD AUTUMN SUNDAY
- 3 LEAVE IT ALL BEHIND
- 4 COME AWAY MELINDA
- 5 LADY IN BLACK
- 6 IN MY HEART
- 7 WHAT SHOULD BE DONE

\*\*\*INTERVAL\*\*\*

### PART II

- 1 BIRD OF PREY
- 2 I WANNA BE FREE
- 3 JULY MORNING
- 4 TEARS IN MY EYES
- 5 SHADOWS OF GRIEF
- 6 SALISBURY
- 7 LOOK AT YOURSELF
- 8 GYPSY.

## DISCOGRAPHY NO 9, RETURN TO FANTASY.

Return To Fantasy was released in the middle of 1975 amidst much hype about Heep's year long world tour. On the US tour in the Autumn of 1974, Gary Thain received an electric shock on stage in Dallas which ended his career and sadly, in December 1975 his life. His replacement was John Wetton, an experienced bassist and long standing friend of Lee's. The album was a massive success reaching no 7 in the charts.

### **Side 1.**

Return To Fantasy  
Shady Lady  
Devil's Daughter  
Beautiful Dream

### **Side 2.**

Prima Donna  
Your Turn To Remember  
Showdown  
Why Did You Go  
A Year And A Day



### **LP Releases.**

Bronze ILPS 9335, 1975  
Bronze BRNA 385, 1977  
Legacy LLMLP 3018, 1989  
Castle CLALP 175, 1991

### **CD Releases.**

Legacy LLMCD 3081, 1989  
Castle CLACD 175, 1991

### **7" Releases.**

Prima Donna/Shout It Out, BRO 17A, UK. (also released with a pic sleeve in overseas countries)

### **Important 7" releases worldwide.**

Prima Donna/Prima Donna, W Bros WBS 8132 USA promo  
Prima Donna/Stealin, W Bros WBS 8132 USA  
Return To Fantasy/The Time Will Come, Bronze 16 439 AT, Germany pic sleeve  
Return To Fantasy/Shout It Out, Bronze 16 167 AT, Holland pic sleeve

### **Mick and Lee's memories.**

When John joined Mick remembers that it was like having 3 front men with David, Ken and John all wanting to be top dog. His only other strong memory was falling off the stage in Louisville and breaking his arm. Lee also remembers that David, Ken and John were 3 very strong characters and Mick and himself felt somewhat left out. If another offer had come along I would have left in a heartbeat he says, but none did and it went on to be one of our best albums. David Owen