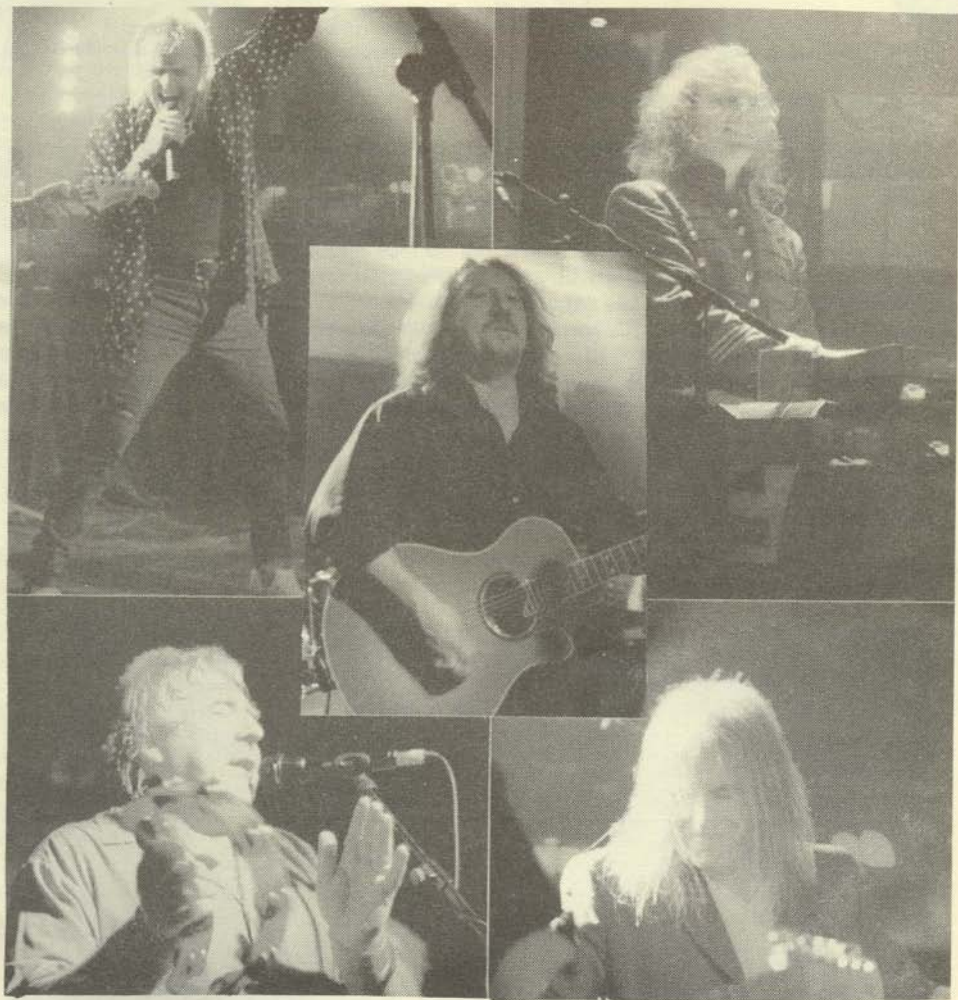


THE OFFICIAL
Unish Meep

APPRECIATION SOCIETY



Photos by Isabella Seefriedt

ISSUE 24

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 24.

Well, did the lads do the business in the UK or what? No! I'm not talking about Manchester United winning the Premiership yet again! I'm on about the Heeps proving to the UK audience that they are very much still around and are capable of rocking harder and better than all others. Yes! if you weren't there, the shows were great! What other band can produce performances of this quality and still be nice enough guys to take the time to go out of their way to meet the fans before and after their shows. Their efforts in doing this were well appreciated by all and especially after the London Astoria 2 gig. Even though the band wanted to see the UHAS members in the venue's bar after the gig, security threw everyone out, but our lads agreed to meet everyone in an all night bar round the corner. It was great for the two of us to meet up with all the members, okay, so it wasn't a convention but many of you did see the notices we put up at the venues and there was quite a gathering in the nearest pubs. What was nice also was seeing some overseas Heep fans making the trip to see the band on their home shores, it's all to often been the Brits doing the traveling recently but we hope that Isabella, Heinz and his wife, Rinus, Willy, Elina and Sandra all enjoyed their stay and had a safe trip home.

The first gig at "JB's" in Dudley was attended by ex Heep members Paul Newton and Keith Baker, and they posed for this photo with Mick. (Photo by David Owen)



Former Heep manager Steve Parker went along to the London show with the old press crew from the Miracle days. Also there was Howard Menzies, the ex sound engineer and Trevor Hensley, Ken's brother. All said how impressed they were by Heep's performance. On the live front Heep have the following shows confirmed at the moment but due to personal matters they won't be on the road during the summer.

24th May, Festival, Granada, Spain
7th June, Open air, Saarlouius, Germany
13th June, Bikers festival, Udine, Italy,
28th June, Gera Festival, Germany
12th July, Manheime Bikers festival, Germany

Work on the next batch of re master cd's is now under way and there is more information in this issue. You can place an advanced order with us for them and they will be dispatched as soon as we get them from the record company. Mick has started work on a book and has already got a publisher involved. It's expected that it will be a typical Heep book including road stories and other information that will stand it apart from any other book that's been written as the information can only come from within the band, it will possibly cover the entire history of Heep. More news on that as it happens.

Gunhill have been in the studio working on their new CD "Nighthead". It features originals and cover versions and will be ready by mid June. As we go to press it's still being mixed so the review is included on a separate sheet together with details of how you can order a copy. The band undertake a tour of Germany at the time of the CD's completion, the dates are listed below. John and the lad's would love to see you so if you do make it to one of the gigs please send in a review for the next issue. The dates are:-

20th June, Meier's Music Hall, Braunschweig
21st June, Groninger Bad, Magdeburg
22nd June, Hotel San Michele, Braunschweig-Lamme
23rd June, Thalaewolbe, Halle
25th June, The Dubliner, Bad Kreuznach
26th June, Anno 1888, Soest
27th June, Cadillac, Neuhausen a Rheinfall, CH.
28th June, Turnhalle, Winterbach-Bad Kreuznach
29th June, Zur Post, Niederkassel-Mondort
4th July, Holledau festival, Unterempfenbach
5th July, Alstadtfest, Eichstatt

Just to get back to the footie for the last time, following the high of Manchester United being champions again comes the devastating blow that the news of Eric Cantona's retirement from the game brings. It could only have been worst news if it was Mick who was jacking it all in! As for what the future holds for Eric, a bit of acting? Writing poetry? Even singing has been talked about so keep your eyes open for the album "Cantona sings Heep"!

Our thanks once again go out to the following people for their help and support. Mick, Bernie, Trev, Phil and Lee. Paul Newton, Keith Baker, Tina Hartley, Rob Corich, Isabella Seefriedt, Iai. MacLaren, Tina and Mark Smith, Alex Marshall, David corbett and Steve Preece.

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

Alan & David

June 1997

HEEP IN THE UK (AND ONE OR TWO OTHER PLACES) AN EXCLUSIVE INTERVIEW WITH MICK BOX.

Alan: How do you feel the UK dates went and which do you think was the best one?

Mick: Well we really enjoyed them all, the fans made them so special, we enjoyed immensely meeting the fans before and after the shows. It was extra special to meet all the fans in the pub in the afternoon of the London gig and then go on to the club with them after the show. There's a business magazine called "Tip Sheet" which Malcome Domme wrote a review of the London Astoria 2 for, Malcome's gone on record as saying that a lot of these old bands should be dead and buried, and no longer with us, but he came along to the show and his opening comment in the review was: "Uriah Heep, Uriah Heep, Uriah Heep, I had to say it 3 times because they were so good". That's gone through the business and I think it's helped us a lot on that side, it will wake a few people up within the business. You do see a lot of these older band and they are going out and doing a tired thing, we're always moving forward and we're always including new songs in the live set, so it is on going all the time and I think you can see that in the exuberance of the band on stage.

Alan: Were you happy with the size of the audience at the 3 gigs?

Mick: It could always be better but it's just one of those things. England's the shop window for Europe, and probably the rest of the world, things change here so quickly and it's very hard to think of any one being there other than a staunch fan at this point in time.

Alan: Were the gigs viable enough for you consider doing more in the UK?

Mick: I have asked our agent to investigate it, but to be brutally honest is also trying to find promoters who will take us on board. It's not a question of the band not wanting to play, it's finding promoters who are willing to take the gamble and put us in their venues.

Alan: Which of the 3 venues are the type that you would rather be playing?

Mick: "JB's" and the "Astoria 2" are the right type of venue, they're the right size, and if we could get a number of those up and down the country from Scotland through England, and even over in Wales and Ireland I'd be very happy providing we can make it cost effective. It would be excellent but to be honest we can't even catch a cold over here at the moment. But, I have said to our agent that if these 3 shows have shown that there is something there that we can build on then let's do it. Our agent will go out and try to find the work, but obviously if the response doesn't come back then it won't happen. That's basically the way it works but the band is definitely up for it.

Alan: The set that you did in England was almost the same set that you played in Europe towards the back end of last year, did you think about putting back into the set some of the songs that have been in the set over the past few years -which were mentioned in the last issue - that the UK fans have missed out on?

Mick: I think the set was relatively new to the English fans, they'll have heard about it in the mag but it's still a very strong set. You can't just change the set for the sake of it, it takes us a good touring month to get the set so it flows with the right pace, momentum and dynamics. It's not just a case of changing one song for another because that might upset everything and it won't flow. We were going to investigate it a little bit but we couldn't

because Lee was celebrating his 50th birthday and he went straight from Greece to Lanzarote and he only came over to England the day before the first show.

Alan: How would you respond to the criticism that's been directed at Bernie and Phil from some members writing in the magazine recently?

Mick: I think it's really negative, they're in the band, they're part of Uriah Heep and they have been for 10 years, I think this sort of bickering should stop and people should take that band for what it is. The band can never be again as it once was, and this is as it is now, we have to move forward.

Alan: And this is how it will be for the foreseeable future?

Mick: Absolutely, there won't be any changes. It's an overall thing with Uriah Heep, as much as it's important to get the right singer and keyboard player, or anybody, they also have to have the right personality that we can live with throughout the year because we see so much of each other. It's very much a friendship thing as much as anything else, but even having said all that we still have top quality musicians in the band - as we always have - and it should be seen as that.

Alan: What's your reaction the criticisms that have been voiced by some members about your own management of the band?

Mick: All I can say is what I've said before, ask the other members of the band what they think, they're all very happy with the situation. As trying as it is, I'm here doing it, it's something that happened because it needed to, it certainly wasn't out of choice, I have no great desire to sit at my computer 8 to 10 hours a day, but if that what it takes for the band to continue then that's how it has to be.

Alan: It's a couple of years since "Sea of Light" has been released, how do you think it's stood up as an album and how have sales been around the world?

Mick: It hasn't actually been released all over the world yet, in fact I've just had a fax yesterday from a contact in Australia and New Zealand and we hope to get it released over there. North America have still only had it on import so we're still hoping to get it out over there. It sold as much as they thought it would sell in Germany and the rest of Europe, and a little bit more. The fans reaction is very strong, it gets the thumbs up from everybody. I think it stands up well against everything else we've done and I'm very proud of it.

Alan: Are you still hopeful that you'll be able to record a new album this summer?

Mick: It's looking like we won't be able to do it this year, which means we won't be able to stay to our original schedule as there are a number of complications that have arisen with our record company "CBH Records".

Alan: Have you got any songs written at the moment?

Mick: Oh yeah, Phil and I wrote some good stuff in Australia over our winter break. While I've been working in the UK office since we've been back, Phil's been next door pounding away on his keyboard, I'll drop in for an hour or so and go and join him. The songs that we've got together at the moment sound very exciting. Trevor's also been writing in his new studio up in Hull.

Alan: Will the next album be in the same style and direction as "Sea of Light"?

Mick: You can never really say we're going to do Sea of Light part 2, you just sit down and write and what ever comes out, comes out. I can only assume that with the writers that are

involved it will be a natural successor to "Sea of Light".

Alan: On "Sea of Light" you set out to recreate the traditional Heep sound, will you aim to do that again?

Mick: We want to keep to the fundamental Heep sound and we'll continue to do so. What ever we write as individuals or together, we have to present to the band and once it starts getting rehearsed, that's the time we know whether it's going to work or not. You can have the what you think is the best song in the world in your lounge, but when you get the band involved it doesn't work out that way, and some of the sleepers work out great. The important thing is the band is excited about the song and that way we get the best result, once the band stamps its identity on the material we can quickly tell if it's going to work.

Alan: How did the Russian tour go?

Mick: I don't think we've got time to cover everything that happened to us on that tour but to give you some idea what it was like, in Omsk we had to delay the show, we were playing in a circus and debris was falling on the stage, it was very dangerous and John Welch our bass and keyboard technician, and Peter Weber, our drum technician, nearly got hit over the head by huge rocks that fell out of the ceiling. We thought it was because they'd never had a rock 'n' roll show in the circus and the pre show tape was shaking the building. We thought that once we got on it would fall in so we sent up the house rigger and our guitar technician and stage manager Jim Hughes, they found out that it was fans trying to break their way in through the roof. At the same gig they'd only switched on enough electricity for the show as the circus hadn't paid their bill, it was enough for what we needed but everywhere else was in complete darkness.

We had a vodka named after us which is called: "Drinking Eagles Vodka, Extra Strong Russian, Uriah Heep", that is all on the label with our picture. None of us have tried it but we use it to clean the cymbals. We had major security everywhere, on the bus there was guys with shot guns and over 100 rounds of ammunition, usually there was about 250 police cadets every night who were pretty thuggish and were armed with AK 47 assault rifles slung over their shoulders. We spent a lot of time with the promoters and the press saying they had to ease up on people because it just wasn't right. You shouldn't have to have that kind of situation when people are there to enjoy themselves. They said to us: "why did you come when you knew this was going to happen", but you have a choice to either ignore it or deal with it by confronting it, the only way we could confront it was to be there and explain our feelings to the media when we got the chance.

In Vladivostock the Mayor came on stage with flowers and a book of the city signed by himself, and made us honorary citizens. One of the sponsors was a sports shop and we had our feet cast in cement out side together with our names on brass plaques. Just to give you some idea of how far we travelled into Russia, Vladivostock is only one hour behind Sydney, Australia and we did all that traveling by land. We had some drunk walk into the train, I don't know how he didn't get killed, it was about 12 below, he bounced off the train, they bandaged him up, he refused to get in the ambulance, they then refused to take him and he walked home with his head swathed in bandages. The river Volga was frozen over and we had our picture taken standing on the Volga swearing so that we could say we'd been vulgar on the Volga, we all stood on the frozen river and said ****! To give you some idea of the distances we travelled, it was like being in London one day, the New York the next, Then London the next, then Los Angeles and back to London.

The shows were well attended but it's an awful situation out there where by only the people who can afford to be there are there, the workers are just not being paid, they haven't been paid for 6 months or more. So all the well connected and the rich were there

but we would have much preferred to have those unpaid Heep fans there also. It's one of the hardest tours we've ever done, when your in the heart of Russia with very little edible food, toilet facilities beyond belief, horrendous train and coach journeys, sometimes no hot water, no communication with the rest of the world by phone or fax and seeing more snow that you'd ever want to in a life time, the bottom line is that we made a whole lot of Russian Heep fans very happy after they had waited such a long time for us to play that part of Russia. Talking about the rich and well connected, when we were taken to dinner every night, we'd walk into a restaurant with film crews and the media always there, the people in the restaurants stood up and applauded us as we walked in, they'd paid 140 US dollars for the privilege of having dinner with us, that's equivalent to a months wages.

Alan: How did Greece go?

Mick: Greece was great, we really enjoyed it. There's a great rock audience out there, we played in Athens and sold it out, it was a really great night. The other 2 shows were sold out too and it was brilliant. They're talking about having us back next year for some festivals which will be nice.

Interview by Alan Hartley.

LIVE REPORTS

JOHN WETTON, IRISH CENTRE, LEEDS. 17/4/97

For those of us who have reached that age where standing in a field in the rain for eight hours, whilst dodging plastic bottles of urine waiting for the main act to come on (Deep Purple at Knebworth anyone?) has lost it's charm, what a relief it is to find that a number of caliber vocalists/musicians from the 70's & 80's are back on the circuit playing smaller venues (seeing Glen Hughes and Paul Rodgers in Manchester recently was a real treat). Reading my latest UHAS mag I noticed that John Wetton was playing the Irish Centre in Leeds the following week (I had not seen any press/advertising for any of his dates elsewhere) so I contacted my long time mate John Thompson and arrangements were made. We had previously been to this venue to see Ian Hunter and knew it would be a great opportunity to see a class act up close. Paying on the night was no problem, all tickets were only £8. Entering the main room, tables and chairs had been left out for people to use, this was a good idea. Whilst the audience may have been small (250) they were enthusiastic and spreading around the room was probably better than having everybody crowded up against the stage with an empty void behind. The stage looked uncluttered and for a smaller venue I would have thought even Uriah Heep couldn't be too cluttered.

The lights went down, intro music, enter the band dressed casually. It took me a couple of glances to relate the bass player to my preconceived image of John Wetton. Thinking about it, I would only have 2 or 3 pictures of JW, Asia and High and Mighty, so it was understandable. Thankfully the voice was instantly recognisable. Opening with "In the dead of night", from his "UK" period, the scene was set - quirky time signatures and soaring melodies, John was on form although to be honest, I didn't think he was as up for it as he could be, but I think he warmed as the gig progressed. The drummed (comically introduced as Wolfgang Gangbang for his solo) and the keyboard player were definitely on the case. The keyboard player especially, acting as John's right hand man throughout. His style was good and reminiscent of Rick Wakeman during his solo, all that classical training

no doubt. Unfortunately I could not make my mind up about the guitarist, whilst ones ability to play is more important than ones appearance, the site of a man resembling Uncle Fester with a toy ukulele and a serious nerve disorder made it difficult for me to take him seriously. His performance was only adequate but that may have been helped by the strength of the keyboard player. His soloing was ok, but he appears to me (I am a would be rock guitarist myself) to be what I would call a "Front Man Merchant" - one who can play along with all the records but is not at all at ones best in the live arena. That said, some technical problems (far too many foot pedals) didn't help his confidence, especially the total cut out (in "Battle Lines" I think) during which John and the boys, like old pros, kept smiling and playing whilst he and two roadies fumbled about the back of the amp pulling out leads. I didn't think John was too impressed.

The set bore a close resemblance to the "Chasing The Dragon" live CD put out by John last year, with a few minor alterations. A notable omission was "Crime of passion". The show continued with "Sole survivor" which was excellent, a real favourite of mine from the first "Asia" album and the, as best as I can remember, but not necessarily in this exact order (the gig was relaxed and the bar remained open with the audience, in true cabaret style, waiting until the end of a number before leaving their seat), "Voice of America" (Asia) credited to John hearing "The Beach Boys" on the radio as a kid, and "Hold me now" during which the guitarist was introduced and performed some wizardry a la pedal. John then grabbed the acoustic and performed excellent versions of: "The smile has left your face" (Asia), "Nightwatch (King C)", "Book of Saturday" (King C), "Thirty years" (UK) and "Rendez-Vous" (UK). With the full line up restored the set progressed with more "King Crimson" material - "Easy money" and the classic "Starless". John seemed to enjoy playing the "King C" material more than the more popular, successful, financially rewarding "Asia" numbers. John's solo numbers "Only time will tell" and "Caught in the crossfire" were in there somewhere and the show came to a close.

The encore was the classic "Heat of the moment" played with respect (isn't it painful when classics are thrashed for the sake of it), it took me back to the anticipation of listening to the first album by "Asia" having read everything all over the outer and inner sleeve 3 times on the bus home from town. The delivery of the line: "And now you find yourself in 82" changed temporarily to 97 on the night and highlighted the distance in years which feels not that long ago - eehh, happy days! The gig closed with "Don't cry" and a collective bow. A good night out was had by all. John hinted at a new album due out in September - but no new material was aired. If he wants to climb back up the ladder he will need more backing and promotion, and a stable line up with a new, and preferably named guitarist. He still looks ripe for supergroup reformation - "Asia" or otherwise (Rabin/Wetton/Bruford/Kaye). Alas - there was no Heep recollection or mention.

David Corbett.

GUNHILL, ROSE & CROWN, KINGS LANGLEY, 19/4/97.

My holiday in England was very special this time. After 4 years break I came back to meet some old friends and I think I've found some new friends as well. I'll never forget John Lawton's face when he recognised me in the Rose & crown. The evening with Gunhill was wonderful. The pup is perfect for gigs and the sound was really good. There is a dance floor in front of the small stage and there are tables and chairs around the floor. Framed pictures of different musicians covered the walls. Gunhill played two one hour sets with a short break in between. I remember them beginning with "Here I go again" and the last encore was "Mustang Sally". In between they played cover versions of The Beatles, Whitesnake, Bryan Adams, and more but no Heep stuff. It wasn't too band for me not to



hear any Heep songs that night because in 4 days time I would be at the London Astoria 2, but that's another story. I never liked the songs "Hush" and "When a man loves a woman" but the Gunhill versions are, in my opinion, a lot better than anything I've heard before. John Checked out very quickly what the audience is waiting for and as they didn't have a set list all I can say is that they played exactly what the people wanted. The Rose & Crown was pretty full that night and I enjoyed myself in front of the stage dancing and taking photos. It was nice to talk to John and his wife Iris and to meet UHAS members Tina and Mark Smith. Sorry again that I had to leave so quickly after the concert was over but my friends were waiting outside to pick me up. I really hope I'm able to see Gunhill again soon -maybe on parts of a German tour this year. They are worth some traveling and of course there might be some Heep songs in the set.

Report and photo by Isabella Seefriedt.

JOHN WETTON, ASHCROFT THEATRE, CROYDON, 20/4/97.

Having seen John Wetton and his band live in London in November 96, I quickly decided that this gig was not to be missed. I persuaded two of my friends who live in Croydon to go along as well as they both like "Asia". With the three of us firmly installed in our seats we embarked on an evening of John's past and present. The band played a good cross section of "Asia" material from "Voice of America" (which he dedicated to Beach Boys Brian Wilson), to "Heat of the moment". "Book of Saturday" and "Starless" were played from the "King Crimson" era and from his period with "UK" he threw in "Rendezvous 602"

and "In the dead of the night". As he did on the last tour, the wonderful "Hold me now" and "Battle Lines" were played from his last album of the same name. John did not however play any Uriah Heep material but that didn't matter. His voice is tremendous and it was a joy seeing someone as talented live on stage. The band consisted of Thomas Lang (an Austrian drummer), Martin Offord (ex "IQ" on keyboards) and an excellent guitarist who's name I can't remember. As a footnote, for those of you who have not seen him live, the next time he plays a gig near you "Go", or otherwise "Don't cry" if you miss him.

Ian MacLaren.

HEEP - BACK IN THE UUK!, JB's DUDLEY, 22/4/97

I had hoped I wouldn't have to write a report of Heep in the UK. I thought the UK fans had waited so long to see the band that everyone would be sending in their reviews and save me the job. I was sure there would be more than enough to fill the mag three time over and we'd have trouble picking out which ones to use. Wrong!! All the ones that arrived before we went to print are featured in this issue and amongst those there's not a single one for the Dudley gig. Come on guys, give us a hand with things, we've waited ages for these gigs and the response has been very poor. It's everyone's society and I'm sure people would have rather read your points of view than mine.

Well, now I've had my gripe, Heep's return to the UK stage was in a very nice and quite large club, just by the zoo. We arrived in the afternoon as the band were setting up and were pleasantly surprised to see UHAS members Rinus, Willy, Elina and Sandra who had made the trip from Holland. They'd seen the many and varied sights of Dudley during the day but had managed to tear themselves away from the attractions to attend the soundcheck. During the afternoon a crew from "Central TV" had interviewed the band and they had the guys perform "Universal wheels" four times so they could film it from different angles and edit it all together - yes, they only had one camera. I believe it went out on the local news show on the evening of the Stoke gig and also included some footage from the "Live Legends" gig. Dave did a good job of the poster on the venue door telling the UHAS members that we'd be in the pub across the road, where we went for a meal with the Dutch party. Dave was first to finish made for the bar to be greeted by quite a large number of members, and Paul Newton and Keith Baker. Unfortunately the meal didn't agree with me and I spent a long time on the loo before the show. However it was great for us both to meet everybody and be able to put some faces to names.

Back at the venue show time was rapidly approaching and I'd like to say that it was packed when we went back across, but it wasn't. Tuesday night in Dudley probably isn't the wildest night of the week but from talking to a few local people, the advertising hadn't been all it could be. There was a solid bank of fans in front of the stage and the rest of the venue was thinly filled with small groups here and there. Not that this bothered the Heeps, they blasted their way through a set that contained six "Sea of Light" tracks of which "Love in silence" was really outstanding. The performance was solid and professional with Mick, as ever, looking like he'd just won the lottery jackpot. It's hard to believe that more than one of the band will soon be on the wrong side of 50, but then a lot of us aren't that far behind I suppose, and after all, age is only a number. The classics were performed with a freshness and power that would stand them up well against any new material from any currently popular rock band of today. For me, Bernie really breaths life into these songs and I just can't imagine Uriah Heep without him - as has been suggested recently by some members. With the exception of Mick, Bernie is now the image of the band, his vocal performance on stage and record, his presence and his command of the audience make him just perfect for the job he's held longer than any other. The part that he, and every other member of the



band plays in the overall presentation of what is Uriah Heep can not be underestimated. In the same way one evening watching Phil at the keyboards should be enough to convince anybody that, together with his writing and arranging skills, he is 100% Heep through and through, and he's irreplaceable. It's as simple as that!

I was surprised how well the new songs were received by the UK crowd, the majority of whom weren't UHAS members. It shows that the album is well known on these shores even if the event of the night wasn't quite so well known. I think that if Heep can establish a circuit of venues through out the UK that have a constant audience who go to see who ever is playing (as the audience of many rock clubs do), then the quality of their new music will filter through to the fans and their standing could be improved. I could be wrong, as I've said before to people who say: "Heep should do this or that", I don't really know the business, but it seem that the only alternative is to throw lots of money at a huge advertising and promotion drive that may or may not bring crowds in to bigger venues. All I know is that I can't see people failing to be impressed by the band if they get to see them, and a ready present audience seems to be a safer bet than the other options. Heep's live performance leaves for dead all the rock bands that sell lots of albums and fill large concert halls, I love "Queensryche" and "Dream Theatre" who seem to be able to do no wrong, but for all their musical skills and popularity, they're not a patch on Heep, live or on record. Everybody else needs to be convinced of this and first hand experience had got to beat adverts and reviews.

The end of the evening came all too soon but the lads left the people who were there in no doubt that they are still a force to be reckoned with, aside from the quality of the music, the bands stage attitude and apparent happiness in playing seems to warm through to even the most miserable punter, and as Bernie gestured from the stage to those stood like statues with folded arms, there were one or two there to start with. The highlight of the show was probably "Love in silence" but everything else came a close second. "July Morning" was a sheer demonstration of power and melody perfectly combined, "Bird of prey" assaulted the ear drums with it's hard and heavy riff and high powered vocals and "Time of revelation" and "Words in the distance" showed the present day Heep to be more than capable of matching the old stuff, as Bernie said when the final chords of the latter brought the song to an end, "That's what the new ones are sounding like", the crowd roared their approval. It's been a long time since I last saw Heep live - that was when John Lawton stepped whilst Bernie was ill a couple of years ago, I know it's not as long as some of you out there but like all good things, they've been worth the wait. Roll on the next night!

Report and photos by Alan Hartley.

TWO GREAT NIGHTS

Wow! two great nights in less than a week. Firstly Gunhill in Kings Langley on April 17th, as always a good evenings entertainment. Thanks to Iris, John, Neil and Brian who always make us feel welcome, and good luck to new drummer Chris who seems to fit in to the band really well.

Then the night we have all been waiting for, Uriah Heep at the London Astoria 2. Welcome back Mick, Bernie, Phil, Trevor and Lee. This was certainly one to remember, a taste of what live music is all about. It may have been chilly outside, but inside there was a warmth from the tremendous atmosphere. The whole crowd was as one and it was just fantastic to see all those people who had never met before grinning at each other. As for the set, well, I don't think anyone could complain, there was something for everyone, old, new, heavy, soft, every number performed with superb showmanship, the chemistry between those 5 guys is amazing. The only complaint is that had to move on and it ended too soon.

Thanks to the band for taking the time to talk to us all before and after the show and also to Alan and David, we made a lot of new friends that night all thanks to the society. Sorry Isabella, we rushed of to get the train without saying 'bye' - keep in touch. Please don't let it be another 5 years before we get to see another Uriah Heep concert. Finally, to Roy Landgren in Finland, so you feel that Bernie is not the right person to front Heep? Were you at the Astoria? If not you should have been, you would have seen and heard enough to change your mind.

Tina and Mark Smith.

HEEP KICK ASS IN LONDON, LA2, 23/4/97.

To my fellow college students, it was yet another ordinary Wednesday. For myself, however, the day held a special significance. For the first time in my life, I was going to see Uriah Heep live in concert. The meaning of life, the whereabouts of Richey James, undiscovered Shakespeare plays, fine and nourishing marzipan - all this and more for ten quid plus travel expenses. After missing out first train my brother Martin and I arrived at the Royal George pub about five o'clock, where we met several colourful characters from the UHAS. It wasn't long before all five Heepsters had subjected my "Sea of Light" cover to their scribbles and (thanks to a certain Billy Smith) Martin and I had our photo taken with Saint Nickolas himself. What a jolly decent bunch they all are.

Time to head off to the venue then, where we caught the tail end of the support band's set. They played a bunch of old standbys (Mustang Sally, Come up and see me, etc) with an impressive degree of musicianship. The roadcrew didn't waste time and soon enough, the legends had taken to the stage. As I'd expected, they kicked off with "Universal wheels" going straight into "Time of revelation". From the first note it became apparent that these guys has come to rock and as the evening unfolded the Bolder/Kerslake rhythm section was a joy to behold. The message from Lee's piledriving playing came through loud and clear, never more so than during his interplay with Phil's keyboard solo in "Gypsy" - this is Uriah Heep and you absolutely do not mess! As for Mr Bolder, I've never seen a bassist play so hard! "Words in the distance", "Rainbow demon", those four strings must have taken some serious punishment here. The amazing thing is that he never loses sight of the melodic side of his playing. I was absolutely dumbstruck in the middle of "July morning". Truly phenomenal. I guess a continental fan who'd seen the band several times in recent years might find a review like this a little gushing and sycophantic, but I don't care, I'd waited five long years for this and I was going to make the most of it. The band showed their renowned diversity, on softer numbers such as "Dream on" - that song becomes even more powerful and inspirational on a live stage. Contrary to some member's comments, I found that "Love in silence" and "Mistress of all time" were spot on live. Phil's playing really comes to the fore on "Love in silence". Mick showed off with some terrific acoustic playing to introduce "The Wizard" and Brenie strutted and crooned like a good 'un all night. I'd never understood some members' problems with Bernie and my faith and confidence in him as a vocalist and front man were confirmed on the night. Not many singers could hit those high notes on "Bird of prey" with such finesse. Talking of "Bird of prey", I think I've settled on that one as one of the best songs of the night - call me a pilchard if it didn't rock. It's probably becoming clear that I could drivel on about this all day, but I guess I'd better wind it up somewhere. It only remains for me to say sorry I couldn't come up with a more imaginative title and that I hope I "Wont have to wait too long" to see the lads again. For a couple of hours all the gripes about the set list went by the wayside. Uriah Heep rocked like bastards and I was there!

Alex Marshal.

LONDON ASTORIA 2, 23/4/97

Back home from my holiday in England and looking through loads of pictures, the concert at the London Astoria 2 still takes up a very big part of my memories. Around lunch time UHAS member Ian MacLaren picked me up at Marylebone station. There was enough time for some window shopping before we ended up at the Royal George, a nice pub near the Astoria. We had just finished lunch as some more society members came in. There was a poster on the door of the venue saying the society would meet in the Royal G, and soon the pub was crowded with Heep fans, easy to recognise from their T-shirts, badges and membership cards. To be honest it surprised me how many we were and it was great to talk to many of them and put faces to well known names. Thanks to Alan and Dave who did a great job. It was very nice that all the band members took the time to meet their fans in the pub before the show, and they didn't disappear after the concert. Many of us and the band found a club that was open after the show where we could have a chat and some drinks together. Heep even made it possible for everyone to take pictures during the show, I know that wasn't easy. The Astoria was crowded but I don't think it was sold out. The sound was brilliant - thanks again Charly - but the lights were not as bright as I like for taking pictures without a flash. The set was a little different from the Spellbinder tour. "The other side of midnight" was in and "That's the way that it is" was out. From "Sea of Light" we had "Mistress of all time", "Love in silence", "Dream on" "Universal wheels", "Time of revelation" and "Words in the distance", all of which were very well received by the audience. The fans were really hungry to see and hear Heep live again after all these years and it was very special for me to be there. I think Uriah Heep did more than just their best but they never forgot about the fun they have playing together. The magic is still there! Thanks to all the club members who made even the afternoon a special event for me and thanks to Uriah Heep who keep my dreams alive.

Report by Isabella Seefriedt.

HEEP LIVE AT THE ASTORIA 2, 23/4/97

After a 6 year wait my wife Julie and I traveled to London to see Heep. It had been a struggle to get the money together, but we thought it would be worth it. While trying to find the venue we passed none other than Bernie shaw sat in the window seat of a nearby bistro/bar, we waved to him and he smiled and let on. Dave and Alan had put a notice outside the Astoria telling members to meet in a nearby pub. On arriving it was full of members with their distinctive orange badges on show. We met Mark and Angela Smith from Newcastle and spent the pre gig time chatting and having a few beers. All the band except Bernie (ed; he was there too) arrived at the pub and were happy to talk and have photos taken with the fans. We finally arrived at the Astoria and got close to the right side hand side of the stage - very close to the PA stack. Heep played lots of songs from "Sea of Light" which went down a storm, as well as the obvious classics. I noticed some old fans didn't know the new material but they applauded it as much as the old. The band seemed to be having a ball on stage, obviously pleased at the reception from the full Astoria audience. "Mistress of all time", "The other side of midnight" and "Love in silence" were the outstanding performances of the night for me, but the whole gig was great. By the end of the evening my right ear had ceased to function and it took until Saturday to return to normal. Mark and Angela took some photos of the live performance and we asked them to send us a copy, although we lost their address (please get in touch).

After the gig the society members stayed behind to meet the band but were thrown out by the management of the venue. Bernie arranged for us all to meet outside and we finally

went onto a club where calypso style music was being played. All the band except Lee came along, we talked with Mick and Bernie and many beers were consumed. Julie and I left around 1.30am and said goodbye to our new friends from Newcastle, Mick, Bernie and David Owen. Thanks to Alan and David and especially Heep for bothering to sort out the after gig meeting, it was really appreciated and made a great night even more memorable. Our only hope is that we don't have to wait a further 6 years to see one of England's greatest bands.

Richard Kenna

THE WHEATSHEAF, STOKE ON TRENT, 24/4/97

You know when you need time for something to sink in before you can accept it? Well that's how I was upon reading that Uriah Heep were playing in the UK again, Especially as the venue was one mile from my home! Steve really was a lucky lad! Studying the overseas live reports that our fellow members have smugishly dished up has been tough on us Brits who have been left so long with only distant and pleasant memories - so the three dates over here were extremely welcome. A note on the gig door lead us to a nearby pub where all the UHAS members had congregated. The pub was packed with Heep fans in shirts and a marvellous atmosphere was generated with David Owen doing a terrific job on introductions etc. It was during that 90 minutes before the gig that I met many other fans who all got on splendidly, chatting and drinking without a care in the world. Bernie and Mick turned up for half an hour and of course mingled with everybody - the pub was filled with an air of excitement, friendliness and happiness. The Heep lads really are smashing chaps, genuinely eager to chat with their fans about anything, Bernie and myself chatted about cricket and golf like two life long buddies. Anyway, Mick and Bernie downed their drinks and told us all to follow on as the band would be on stage in tin minutes time. We did and what followed was truly unforgettable.

The gig was full except for about 50 tickets (about 350 crammed into the fairly small but cosy venue) and we were treated to a full two hours of Heep classics including six "Sea of Light" tracks which were wonderfully unexpected. The band played a marvellous set, mixed but very fresh. After the second encore the crowd were rowdily begging for more, on such a high they never wanted to come down. After the gig the bar stayed open for two hours which gave everyone a chance to meet fellow members, and of course the band who mixed with everyone and had their photos taken etc. It really was a night to remember. I know all Heep reviews tend to read the same - great guys, great gigs, great crowd, great atmosphere but that's because it's true. Mick and the boys create a party feeling where the entire audience consume a thrilling cocktail of positive energy and classic rock. The resulting intoxication is extremely addictive so please return home again soon lads.

Steve Preece.

QUIZ TIME

Congratulations to Juanjo Garcia Del Pilar of Spain who won the signed "Sea of Light" print in the last issue by correctly stating that "Sea of Light" was produced by Uriah Heep and Kalle Trapp. The prize in this issue is quite special - if you live outside Russia. The band have brought back from the tour one of the T-shirts that were one sale at the gigs. To win this great prize just answer the following question. When did Heep first play in Russia? All entries must include a first class stamp (UK members) or a International reply coupon (overseas members). Good luck.

PHOTO ALBUM



This is a rare shot of David Byron at the keyboard on the "Return to Fantasy" tour taken during the final part of "Shady Lady". The song featured Ken Hensley on the slide guitar and after the vocals had finished David would move on to the keyboards.

MEMBERS' LETTERS

If you have 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.

First a selection of letters on a subject that's had a high profile on the letters page in recent issues.

Dear UHAS. Uriah Heep in concert, doesn't that sound good. At last Heep are coming, they're coming home, Heep are coming home. 1991 was the 13th time I saw the boys grace the stage, I had really thought it was unlucky 13 but all being well it will now be at least 14. I love Uriah Heep second only to my family and if it ever dies (Mick won't let it) then a big piece of me will go with it. As you can probably tell I'm on cloud nine at the moment with the thought of seeing the band perform and hopefully meet them again. (I took lots of photos with Mick and co in 91 but the film snapped inside the camera and all I got was one shot of Mick, I could have cried). I also hope to meet the two of you and many of the friends I have made over the years, you see this is not just a concert, with or without a convention this will be a party.

I don't agree with this belly aching of some fans who knock this line up. Surely anyone can see what a band we're blessed with here. I didn't think that anyone could get close to Ken Hensley's contributions to the band along side Mick, but listen to "Sea of Light" and hear how Phil is so perfectly tuned into the Uriah Heep style, Trevor is just the same. How the hell can anyone knock Bernie, David Byron's sadly gone and now we just couldn't have a better front man. His delivery is different to David's but there isn't another David Byron and there never will be so get off Bernie's back. This is the most stable line up we've ever had and long may that continue.

As for Mick being Heep's manager, keep up the good work son. At least I know that everything will be done in the best interest of the band and not to line the pockets of some parasite. If Heep can survive, then Mick will ensure it. If you're still not convinced, then put on "Abominog", turn it up and remember this was achieved by the sheer determination of Mick Box who dragged this band back from the brink of death. It was a new line up welcoming Lee back and creating a stonkingly good album. If you're not convinced Mick is the right man for the job now, you never will be! Yes, I would love to see Heep in concert in England every year (Bristol Beirkeller once a month would be good) but the truth is, as with everything, you need money to survive and the size of the audience is going to determine where you play. Unfortunately too many of us Brits are led by the garbage some idiot may write in "NME" or "Q" for example, instead of having a listen and deciding for ourselves. If Heep got the airplay they deserved I'm convinced they could still headline at the Hammersmith Apollo. Anyway, I would rather see them once every six years that not at all so my vote goes to Mick. **Steve Wheeler, England.**

Dear UHAS. You asked for opinions on the current Heep line up, I think these guys are the best for the band right now. They are making great music which is heading for the future. I accept everyones contributions wholeheartedly. I can imagine enjoying a Heep gig with none of the classic Heep songs although I became a fan back in 1971. (I'm also a fan of Pink Floyd, Eric Cantona sorry, Clapton, slip of the editors fingers on the keyboard, and Deep Purple, no surprise I suppose) What I like most in Heep's current music is the songwriting and arranging talent of the band. Although their songs were great back in the 70's, they were also very simple compared with Heep's music of today. Another aspect,

but no less important, is that the band really rock tight and the joy of playing is there. That's why I was pleasantly surprised when I spotted "Sea of Light" in a record store a couple of years ago after a rather long period of silence. There is not a single weak song on the album. My personal favourites are "Love in silence" and "Spirit of freedom".

There's no reason to look back to the good old days, because I believe there are many good days still to come for Uriah Heep. I of all fans couldn't be happier if David Byron and Gary Thain were still there because I learned how to sing rock 'n' roll and play bass by imitating their style when I was very young, I was a singing bass player in those days. But it's 1997 for heavens sake, not 1973. Let's enjoy fully what the band have to offer right now, and as I see it they have a lot. One question, however, arises: Would the band's music be of any better quality if they were playing in the same league with, say, Pink Floyd or The Rolling Stones. I doubt it. I think Uriah Heep have always done their best. For me it's the music that counts, not ticket sales or critical acclaim. **Markku Kempainen, Finland.**

Dear UHAS. As a Dutchman I'm very fortunate that Heep play here, or in Germany every year. I do understand the frustrations of the British fans over the absence of Heep in their country. When the band hit the Astoria 2 you'll be very surprised by the way Heep have developed in the last few years. I'm looking forward to your reviews. The two sold out gigs in Middelburg and Alkmaar last November impressed me and my fellow UHAS member Erik Van Loenhout a lot. They both showed a Uriah Heep I had never seen so good since my first Heep gig back in 1976 in Jaap Edenhal in Amsterdam during the "Return to Fantasy" tour. I won't sum up the set list of last years gigs, but I'll mention the highlights. "Universal wheels" for instance, it's a superb live song, we also heard it at the sound check. Later back home I played the song time after time, closing my eyes at Mick's solo part near the end to imagine him going over the top. On the other hand I was surprised by the upgrades "Bird of prey" which sounded like a brand new rocker. During the song a mascot - which had been sitting on Mick's amplifier all night - came to life and started to dance about, both the band and the crowd enjoyed this act. Well, as everybody knows, the bands hospitality is great. This was also our experience at both concerts. In Alkmaar Jim allowed me to help as a roadie, I think I did a lousy job but a boys dream became reality. Later they accepted our presence back stage in the dressing room, and in Middelburg Bernie and Mick spent a lot of time talking with us. We asked Mick if he wasn't afraid to go to Russia because of all the violent acts against transporters there, he smiled and said: "no, the Russians love us". I think (and hope) he was right.

At both concerts we met several other Dutch fans, four of them joined the band for the whole tour, talk about fanatic Heep fans. That said, I'd like to comment on English fans complaining about Heep not playing in the UK. A boat ticket and even a plane is not very expensive these days, and Holland is a small country, so don't miss Heep, just cross the channel. Reacting on the matter of changing the band's personal or musical direction, I'd like to say (as an over 40 year old Heep fan) I also dream of a 70's revival, with Heep as new and popular as back then. This thought was much stronger before the release of "Sea of Light". But now there is no album I listen to more since the last one with David Byron. I am a great Byron era fan but I'm totally satisfied with this line up. It's Bernie who convinced me with his powerful and emotional singing on the album and during the concerts. Besides his talented contribution, the songs on "Sea of Light" are of a high creative and musical level. Heep have to make a hell of an album to return to the top, but for me the quality of the last one is more than good enough. I love their music and being a follower for many years Uriah Heep became an important part of my life. As long as they carry on, I will support them, what ever they do. **Louis Rentrop, Holland.**

Dear UHAS. Reading the letters section of the mag is always interesting, but one letter that really annoyed me was Roy Landgren's. Everyone is entitled to their own opinion so I'll state mine. First of all I think it's ridiculous to blame Bernie for everything bad that happens to the bands he joins. I don't know "Praying Mantis" or "Stratus", but back in the 70's when John Lawton and Trevor Bolder joined, Heep changed their musical direction. Were Trev and John to blame? I think you know the answer to that one yourself. Isn't it understandable that Bernie's voice doesn't suit some of the older stuff? David Byron was a great singer who had an authentic sound to his voice. No one can copy that, at least no one I know, and every singer that Heep have had since has tried to make the Byron songs recognisable, but give their own interpretation, which is perfectly normal. No one wants to live in the shadow of a former singer. To me Bernie has proved to be an excellent singer and performer, and he does very well with the Byron songs. As for the set list, that's up to the guys in the band to choose if they wish to. I must admit, I do have a soft spot for the 70's songs, although I'm not an over 30 fan, I'm 16 years old. There are several songs that I would like to see in the set, but if I had to choose between an old song or a "Sea of Light" song, I'd pick the "Sea of Light" song. (I'm still hoping that "Logical progression" will make it into the set). I know Roy didn't mention anything about Phil in his letter but it seems that many people don't like him in the band. Sure, Phil is not Ken Hensley, but he's a very talented musician and a really good songwriter, it would be a shame to see him go.

To change the subject, I think that it's great that UHAS reprints old interviews. Guys like John Dawkes and me never had the chance to gather cuttings about Heep in the 70's because we weren't around. Actually we missed out on a lot of things, I regret the fact that I'll never get to see David Byron perform live on stage, but hey, that's life. Interviews with ex members are also interesting to read, like, for instance, the Greg Dechert interview. It was fascinating to hear his opinions about everything that was going on at the time. I hope there will be a John Sloman interview soon because he was one my favourite singer (although not suitable for Heep) and I really want to know what he's doing nowadays. Let me end this letter by saying that I'm eagerly awaiting the new studio album and I hope the UK fans will have a good time finally seeing Uriah Heep again. **David Amendolara, Belgium.**

Dear UHAS. Well I guess first a very big thank you to you guys for encouraging the greatest band in the world to do some live gigs in England, it has been a long, long, time and what great nights they were. An equally big thank you must also be given to Bernie, Mick, Lee, Trevor, and Phil for being Uriah Heep. What really nice guys they are, and in Bernie they have the best singer the band has been associated with during their whole history. I went to all three gigs and enjoyed and savoured every last note, all of them I might add delivered with precision and perfection, they were fantastic. "Love in silence" has to rank as one of their all time best songs, along side "Gypsy" and "The wizard". It was also an opportunity to meet some of the regular members of the UHAS clan, especially Bill Smith who I had not seen for some time and Barry Winton who I met during their last tour. Here's to the next tour, the sooner the better, and of course the next album. If it's half as good as "Sea of Light" it will be no less than terrific. Thank you all so much. **Steven D Lewis, England.**

Dear UHAS. Well, I've just received my membership of the society this morning, and I've not even finished reading through the magazine before felt I had to put pen to paper, (fingers to keys actually). I cannot believe that some members actually write letters complaining about the performance of any member of Uriah Heep. I mean, are we talking about the same Uriah Heep that I've been to see? I've been fortunate enough to see the band 3 times now: October 1988 at Barrowland, Glasgow, June 1994 at Barbanthalle, Hertogenbosch and April 1997 at The Wheatsheaf, Stoke on Trent. The fact is that the

Uriah Heep that is touring now is the only one I know live, but they have lived up to every expectation I had of Heep, and more. In all three concerts I could not fault any members of the band, each played as a true professional and with real commitment. Anybody who thinks about replacing members of the band, eg Bernie and Phil, needs their head examined! I honestly think that "Sea of Light" is one of the best albums the band has done, and perhaps it could be their best (and I do mean that). One of the best things that any band can have is stability, and that is what Uriah Heep have had over the past 10 years. I mean, look what has happened to another great band - Black Sabbath. They always had top quality musicians, but the line up changes so often, that after a while you think - who's in the band this week - and loose interest. Uriah Heep used to have this problem, but thankfully not any more. Any sensible person can surely see that this line up is the only one to take the band forward. Let's have a new album please, and I hope that Bernie, Phil, Mick, Trevor and Lee form the same Uriah Heep I'll go to see in another 10 years time. **Robert Cunningham, England.**

Dear UHAS. Am I right in saying that UHAS will be soon celebrating it's 5th, possibly 6th birthday? I'm sure we'd all like to thank Alan and David for their work and for producing such a high quality publication. I agree with those members who feel we should keep a positive outlook. Firstly on the band, their music, successes and longevity -but also ourselves - an international network of enthusiasts sharing our stories, opinions, collectors items and (possibly) friendship. Let's keep thinking positively -isn't it great that we exist and we can do all this together? **Mark Simnett, England.**

UHAS reply:- These are a typical cross section of many letters we've had in support of this line up, and the recent musical direction and management of the band. It sure is good to know we're not alone in thinking we have a lot to be thankful for. Oh yes, this issue marks our 6th birthday and ourselves and the band wish to thank you all for your support since the birth of UHAS.

Dear UHAS. Thanks for a great first year as a member of UHAS, the magazine is great. Now I have a few questions. Firstly, how many of the non Heep David Byron albums are available on CD? Also, in a rock lexicon in Sweden there is an album listed by David Byron called "Bad Widow" (Rockport, 1984). Was this album ever released or was it withdrawn? **Anders Abrahamsson, Sweden.**

UHAS reply:- The non Heep Byron albums available on CD are his 2 solo albums, "Take no Prisoners" and "Baby Faced Killer", and the "Byron Band album, "On The Rocks". At present the self titled "Rough Diamond" album is not available on CD. If you are interested in buying these CD's we recommend you contact:- Terrapin Mail Order, PO Box 6481, London, N8 8QQ, England (Phone 0181 292 0085, Fax 0181 292 0087) They tell us they can obtain any release currently available. As for the album titled "Bad Widow", we are sure that it's not the same David Byron who was in Heep, there is another David Byron out there who has released several albums, he also records under the name of D. L. Byron. That said, we have been wrong before about some of Byron's non Heep releases, see the "John Schroeder" album "Witchi Tai To" in issue 15. So as usual, if any one out there has any further information about the "Bad Widow" album, please let us know.

Dear UHAS. Having read the last magazine and wallowed in nostalgia about the "Live 1973" album, I remember that at the gig there was a crazy geezer who caused Ken Hensley some concern. During the Moog Simplifier (sic) solo on "Gypsy", there was a guy on the first balcony on the side nearest to Hensley. He sat on the balcony backwards and lurched around as if he was trying to attempt a deep sea diving entry. All the time Hensley had one eye on the keyboards and the other on this mad prat. Fortunately, the aforementioned person stayed on the balcony and the song finished without any mishap.

Amazingly, someone did fall overboard at "The Kinks" gig a year later. **John B Snow, England.**

UHAS reply:- These Kinks fans eh? a bunch of nutters. Not at all like what we are!

Dear UHAS. I just want to say thanks for a great year, it was my first as a member of UHAS. I'm 33 years old and have been a Heep fan since 1974. The first album I heard was "Live 73". One of my best friends had an older brother and we'd listen to the record when his brother wasn't home. I can still remember how impressed I was listening to the album and looking at all the pictures. The first time I saw Heep was right after the release of "Return to Fantasy". The concert was at the Ekenberg Hallen in Oslo, I still have the scarf from that night but I can't remember the date. Maybe someone in the UHAS can help me. Since then I've seen Heep many times here in Norway, they've played everything from big halls to small clubs, but the best was back in December 1987 when I was a drummer in a band called "Sweet Pain", we were lucky enough to be the support act for Heep's gig just before they went to Moscow. We also played a football match with some of the band after the sound check. Last of all I would like to say that "Sea of Light" is one of Heep's finest albums for many years. **Thore Feiring, Norway.**

UHAS reply:- If anyone knows the date of the gig in Oslo on the "Return to Fantasy" tour, let us know and we'll pass it on.

Dear UHAS. I have a question for you. What does "Circle of Hands" mean? I have asked several Englishmen and Americans but nobody knows. Secondly, I regret that I haven't had any response from you to my letter about Uriah Heep's concert in Moscow of June 1996. I did not call it "Classic Concert" but this was what I intended it to be used for. **Andrei Sokolinkov, Russia.**

UHAS reply:- To me "Circle of Hands" tells a story of a group of people joining hands in a circle to protect their community from their enemies. I may be totally wrong about that but if anybody has a different interpretation of it we'd be interested to hear it. It would also be interesting to know your thoughts on what other Heep songs mean to you, perhaps it could form a new feature in future issues. Who knows, it might just be a bit of fun! If you've sent in a "Classic Concert" or "First Touch" and we haven't yet used it, don't worry, we have them on file for use in future issues -including yours Andrei. Although we have several of each, we'd still like to hear everybody else's stories.

Dear UHAS. As it's April and the concerts at Dudley and Stoke on the 22nd and 24th have yet to be confirmed, it's not very good if you don't live anywhere near these places. No doubt if these gigs happen and are poorly promoted and poorly attended, then this will be a further excuse for Mick not to bother with a proper tour of this country. His excuses in issue 20 were pathetic, pure fantasy. Heep will never be big in England again (as they were in the 70's) but could be reasonably successful (like Wishbone Ash) if they make the effort. Is Mick so poor that he couldn't afford to do a mini tour to promote the brilliant "Sea of Light" album when it was released? There's nothing wrong with smaller venues like Bradford's Rio or Leeds Irish Centre. British fans deserve a full UK tour and especially a tour where they drop their greatest hits which seems to be half of the live set. I'm not impressed when reading in issue 23 that Roy Landgren in Finland has seen Heep 3 times last year, and been disappointed! I would like to be disappointed! If Mick can set up a tour with "Blue Oyster Cult" then all will be forgiven. Many thanks to Wout Visbach of Holland for the stickers in the last issue. It's a nice gesture. Perhaps he could be put in charge of Heep's promotion work. **P Inglis, England.**

UHAS reply:- There's no getting away from the fact that Heep have been away from their home land for far to long but we really have to trust in Mick and his management of the

band as providing the best way forward. I'm sure that there is no one out there who really believes that Heep haven't played here because they just don't care or can't be bothered, I know from talking to Mick that he would love to do more in the UK and let's face it, we all know far less about the workings of the business than he does, in fact I'd go as far as to say that we haven't got a clue what's really involved, so whilst it's easy to make statements out of the blue along the lines of: "Mick should do this or Mick should do that", a lot of us are not well enough informed to be saying such things. Mick knows where his roots are and I for one don't think he ever has, or ever will turn his back on the UK. One thing for sure, the comments about Mick's management of the band in the past few issues have prompted Heep's agent Neil Warnock to write in, Neil's company: "The Agency Group Ltd" are a huge world wide concern who handle many bands who are much bigger than Heep. This is what he has to say on the subject:-

Dear UHAS. Firstly let me say that I am the world-wide agent for Uriah Heep, and I have represented Mick Box and the band for a substantial part of their professional career. I was also the manager of Spice and The Stalkers.

I want to reply to the letter in issue 23 from member R. Kenna regarding Mick Box's management of Uriah Heep. First of all, let me make it very clear that without Mick Box deciding to become the manager of the band, Uriah Heep would not exist.

Besides his duties playing the guitar, co-writing songs and doing all the other things musicians do as part of a band, Mick has to contend with all the business surrounding a very busy and successful world-wide touring entity. This includes negotiating ongoing record deals, publishing deals, merchandise deals, and working with me on the live dates around the world. I represent over 100 acts, and I can tell you that Mick Box compares very favourably with many of the managers I deal with on a daily basis.

Let me now deal with the band's ability to tour the UK. It's well known to any Heep historian that the band's success in the UK was never as great as it was in continental Europe and the USA, therefore their commercial ability to play in the UK these days is somewhat limited. Heep tour Germany on a regular basis because the commercial income from Germany is profitable to them. Touring England is not as profitable. These days Uriah Heep tour in order to hopefully make a profit as well as bring great enjoyment to their fans, but they are not in the business of doing promotional gigs to loose money.

Having just played LA2 in London, I am hopeful that the band will be able to play more shows in the UK over the next twelve months. After all, when we look back over a year's touring for Uriah Heep, we see they are as busy as ever bringing great enjoyment wherever they play, and the band always look to play as many markets as possible.

I do hope the band will not loose the support of Mr Kenna or any of the other UK members, and that we can all see Uriah Heep staying on the road for many years to come.

Neil Warnock, The Agency Group Ltd, Engalnd.

UHAS reply: Thanks to Neil for his comments, we hope this will put the concerns of the UK fans to rest. Heep were great in April and hopefully they'll be back on these shores in the not too distant future. Please keep the letters coming in.

CLASSIC CONCERT

RETURN TO FANTASY TOUR, NEWCASTLE CITY HALL, 25/11/75

This was the first time I had seen Uriah Heep live since buying "Heep live 1973". I was hooked and couldn't wait for the concert. Myself and three mates, each paying £1.40 for the tickets set off the ninety odd miles from Cumbria at 11am in my mate, Bantam's, little 850cc mini, calling at Haltwistle for dinner consisting of pints of beer and baskets of chicken and chips. Arriving at Newcastle it was a short pub crawl finishing at the City Tavern, down the road from the City Hall, which was full of denims with Heep's name on. We were well tanked up for the concert, going in half way through the support act Tim Rose. What we heard was nothing special. We sat in our seats, row FF29 waiting for Heep to come on. This was billed as the "Return to Fantasy" tour but "The Best Of Uriah Heep" had just been released and the tour program's cover was the black cover of "The Best Of" album. Lights out, fanfare, "Return To Fantasy" backdrop and the band run on with the late, great, David Byron right at the front looking like a cross between Rod Stewart and Mick Jagger. "Devil's daughter" was the first song, I can't quite remember the exact set list but there was "Stealin" and "Rainbow Demon", a lot of the set was "The Best Of" album. "Suicidal man" into "Primadonna" with Ken Hensley on the slide guitar. The high point of the show for me was a magnificent bass solo by John Wetton. By the time they came back for the encore of "Bird of prey" back to back with "Look at yourself" the fans were clawing at the edge of the stage for more. Of the four of us that went that night I'm the only one still into Heep to this day. It was a classic for me because it was the first time I saw Heep live and David Byron, my favourite singer. P.S. Bantam the driver wasn't drinking and driving.

Malcome McGuirk.

Please send in your report of a classic Heep gig from any era of the band saying why it was a classic for you.

FIRST TOUCH - HOW I BECAME A HEEP FAN

Actually I had very little choice in the matter. I was drugged and brainwashed into becoming a Uriah Heep fan.

I May 1971 I was drafted in to the army and later that year found myself moving to a barracks in the German state of Hessen. One of my room mates was a fellow named Grant who, like me, had no great love for the army. His method of passing the time was to put an album on his huge stereo system, turn the volume way up and doze through the afternoon as the selection played over and over. His favourite album was "Salisbury" by some band I had never heard of and initially I was quite irritated by Grant's habits, because my favourite pastimes of that period were writing letters and playing my guitar, both of which required relative silence. Day after day I'd be met at the door by an almost physical wall of sound and the sight of Grant, flat on his back and apparently asleep and oblivious to it all. The songs began going through my head all the time and I was a bit distressed at my inability to get them out of my mind. It was in this period that I began experimenting with pot. Nearly everyone at the base used hash on a daily basis as anyone stationed in Germany in that period can tell you. Please note that I am not encouraging anyone to use any drug! Most of my friends woke up with a bowl, had a bowl for lunch, another bowl after

supper and more bowls all through the evening. I hypothesize that my chronically stoned state began to have an effect on my mind. I found myself listening one evening to "The park" for the 314th and I realized it was the most other-worldly, stunningly beautiful song I'd ever heard! The lyrics had a point and they painted vivid pictures in my mind, the park in the song was exactly the park from the city I was stationed in, Bad Hersfeld. And the vocals! I began to listen to the rest of the songs with great interest as well. I soon found that the music was not diminished when I listened to it straight. There's no doubt about, Grant and all that pot brainwashed me into becoming a Uriah Heep, which I am to this day.

I would like to make the point that I feel Heep's music in those days fulfilled some sort of spiritual or magical need in some of us. I was at the point where I'd left my religion behind and, in retrospect, I was searching for something spiritual. Being stoned was not simply a party experience, but an introspective journey through an awesome new world. If you are at all thoughtful at that age, you realise that it's a strange universe we live in and a lot of the reality is hidden. Some of the bands of that period, Uriah Heep and Pink Floyd among them, were producing music that appeared to relate to our travels through these strange new places we found ourselves in. In my mind Uriah Heep were producing music that was apparently more than music. For starters, much of the lyrics were concerned with the struggle between good and evil; the use of allegory both avoided preachiness and appealed to some of us who were experimenting with 'other realities'. I've also long suspected that the musical style subconsciously appealed to some of those fans who came from a traditional religious background. I was raised a Catholic, and the only thing I really enjoyed about it as a child was the choir's vocal harmonies and the powerful organ sound. Consequently, that style of music could tend to seem heavier to someone of that background. My spiritual journey continued through the 70's; in fact it's never really ended, but particularly in that decade Uriah Heep's music was an aid to my searching. To this day I find many of Uriah Heep's tracks meaningful and I never play them as background music. Is Uriah Heep a religion? No! Not at all! But I think that whatever God is, if he speaks to us, he speaks of those inexpressible things most clearly through music itself. I certainly don't propose that all music is inspired by God, but I think that some of it is truly a gift from Him which allows us to appreciate or express things we cannot otherwise even approach.

Jim Lynch

Please send in your account of how you first became a Heep fan.

SPECIAL NOTICE

Some weeks ago we received an order for some back issues of the magazine from one of our members. The envelope was damaged when it arrived but the money was still inside. We don't know who sent it but we can tell from what's left of the letter which country it's come from and how many back issues were ordered. If it was you who placed this order with us and you're still waiting for your back issues, please write in telling us:-

1. How much of which currency you sent
2. Which back issues you ordered.
3. Your name and address

We're very sorry that you've been waiting but hopefully we'll be able to get these back issues to you soon.

CD RE MASTERS

At the time of going to print we understand that the rest of the re master CD's will containe the following bonus tracks. Unfortunately this cannot be confirmed at this point as work is not yet complete on these releases. It is likely that this work will be complete on at least some of the albums before the next issue so this is really an information giving article rather than a review. This way, at least you'll know what to expect when you order the CD's from us or go out to buy them. We can't at this time tell you which ones will be released when but it is very likely that at least some of them will be available over the next couple of months. As stated elsewhere in the mag, you can place an advance order for any of these and they will be dispatched as soon as we have stocks. What does seem apparent to me from the bonus tracks listed above is that the vast majority of them are already available elsewhere which leaves in the vaults a good albums worth of material from each of the Lawton, Sloman and Goalby eras. That said, the alternative and demo versions offer different versions of the well known tracks. The ones to look out for is the version of "Been Hurt" featuring John Lawton on vocals, "Lying" on "Conquest" which is not a typicla Heep song, it's almost got a "Queen" feel to it in parts, and, "Searching" on "Head First" which is a fast moving backing track. The "Shepperton 1974" offeres a more realistic recording of the gig than the original release, it features the original crowd and out takes of some of the tracks together with some amusing stage chat.

FIREFLY. Bonus tracks: Crime of passion, Do you know (demo version), Far better way, Wise man (TV backing track).

INNOCENT VICTIM. Bonus tracks: Illusion/Masquerade (unedited version), The river.

FALLEN ANGEL. Bonus tracks: Cheater, Gimie love, A right to live, Been Hurt.

CONQUEST. Bonus tracks: Been hurt, Love stealer, Think it over, My joanna needs tuning, Lying.

ABOMINO. Bonus tracks: Tin soldier, Son of a bitch, That's the way that it is (alternate version), Chasing shadows (alternate version)

HEAD FIRST. Bonus tracks. Playing for time, Searching (demo), The wizard (live).

LIVE AT SHEPPERTON 1974. Bonus tracks: Sweet freedom, Easy road out take, Sleasy/Easy livin'
Alan Hartley

THE LATE 70's PROMOTIONAL INTERVIEWS

CONQUEST - KEN HENSLEY AND CHRIS SLADE. BBC RADIO 1, FEB 1980. INTERVIEW BY GRAHAM NEIL, INTRODUCED BY TOMMY VANCE.

Tommy: Uriah Heep have a new album called "Conquest", now as everybody knows, the name Uriah Heep has been around for a decade but the people in the line up on the current tour are a bit different. Graham Neil cornered Ken Hensley and persuaded him into introducing the new Heeps.

Ken: Well, this is Chris Slade, he's the drummer, he used to be with "Manfred Mann", and John Sloman who used to be with "Lone Star" has taken over on lead vocals. John came

along when we were auditioning and we decided on John, then all of a sudden Lee left and Chris came in to deputise just to finish the album, it all worked out so well that he offered us the job.

Graham: So why was it necessary to change?

Ken: It was necessary to change because the chemistry in the band was totally incorrect, we weren't making any progress. We spent the whole of the last year really looking at our operation and even whether it was worth continuing, because there isn't much point in just crashing on and crashing on if your not making any progress, you've got to be developing and you've got to be enjoying it and we weren't doing either of those things. And so we looked at the situation and made the appropriate changes, this is why we've made all the changes through the years.

Graham: There have certainly been a number of them hasn't there?

Ken: Yeah, we've had five bass players, six drummers three singers and there's just me and Mick left I think.

Graham: Chris, how are you finding your new band?

Chris: Great, I'm really knocked out with the way everything's gone, I knew the group before, I've gone from one Bronze act to another and that's helped a lot because we vaguely knew each other before. We've toured together all round the world and I've slotted in quite easily, quite painlessly. John's from Cardiff and I'm from Pontypridd which is 12 miles away so there's a common thing there as well. So were not really strangers to each other.

Ken: It's a Welsh invasion.

Graham: How do you find the guys to get on with because Manfred's not exactly the easiest character to get on with?

Chris: No, I was with him for seven years, in fact we used to share rooms sometimes, I'd say to his wife, "you married him but I've got to live with him". Oh, it's much, much easier now, they drink for a start!

Chris: How do you think the band's going to change with Chris and John coming in?

Ken: It's still basically rock 'n' roll but we've refined it quite a bit and were also trying to vary it as much as we can because we've got the advantage of John Sloman playing keyboards as well, we're able to make good use of that which makes the whole show much more interesting I think.

Graham: You've always been successful as a band but never really fashionable, how do you regard the press?

Ken: I don't mind constructive criticism, what I object to is just bland, off handed reviews and things like that. If somebody comes to a concert with a pre conceived idea of what it's going to be like, then 9 times out of 10, that's what will come out in the review. They've now at least condescended to mention that the audience enjoyed it but there are one or two magazines and I don't know, they're frustrated superstars the guys who write for them and I don't find it entertaining at all.

Graham: Do you worry about what people say?

Ken: I'd like to say no, but I think about it a lot.

Graham: Well let's put the record straight to start with, the new line up, would you say it's the best one that Heep have had so far?

Ken: I've always said that every time we've changed, no, I definitely think with out any question that this is the best line up we've ever had, especially since we had Gary Thain. We've really been thrashing around looking for this line up ever since then. I think this band stands the best chance that it's ever stood and I'm really happy with it.

Graham: Let's talk about the new album "Conquest", it's been 18 months since the last one, why's it taken so long?

Ken: We started recording this one before last Christmas, not the Christmas just gone but the one before that. Then we went out and did a big European tour and as I said, we were very uncertain about certain aspects of the band and the personal, and so we felt that we had to sort those things out before we could get ourselves to another album or another tour. We just didn't want to do it wrong. We're at the point in our career now where we have to do it exactly right and we hope we done it right, we fell we've done it right, it's now down to everybody else to agree.

Graham: And when's the album coming out?

Ken: I think the middle of this month, the middle of Feb.

Graham: Would you say there's any classic songs on it that are likely to be the "July Morning" of the future?

Ken: Yes, I believe that but then mine is hardly an objective view. There's been more writing from the rest of the band on this particular album and everybody has been involved in the arrangements. I think on of Trevor's songs called "It ain't easy" is not only one of the nicest songs that I've heard but it also could end up becoming a Heep classic. And "No return" which is one of my favourites of the album is also a song that I think will stay in the stage act for a long time.

Graham: "Carry on" is the single, who picked it?

Ken: It kind of emerged as being the most logical choice when we came to think about singles. The nice part of it is that we actually had a couple of arguments about which one should be the single, there were 2 or 3 possibilities and that's a nice situation to be in. But it seemed the most commercial and the most instant, the obvious choice for a single so we'll see how it does.

Graham: It does surprise me, I'd have thought the "Feelings" would have made a lot more of an impact.

Ken: You'd go down well in Germany actually because they've chosen "Feelings" as a single, but I mean there's nothing to stop us releasing that later on if the occasion arises.

Graham: Do you write them as singles or do you just pick them out after?

Ken: No, I started, when John Lawton joined the band and we had "Free me" which was quite a big single in Europe, I started to try and write singles then. I think that's what happened with the last couple of albums when the energy went out of the band, I think they were just several attempts at singles which just ended up as album tracks and I've managed to adjust that now and I've gone back to writing the old way.

If you have any complete radio interviews from any era of the band, please send us a copy for use in a future issue.

CLASSIFIED AD'S

You can place an ad free of charge, just send it in and we'll do the rest.

FOR SALE. Island 1st edition "Eager to please" LP in mint condition, **WANTED.** "Raging Silence" on vinyl. Mark Simnett, 21 Manor Road, Ashbourn, Derbyshire, DE6 1EH, England.

WILL MARK AND ANGELA SMITH please phone Richard and Julie Kenna. We met at the Heep concert. 0161 653 8338 or write, 64 Spring Vale, Middleton, Manchester, M24 2 HR.

FROM TIME TO TIME. Classic 70's rock fanzine with many Heep and Hensley features. Please send IRC for details to:- Kevin Julie, 12 Sherbourne Street, St Catharines, Ontario, L2M 5P7, Canada.

ECHOES IN THE DARK. Free newsletter for Heep traders, collectors and fans. Please send 2 IRC's for details to:- Jesse Lowe, 5203 S. Harvard Apt G, Tulsa, OK 74135, USA.

STAY ON TOP. German language Uraih Heep fanclub. For further details please send 2DM in German stamps or 2 IRC's to:- Bernd PleisStoeberlstr 94, Muenchen, Germany.

RAZAMANEWZ - NAZARETH FANZINE, SURVIVORS - SAMSON FANZINE. Please send SAE/IRC for details to:- Joe Geesin, Headrest, Street End Lane, Broadoak, Heathfield, East Sussex, TN21 8TU, England.

FREE APPRECIATION SOCIETY. For details send SEA/IRC to:- Dave Clayton, 39 Staverton Road, Bilborough, Nottingham, NG8 4ET, England.

CLUBE DE ADICTOS DEEP PURPLE. For details of our magazine "Hush", please send SEA or IRC if outside Spain to:- Carlos Fernandez Rodriguez, Camino Da Gandara, 19-4A, 36210 Vigo (Galiza), (Spanish State), Spain.

BUDGIE AND RELATED BANDS FANCLUB. For details please send SEA/IRC to:- M. Hill, 36 Gwladys Street, Pant, Merthyr Tydfil, M. Glamorgan, CF48 2AV, Wales.

CLASSIC ROCK APPRECIATION SOCIETY. For details please send SAE/IRC to:- 47 Brecks Lane, Rotherham, South Yorks, S65 3JQ, England.

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Uriah Heep News Update

17/06/97

Gunhill Latest CD Details

We've just received the first copy of the new Gunhill CD "Night Heat" The track listing is as follows :-

- 1) Dont stop believing - written by John.
- 2) Ready for Love
- 3) Wall of Silence
- 4) Nobody loves you the way I do.
- 5) Far from home
- 6) Eleanor Rigby
- 7) Dont look Back
- 8) Waiting for the heartache
- 9) When a man loves a woman
- 10) Any Day Now
- 11) Clearwater Highway.

If you've never seen Gunhill live this is an excellent way to get the feel of what Gunhill is about. Don't stop believing kicks off the CD with John Showing the quality of his song writing with a mid Tempo Rocker. Ready for Love has Brian Bennett playing an Acoustic solo which will make the hair stand up on the back of your neck. Wall of Silence shows what versatile musicians they are Neil Kavanagh showing his keyboard skills and another haunting guitar solo from Brian. The drum sound is good all the way through the disc, Chris Jones appears to slotted into Lloyds place and taken Gunhill onto another level. Nobody Loves you is a live favourite again John showing how Melissa Etheridge should sing her songs. Far from Home has Neil on lead Vocals. John isn't the only voice in Gunhill in fact all the Musicians can sing so you do get some really good multi-level harmonies on many of the tracks. Another stage favourite Eleanor Rigby again with Neil on Keyboards or is it the Active Bass? I guess I need to see them live again to see how its handled now. Track seven is a reworking of Johns Lucifer's Friend Sumo Grip Track Don't look Back reworked and revamped now with more of a Rock feel to it. Waiting for the Heartache shows off how well this band have gelled another excellent rock ballad with a brilliant guitar solo from Brian. When a man Loves a Woman needs no introduction at all. This reminds me of Ain't no Sunshine on the One over the Eight cassette John really belts this one out with all the emotion he can muster, It'll give you goose bumps Why not try a slow dance with a loved one and watch her melt into your arms (okay it hasn't worked for me yet but you never know, maybe I just haven't met the right one, yet!) Any Day Now is another visit to the Sumo Grip CD. Brian makes his Telecaster sing in this one. The Last track Clearwater Highway used to be the opener for the live set and has always been one of my favourites the old Bad Company song or should it be new Bad Co. song is an out and out rocker.

I suppose at this point I should be saying something like "If this band makes itI'll eat my dinner!!" or other well known Rock quotes but, the other thing I can say is BUY IT you will not be disappointed but, I will warn you, you'll soon be heading down the M1 to catch a concert.

GUNHILL DATES:- JULY 11 Yelton Hastings JULY 13 Royal Wells Tunbridge Wells JULY 19 The Anchor Bourne End JULY 25 Hillingdon Arms West London JULY 26 Flying Dutchman Hildenborough JULY 27 White Hart West Hoathley AUGUST 1 Rose and Crown Kings Langley AUGUST 9 Yelton Hastings SEPTEMBER 12 The Anchor Bourne End SEPTEMBER 13 Yelton Hastings SEPTEMBER 19 Rodmill Eastbourne SEPTEMBER 20 Lunch time - Snooks Hernel Hempstead SEPTEMBER 26 Rose and Crown Kings Langley

Internet Details - thanks for all the Emails I've received as you'll have noticed my response has been slow to none exist due to the computer going down on me (not as nice as it sounds !!) But, now I'm back with vengeance so by all means E Mail again and I WILL reply - Honest !!!! uhas@compuserve.com

King Biscuit Flower Hour Live February 8th 1974

Track Listing :- 1) Easy Livin' 2) Sweet Lorraine 3) Stealin' 4) July Morning 5) Seven Stars 6) Gypsy 7) Drum Solo 8) Sweet Freedom 9) Look at Yourself 10) Love Machine 11) Medley: Roll over Beethoven, Blue suede Shoes, Hound Dog, At the Hop.

The First thing I noticed on this is the amount of chatter and banter that went on between the songs, I had forgotten all that as I suppose Live 73 doesn't get played as much as the other CDs in my collection, you can tell this is a band at the height of its creativity. Its another Live album and therefore in the scheme of things will not hold a great deal of importance in a lot of peoples record collections but the band are certainly in good form and it is well worth a listen. Quality is good when you consider the age of the tape and for anyone trying to gain a feel of what an original Heep concert would have been like, then it is invaluable. If I had to pick out one thing which will stick in my mind from this concert it would be David singing Stealin' "Wine and Women gonna put me to an early grave" and the little comment that follows it.

Spiders From Mars Dates

Trevor and the boys play a few dates prior to the Mick Ronson Memorial Gig at the Ice Arena in Hull they are as follows :- JULY 24 (Provisional) Crewe Limelight Club JULY 25 The Old Railway Digbeth Birmingham JULY 26 The Roadhouse Covent Garden JULY 27 The Robin Hood Dudley AUGUST 6 JB's Dudley (with Joe Elliott/Phil Collen - Def Leppard) All are a real good night out, a must for all Ziggy era Bowie Fans.

Lee is getting involved with a Randy Rhodes Tribute Album with Satriani, Vai and Bob Daisley watch out for it Weve still not received a batch of remastered CDs which are well overdue please bear with us.

RE-MASTERED CD's

The CD remasters of all the Byron era albums are available now and those listed in this issue may be ordered in advance to be dispatched as soon as we have stocks. The cost including post and packing is:-

UK Members:- £8.00. European Members:- £9.00. Members Elsewhere:- £10.00

TIME OF REVELATION, 25th ANNIVERSARY 4CD BOX

Containing many previously unreleased tracks. Price including post and packing:-

UK members:- £33.00. European members:- £35.00. Members Elsewhere:- £39.00

THE LANSDOWNE TAPES.

Previously unreleased Spice and Heep tracks from the sessions for the first three albums.

FROM TIME TO TIME.

Previously unreleased Ken Hensley solo tracks.

Price per CD inc post and pack:- UK Members:- £11. European Members:- £12. Members Elsewhere:- £13.

GUNHILL NIGHT HEAT

The new CD from John Lawtons band Gunhill reviewed on the separate sheet in this issue.

UK Members:- £13.00. European Members:- £14.00. Members Elsewhere:- £15.00.

THE WONDERWORLD OF URIAH HEEP IN ASIA + ENGLISH TRANSLATION.

A book containing many photos and written in Russian by UHAS member Igor Kotelnikov, accompanied by a full English translation. Price including post and packing:-

UK Members:- £5.25. European Members:- £7.25. Members Elsewhere:- £10.00.

METHODS OF PAYMENT

UK Members:- Cash, Cheque or Postal Order.

Overseas Members:- UK sterling money order, UK sterling cash, your own currency in cash.

For overseas members who wish to pay cash in their own currency the table below shows the minimum amount required. We cannot accept coins so please send bank notes only to the value shown or above. The cost of payment in your own currency is higher than the equivalent UK sterling price, this is to cover the bank charges that we will incur. For your own security always send cash by registered post only. All cheques, postal orders and money orders payable to:-

"The Official Uriah Heep Appreciation Society"

TABLE OF COSTS PER ITEM FOR OVERSEAS MEMBERS PAYING BY CASH IN YOUR OWN COUNTRIES CURRENCY.

Country	Re master CD each	4CD box set	Heep & Ken CD each	Guh Hill CD	Book and trans	Country	Re master CD each	4CD box set	Heep & Ken CD each	Gun Hill CD	Book and trans
Austria	240	940	320	375	195	Belgium	690	2685	920	1075	555
Denmark	135	525	180	210	110	Finland	100	395	135	155	80
France	112	440	150	175	92	Germany	34	130	45	53	27
Greece	3840	14920	5115	5970	3080	Holland	38	145	50	58	30
Italy	26000	100630	34500	43000	20875	Norway	135	525	180	210	110
Portugal	2800	10940	3750	4380	2260	Spain	2135	8315	2850	3330	1720
Sweden	125	480	165	195	99	Switzerland	34	130	45	53	27
Canada	33	130	43	50	32	USA	20	80	27	32	21
Australia	30	117	39	45	30	New Zealand	45	180	60	70	47
Japan	3200	12480	4160	4800	3200						

Any other country please pay in UK sterling by money order or cash.