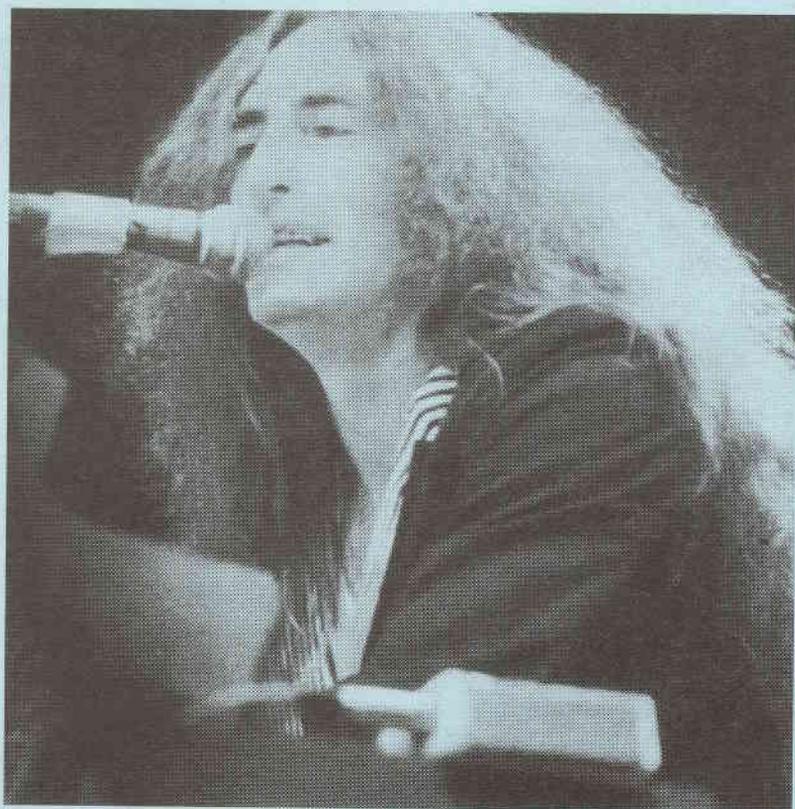


THE OFFICIAL
uriah heep
APPRECIATION SOCIETY



Issue 11

THE OFFICIAL
**URIAH
HEEP**
APPRECIATION SOCIETY



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

Hi again and welcome to issue 11,

The first thing to do in this first issue of 1994 is to wish all our members a happy new year. The band report that the "Total Recall" tour of North America was absolutely brilliant and very successful on a number of counts, the audience reaction was great and it was fantastic to play to such large audiences. The tour proved to people that the band are still rocking and this surprised a lot of people in the music business from where the band received extremely positive feedback to the point where they may be looking at North America as part of their regular touring schedule. There are the usual members live reports in this issue from North America, Germany and Austria and a couple of press reviews also. What is interesting in the press reviews is that they mention Uriah Heep as being the best band on the bill and the band that a large percentage of the audience came to see. Still on the subject of North America, there's a great article in this issue from Bernie Shaw who reports on the tour from the band's point of view which gives a different and interesting perspective to life on the road.

Many of you who were at the shows will have heard Bernie announce "Words In The Distance" as being on a new album to be released in 1994. We can tell you that a recording deal is definitely on the horizon and as we go to press negotiations are taking place with a record company to thrash out the exact terms of a contract. The band plan to spend the early part of the year on live work and hope to go into the studios later in the year to record an album that could be released towards the end of this year or early next year. Mick says that by the time the next issue is due we should be able to bring you full details of a new recording contract if everything goes as he hopes. The band have been writing some new material so watch this space for all the latest news.

On the subject of live work the band are considering various offers at the moment so send in an SAE (UK members) or an International Reply Coupon (overseas members) and we'll send you details of any gigs as soon as they are confirmed. One thing we can tell you is that Trevor and a host of other music celebrities will take part in the Mick Ronson memorial concert on 29th April at the Hammersmith Apollo in London.

In the Members Letters section of the last issue we mentioned the possibility of a new Heep song book. Mick has looked over the proofs for this project and returned them

to the publishers with his comments and corrections so it seems that the book is one step closer to publication but there is no date set at the moment, more news about this when we have it.

Ken Hensley told us a while ago that he played a gig similar to the one we reported on in Austria on 13th March 1993 in issue 8. This time Ken played with Steve Lynch and Alfonso Johnson in Buenos Aires, Argentina on November 28th, 1993 in what was really another jam session. Thanks also to Raul Fernandez from Argentina who also let us know about the show. Ken's new album "From Time To Time" is now due for release on CD only sometime in April through Red Steel Music in the UK and Red Steel/Viceroy in some overseas markets. The track listing has only recently been finalised and there is a full review of the release and an exclusive interview with Ken in this issue. There is also the opportunity for you to order the CD from us using the separate order sheet in this issue. We will be able to supply it as soon as it is manufactured, the delay in the supply of "The Lansdowne Tapes" was due to delays in the manufacturing process. When we bring you reviews of these forthcoming releases the review is done before manufacture has even started, we do this to bring you the information at the earliest possible point in the project. We do not review the finished CD's so there is often a long wait for the finished article, this is totally out of our control and all we can say is that we will supply the CD's as soon as we get them from the record company and we ask you to understand that release dates often change as was the case with Lansdowne. It does help us to get your orders in advance as we can only afford to buy the amount we know we can sell so if you do want a copy please return your order as soon as possible. As we've previously reported Ken is also working on a brand new solo album. More details of this are in part 2 of his interview which will be in the next issue.

Red Steel Music are presently putting together for Castle a 25th anniversary box set of 4 CD's and a comprehensive booklet. The material will include at least 2 CD's of totally re mastered classic tracks, this does not mean re mixed, they will be in their original form but re mastered using the latest technology to sound better than ever. The remainder of the material will hopefully be previously un released and will include live concerts and studio tracks, Byron and Hensley solo tracks and tracks that have never been on CD such as "Who Need's Me" from the "Live In Europe 79" CD and even the Spice single "What About The Music" and its B side "In Love". There's even the possibility that other Spice tracks could be included. Red Steel tell us that the box set could be released this year so we'll keep you informed.

We have had to hold back the Chris Tetely Head First interview from this issue due to the amount of other material but it should be in the next issue.

Once again our thanks go out to the following people for their help and support, Mick, Lee, Bernie, Trev and Phil, Ken Hensley, Paul Newton, Rob Corich, Tina Lewis, Isabella Seefriedt, Steve Thomas, John Wiggelarr, Chris Previti, Barry Lombardo, Bill Smith, David Zimrv, Frank Hunlich and Stefan Pawlata.

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

Alan & David

March 1994.

ON TOUR WITH BERNIE

TOTAL RECALL, NORTH AMERICA, 1993. AN EXCLUSIVE REPORT.

With Heep off to North America for the first time since the start of The Official Uriah Heep Appreciation Society, it seemed a great chance to get an inside view of the tour from somebody who's from that part of the world. When I first put the idea to Bernie he was all for it so he packed his Walkman cassette tape recorder and took the time and trouble to provide us with this exclusive insight of life on the road with Uriah Heep.

Alan Hartley.

Well Alan, here we go, it's Monday the 8th November 1993, we're still feeling a little jet lagged and were just coming down out of "Rogers Pass", we played last night in Kamloops, got up early this morning, hopped on our beautiful American Eagle tour bus, more about that in a minute and I'm looking out the window and I can see beautiful snow covered mountains. We've just come through a blizzard coming over the top of the pass and we're now coming down out of the foot hills towards Calgary. We've just passed the hour zone so instead of being 1.15pm it's now 2.15pm and we'll be in Calgary about 4 or 5 o'clock.

That's enough about where we are now, when we left England we got to the airport on time and everyone had their quantity of walk on luggage, ie, guitars and cymbal cases, we were only allowed one bag each because of the weight restriction. We had a great flight, kept the steward's busy bringing large quantities of alcoholic beverages to our little section, we got a bit of sleep to and woke up just coming into Vancouver. It was really nice because a couple of my cousins were waiting at the airport for us, I had no idea that they were going to be there so we had a little welcoming party which was really cool. We got in about 5 o'clock on the Thursday afternoon and it was beautiful, it was about 13 or 14 degrees, blue sky, just absolutely stunning. The hotel was only a four block walk to the gig in a area of town called Granville which is notorious for X rated places, cut price T-shirts and there was even some latex and leather boys shops. The gig was a beautiful place called "The Comodoor Ballroom", the only ballroom in Canada built before the war with a complete rubber sprung dance floor which is the biggest dance floor in western Canada. There were two tiers of seating, a balcony, a full size stage, it was a really pretty place.

After we'd checked the gig out a friend of mine that I haven't seen for about 10 or 12 years came down and took us to a place called "The Bar None" where his band was playing. His name is Mark and he's Bryan Adams guitar technician, when Bryan is just sitting on his butt in London, Mark has a really nice flat in Vancouver where he stays and his band consists of Bryan's back up band and a drummer from Bob Rock's band "Rockhead". By this time too much alcohol was flowing through my veins and I think I got dragged off to bed about 4 in the morning only to be woken up at 6 with the jet lag again. Friday was gig day and all the stuff arrived from back East which was nice and new. There wasn't much time for sound checks, as you can imagine it was all pretty

hectic. The gig wasn't sold out by the time Wishbone Ash took the stage but by the time we got on, or soon after we started our set we heard that the sold out sign had been put up for tonight's show which was pretty good because it was 28 dollars a ticket. It all seems a bit hazy now because by the time we went on at 9.15pm, if you added 8 hours it was 5 o'clock in the morning for us. We did a pretty good show but it was very very tiring at the end of it.

Saturday's show in Vancouver was sold out weeks in advance, the place was humming! it was probably the highlight of my career, I had 30 people on the guest list, I had my mum, my dad, my aunts, my uncles, my cousins, my second cousins, my friends that had come over from the island who I have known since I was 5 or 6, a guy called Don Restall, the first guy I ever had a band with, he was a drummer, he came over and we cordoned off about 4 or 5 tables for everybody and it was a very very moving gig for me, really heart wrenching, I wish we could have played longer just for them. A really good thing for them was before we came on the whole of the audience were chanting out Heep! Heep! Heep! Heep! which sounded really good and we went on and played an absolute blinder. After the show I didn't hang around backstage, I went out and was with my family most of the night, we went out for a nice Japanese meal afterwards and finally they went one way and I went the other. I was absolutely shattered, the whole band was and rumour has it that we stole the show that night which is pretty good, there haven't been too many teething problems yet but days are early.

Sunday morning we got up bright and early, 8 o'clock rise for everybody and 9 o'clock leave for the drive up to Kamloops. Sorry I can't tell you anything about it because I just climbed onto this enormous bus of ours and went right to sleep. We woke up in Kamloops which is a very small halfway town between Vancouver and Calgary, it's the last stop before you go over the Rocky Mountains. We played in a brand new arena, I don't know how many thousands were there but it was a damn good turn out. The bad thing was that although our crew were up there nice and early, the PA and lighting company which we were going to be using for the rest of the tour had not arrived yet. Rumour has it that they were stuck at customs but they turned up at 3 in the afternoon and the whole show was running hours late. We came down for a sound check at 5.45 and they were still setting up lamps, Wishbone hadn't done their sound check yet, there was a curfew of 12 midnight for the gig and things were getting very very hot under the collar. Wishbone went down OK, they only got to play about 20 minutes, we went on and did not get to play our full set, everything was chopped and it was not a gig to be remembered, we played a good gig personally but the organisation has something very very wrong with it. Even though it's the 3rd night of the tour we're treating it as 1st night jitters because of the new PA system. Hopefully by Calgary they will have it all sorted out because I don't know how the hell we will feel if it's not, I really don't want to go through a night like that again.

The weather so far, Vancouver was beautiful and sunny, we could have been wearing shorts but it was a little bit nippy at night. Kamloops, you needed your long underwear on, it was around the freezing level. Right now there's snow outside, I can't believe it, we're into long underwear and muck a luck weather. The bus we're in is a 1980 something American Eagle which is one of the big touring busses, it's decked out in solid oak panelling inside, it's super comfortable, there's a big lounge at the back

where I'm sitting with eight overhead lockers, eight individual lights, there's a skylight in the back here, a TV, video and stereo, CD player. It sleeps 12 in very nice comfortable bunks in the middle of the bus and in the front of the bus there's two settees, a table that everybody can sit around, there's another TV and CD etc, a toilet, fridge, microwave, coffee maker, you can only just hear the humm of the engine, it's beautiful, sometimes busses are so loud and echoey that you have to shout to someone across the way but not in this one. I've just got out of bed and I had no idea that we'd been through sub-zero weather so it's lovely and warm, most of our gear is underneath in the two big luggage bays which is great. The drivers name is Tom and he's a real card, he's been filling us full of one line jokes that we've never heard before. I can't really tell you anything about Calgary yet until we get there, I just know that it's going to be very cold and a friend of ours called George Norton who's having his 50th birthday today does not know that we're coming in, he thinks were staying in Kamloops for another day so he's got a surprise 50th birthday party coming up. I'll sign off for now and talk to you later.

It's now Tuesday the 9th and its 4.30 in the afternoon, I'm about to hop into the shower and get ready for the gig. I'm on the 20th floor of the Calgary Delta Bowl hotel which is absolutely stunning. The view from my room is just breath taking, there's nothing, no mountains, no foothills, it just rolls and rolls and rolls on, it's scrub land and beautiful modern houses and there's a river running outside the room, absolutely stunning! Calgary has got to be one of the most pretty and clean and well laid out cities I've ever seen. All the buildings look no more than 2 years old, I went passed a really old stone building yesterday which was built in 1930 and I think that's the oldest building in Calgary. The place is so beautiful, there's not a cloud in the sky and it's minus 5.5 degrees, it's freezing cold but clean as a whistle, it makes the hair in your nose freeze. Anyway, we'll talk about the gig afterwards.

Well Alan, it's only 2 minutes since I was talking to you and I forgot to tell you about last night. George Norton who is a really good friend of Trevor's, had his 50th birthday yesterday and we were all going to have a big party. His wife 'phoned us in Kamloops and said, "I want you to 'phone George and say that because the gig in Saskatoon was cancelled, they want you to do 2 shows in Kamloops and then say sorry George, we won't be in Calgary for your birthday". It's a bit os a stinky thing to do and it was against all Mick's principals but she said, "it was just for a surprise because you're only 50 once so let's have a bit of fun". So as soon as she put the 'phone down Mick phoned George at work and said, "I'm really sorry but we're not going to be in Calgary for your birthday, we'd love to be there but it's just impossible" and George was absolutely gutted, just absolutely flattened even though he still had a couple of family and friends coming over for what was supposed to be a big roast turkey dinner. We turned up about 7 in the evening and parked the tour bus right outside his house, walked in the door and you could have pushed him over with a feather, he was just elated. It was a really good time, his family and friends were there, there was a drummer called Dennis from a famous band called "The Stampeders" who had a big hit over here around 1972 with a song called "Sweet City Woman". George who plays bass, has a band with Dennis and they just play pub gigs at the weekend, he was saying to me that "Coldsweat", one of my old bands, sounded familiar to him but he didn't know why. We were talking and talking about

different musicians and the name Dave Holloway comes up, I said "Dave Holloway!", and he said, "yeah, he was the guitarist in our band up until last week". This is the guy who was my guitarist in Coldsweat 14 years ago, George didn't believe it would be the same guy but there in his book is Dave Holloway's phone number so I called him up and sure enough, it's the same guy. He's been living here for 8 years and Dave and his wife are coming to the show today so that will be pretty cool. As for the dinner, George's wife was a little run down with getting all this party organised and there was a 25lb turkey in the oven and all the food and vegetables for about 23 people, Mick said, "you've got the day off Bernie", which means I don't have to sing, "so get in that kitchen and rattle those pots and pans". So I grabbed a couple of the family members, put on an apron and swung a serious turkey dinner for 23 people out of a little tiny kitchen. We had a gravy made from the dripping of the bird and it had 3 bottles of beer in it to the horror of the guests, they didn't think that you could put beer in gravy, but we thickened it up and it was all pretty yummy stuff. Half an hour after we'd finished eating there was a knock on the door and it was Andy Powel, Ted Turner and Ray Weston from Wishbone Ash, they had to be fed so out came the left overs, into the microwave it went and they had turkey dinner as well. We staggered out about 12.30 or 1 o'clock this morning and everybody was elated, we'd had a great time, it couldn't have worked out better to be in Calgary on the day of his birthday and actually having a day off, it was great timing, signing off for now Alan.

Last night we played Calgary at what was once a giant bowling alley type venue, there was a 20 foot bowling pin on the top of the building and the place has been renovated for rock concerts. There was a great turn out, for me the best part was after the show because Dave Holloway, my guitarist from "Coldsweat" was there and he hasn't changed one bit in the past 14 years. We were sitting back stage during Blue Oyster Cult's set reminiscing big time about the old Coldsweat days. We started the band when we were 19 and we were 23 by the time things went a stray. It was pretty good, he remembered a lot of things that I'd completely forgot about, a lot of parties, a lot of good times, a lot of little towns, a lot of girls, a lot of everything. He had his photo album and in those days it was all platform shoes, bell bottom trousers, I had longer hair and a moustache, I was as skinny as a beanpole and it was really hilarious, the rest of the guys were all howling, it was so funny. He filled me in with a couple of the other members that he's either seen or keeps in touch with, he is the only one who's still playing, our old drummer lives in a tiny little place called Red Deer, he has a dry wall company, our bass player still lives in Victoria, he hasn't worked a day in his life, he lets his wife support him. It was a good time, I'll probably see Dave again, I've got his phone number now.

Yesterday we played in Edmonton, it was only about 4 hours from Calgary, one road due north, very flat tundra country. We didn't check into the hotel when we got there because since we lost the Saskatoon show, which would have been today, we did the whole trek from Edmonton to Winnipeg, which is where we are now. We were driving all night. The gig at Edmonton was in the Conference Centre, it was absolutely huge, I think it was one of the biggest gigs I've ever seen. There must have been about 5000 places set out with tables and chairs and a huge dance floor come standing area too. It was the first proper sound check of the tour and it made a hell of a difference. It was the first night of Lee using the Blue Oyster drum kit rather than the Nazareth kit

and it made everything a lot smoother running. We got a brilliant reception, the dressing rooms were way off behind the stage and when the guy went on stage after Wishbone and said, "thank's to Wishbone Ash but stay around for Blue Oyster Cult, Nazareth and Uriah Heep", the place went mad when he said Uriah Heep and we were the next band up and we got a terrific reception, probably the best gig of the tour so far, we will definitely be going back to Edmonton. Unlike Calgary where it was just a bunch of cowboys, these guys were just party animals and really let us know that they appreciated the band. After the show we loaded up the bus with food and drink and set on through the night, a couple of videos later we all hit the bunks, woke up in some little tiny place about 2 hours out of Winnipeg, absolutely in the middle of nowhere, it was like a truck stop with home made food and fruit pies etc, we had a enormous breakfast, plates that you had to climb rather than eat, it was a pretty good way to start the day. We got into Winnipeg about an hour ago, checked into another Delta hotel which is very nice, I'm sitting here in my bath robe just getting over the 17 hour bus ride, a fair old distance! Today is November 11th, it's Remembrance day and the whole of Canada is locked up tight, you can't buy a drink, you can't buy groceries, you can't buy anything, we're sitting here in our rooms just kinda veging out and wondering what were going to do tonight, I'll talk to you soon.

It's now November 19th so just to re-cap, we played Winnipeg on November 12th, it was a huge Convention Centre gig again, a really good turn out but very cold, about minus 2 degrees, but it was a brilliant gig, one of the best so far, it was like a giant club atmosphere with about 4000 people if you can imagine that. We went down really well, gave everybody else a run for their money. After the show we got on the bus for another over nighter to Minneapolis MI where we played a ice arena, it was 19500 capacity but it was cut in half and the people that we played to were serious Uriah Heep fans, I couldn't believe it. We went down a storm but it was a bit of a drag because it was a seated gig and the people were not allowed to stand up or walk around, there was no dancing in the isles or anything like that, it was pretty well restricted. We went out and signed some autographs after and the people were saying, "come back again but don't play here because we can't have any fun, we've paid 25 dollars and had to sit down".

The next night which was November 14th we played Kansas City and wow! there was about 3000 people there, kick ass city!!! We've got to go back, there are some Uriah Heep fans who were just unbelievable, a really good place. We had another long ride on the bus to Stevens Point WI which is a very small college town, we had a day off to get there because again it was about 10 hours on the bus. The gig was in a sealed complex with a hotel, swimming pools, recreational areas, conference centre etc, you were completely enclosed in this building which was pretty good because it was about minus 2 degrees outside. The gig was sold out but it was only about 1300 people and to sell some more T shirts we decided to go out to the T shirt stall after our set, we're selling pretty good, everyone likes the wizard T shirt but a soon as they see the "Uriah Who ?" T shirt they all want one of those for some reason, humm, I can't imagine why! Again it was straight back on the bus for a long drive to Fort Wayne ID. We're spending a lot of time on this bus, we've done a large percentage of nights on the bus travelling to the next town straight after the shows. None of us have got much sleep, I've come down with a stinking head cold, I'm not very happy right

now because I think I could be singing better, you just feel really drained spending all this time travelling but at least it's a nice bus and we've changed video tapes with Nazareth so we've got a little bit more to watch other than "Monty Pythons Holy Grail" that I think we know the entire monologue to right now.

We just drove up from Buffalo NY today, we stopped at Niagra Falls which I've never seen before, neither has Charlie our sound engineer, everybody else had seen it but they said, "yeah, we don't mind pulling off to go there". No wonder it's one of the seven wonders of the world, it's just so breath taking, the depth and the magnitude of the place and the power of the water, it's 675,000 gallons per second! I just wish we could have gone past at night time because they have this huge light show every night and it's supposed to be really quite brilliant. Well at the moment I'm sitting in another Delta hotel in down town Toronto, it's pretty mild out side, I'm getting ready for the show tonight, I just hope I can sing ok. I'm trying to get hold of Brian Volmer who's the singer in a band called "Helix" but he's not in the phone book the cheeky bugger, hopefully he'll be here on the radio that we're in town and he'll come along tonight. The radio has been pretty good so far, a lot of the DJ's from the local stations have been coming down and introducing the band or coming back stage and saying, "great set", we've been cutting some really good ground here, between Buffalo and Kansas City there's reason enough to come back to America. Anyway, that's it for now, talk to you later.

It's only 2 minutes since I turned the tape off, as I said, I'm sat here in my hotel room, I've just opened my suitcase and to my horror a whole brand new bottle of shampoo, the real runny stuff, has emptied over everything in my case. It's 4.30pm, I've got one hour to get ready and in this time I've got to take every article of clothing out of my suitcase, wring it through in cold water to try and get all the soap suds out, hang them up to dry and I've got nothing to wash my hair with later, arrgggh!!!!

My last entry was on the 19th, today's the 24th November, we've had a couple of sick days in between believe it or not. The show in Toronto went great, it was at a place called RPM Warehouse which as the name implies is a giant warehouse, there had to be about 2000 people there, a pretty big place. It's owned by the same guy who had the last place we played at in Toronto called "Rock And Roll Heaven", that place burned to the ground so he's opened up this new place and it's hot! A good gig, very many Uriah Heep fans, sold a lot of T shirts, signed a lot of autographs, had a nice quiet night because I was feeling a little bit tight in the throat due to the cold weather. The next day I woke up and I couldn't even talk so in Kitchner which is about 40 miles down the road, Mick and I went to the doctors. There's a bug going round that's causing a bit of larangitis and bronchial problems, I didn't feel too good, Mick took some antibiotics, I took a few, they didn't do much good, I squawked that night and Kitchner was a fantastic huge club called Lulu's. There were about 3000 people again, it was packed, there were a lot of Uriah Heep fans and it was probably one of the worst gigs I've ever sung in my life, after the show I went straight to bed. The next day we drove to Columbus OH and I went to the hospital and got filled up with Quarterzone which is a form of Steroid, my voice is still pretty weak but at least I sang there which is good because Columbus was a big gig, it had a 7000 capacity and I guess it was about half full. We did a blinder of a set and afterwards we went out to the T shirt stall and we must have signed about 50 or 60 T shirts, serious Uriah Heep

fans, a lot of them were leaving the concert after our set which was good for us but bad for the other bands. I'd like to go there again, great little place. There's a good Harley Davidson shop, the oldest dealership in America, it opened up in 1912 so Charlie and I went down and we got the nickel tour of the place, I put the owner on the guest list and he came back for a beer afterwards, it was really cool.

We're in Martinsburg W.V. right now and we've just found out that Dan from Nazareth is having trouble with his voice, oh, there's the phone, hold on. I've got to go to an interview, catch you later.

Well Alan, we're on the bus right now, we're going over Brooklyn Street Bridge in the middle of New York City, I'm starring at the Manhattan skyline right now and we've just seen the Statue of Liberty. It was a good show last night at the Westbury Music Fair in Westbury N.Y. and it was in the round on a revolving stage and we sold more T shirts than anyone else which was really cool. We're now on our way to tonight's gig at Valley Forge which is another music fair in Devon PA. Lee's asleep, Jim Hughes is asleep, they had a late one out rubbernecking. Yesterday Phil went into town all by himself, 45 minutes on the New York subway and went up "The Trade Tower", all 107 floors and looked down, and did all the tourist type things. We're about a quarter of a mile behind the Naz bus, we've got our CD's on and we've got the T shirt girl behind us who keeps on flashing her tits so over and out for now!

30th November now and last night's show at Davenport IL was pretty good. We did 20 hours on the bus the other day to get here, it was 947 very hurtful miles but it was pretty good. We got to Davenport and it was minus God knows how many degrees, very cold. There were some fans that had seen the band in India years ago when Pete Goalby was the singer, they were here on holiday. We also met a G.I. last night who had seen the band in Germany a couple of years ago, that was cool, he had longer hair now and had got back into the American way of life. There was also a couple of people who'd seen us in Warsaw, Poland, they were over on vacation so people are coming from all over the world and ending up at these towns where we are in America. No real juicy stories today but let's see how Rockford goes tonight because that's where we are, Rockford IL.

We're now sitting in the airport, we've checked in and we're waiting for our plane back to England. The last few shows of the tour went really well, Neil Warnock came out for the show in Rockford. They actually closed the bar early at the gig because the police said they were selling too much beer! We lost the scheduled gig at Grand Rapids and that meant that we had the day off in St Louis MO before our show there on 2nd December. We all went out and had a great sea food meal, Lee met up with his friend Jack who is a St Louis policeman and it was really cold again. The show was in a really beautiful old fashion theatre and we played a great gig, these last two shows were really amongst the strongest in the tour for us. There was no sign of Ken Hensley around St Louis or at the show. The gigs at Rosemont IL on 3rd Dec and the final night of the tour at Alburn Hills MI on 4th Dec were both a little out of the centre of town but that didn't stop us, we were on a roll. In fact, the guy's from Blue Oyster Cult said, "don't you guys ever have a bad night?". I can't believe that we've had such a good run of gigs and the last one was followed by a huge party, lots of celebrating and lots of alcoholic drinks!!

When we started out we wondered how so many people would get on together on the road for a month but we Uriah Heepised them all and it was like one big family party all the way. Overall, it's been a great tour, far better than we could have hoped for and we look forward to coming back soon, we've broken some good ground over here. When we get back to England we've literally only got a few hours before we head off to Germany for the tour that will take us right up to Christmas, there will be no time to get over the jet lag so it will take a couple of days to re adjust. Anyway, you can be sure we'll be rockin' all the way in true Heep style. I'll sign off now for the last time, it's been nice talking to you, see ya soon,



Bernie Shaw.

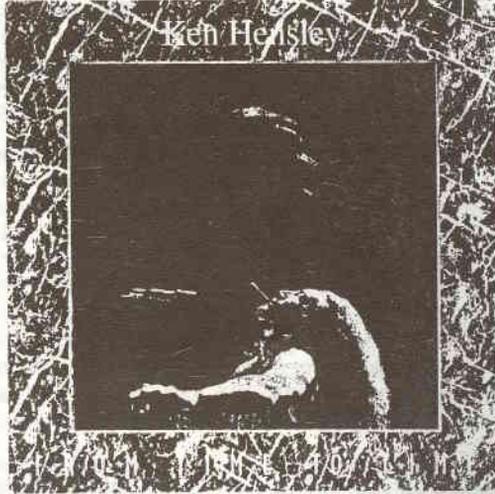
PHOTO ALBUM



The Gods, this photo taken in 1967 shows from left to right Paul Newton, Lee Kerslake and Ken Hensley when they were all members of The Gods.

KEN HENSLEY

FROM TIME TO TIME Red Steel Music - RMCCD0195



Track listing:- Inspiration, I Don't Wanna Wait, There Comes A Time, Love At First Sight, You, The Name Of The Game, Guilty, Who Will Sing For You, Maybe You Can Tell Me, Free Spirit, Cold Autumn Sunday, Longer Shadows, Black Hearted Lady, Take Care, Does Anything Matter, If I Had The Time. (Please note that the sleeve may differ slightly from the one shown above).

For the first time in 14 years we've got a new Ken Hensley solo release to look forward to, oh alright, I know "The Best Of Ken Hensley" was put out a few years ago but there was nothing new on that, it just gave us the chance to own some of his solo work on CD as none of it was available on this format at the time. All that's now been put right by Repertoire Records so this is as good a time as any to continue the musical story Ken Hensley's career on CD. We reported quite some time ago that the original intention of this release was to compile tracks representing each stage of Ken's career from his early days using previously un-released material dating back to his time with "The Jimmy Brown Sound", up to and beyond "Blackfoot" The potential track listing of this "Retrospective" album, as it became known, has changed dramatically since then and the CD will now be made up of a large percentage of previously un-released material dating from 1971 to 1982, there are some titles you will recognise in the track listing but the versions contained on the CD are totally different to the ones you are familiar with. The only exception to this is "Who Will Sing For You" which is in it's original form as released on the B side of the single "In The Morning", this track can not be found on any other release so its inclusion on this one is fully justified.

I approached this review with a few mixed feelings, when Ken's first two solo albums were released in the 70's I was a young teenager and I have to admit that at the time I was a little disappointed, I'm not saying they weren't good albums, I just expected them to be full of the type of classic songs that Ken had written for Uriah Heep, I know that's a narrow view on my part to expect albums full of the likes of July Morning and Easy Livin etc but that was my expectation at the time and I couldn't see the quality in the diversity of the music. "Free Spirit" was even more disappointing for me and knowing that some of the material for this CD came from the "Free Spirit" sessions and a year or two either side of them made me wonder what was in store. Why did I worry?, "From Time To Time" is the best solo release from Ken to date, sure there's some diversity in the tracks, they are taken from an eleven year time span so there's bound to be but there also seems to be some central thread that binds them all together. Enough waffle, what does it sound like.

"Inspiration" is a good opener to the CD, it rocks along, Ken gives his all on vocals and just listen to that guitar wailing away. "I Don't Wanna Wait" was recorded in Denver in 1982, there's a very strong chorus to the track and it's nice to hear the Hammond organ in the background. Listen out for the acoustic guitar which is brought up in the mix during the lead break. "There Comes A Time" is the second of the two tracks recorded in Denver and is pure Hensley genius, the gentle piano intro and melodic vocal line gradually build in power, it outshines anything off the Free Spirit album. "Love At First Sight" moves along at a steady pace with a very catchy rhythm which is slightly similar to "Blind Eye". That's not a comparison of the two songs, just an idea of the pace of the song, I really like the three part guitar work throughout this track. "You" is a lovely song that features the slide guitar, again I don't want to say it sounds like anything else but if I had to compare it to anything it would have to be "I won't Change" from the "5 Miles" sessions. I make the comparison as a way of providing a basic and general idea of the sound of the track but I realise that some of you will not have heard any of the "5 Miles" material. Some great backing vocals on this track from 3 female backing singers, when you've got this CD and checked out the credits, have a look at some of the albums of many 70's rock bands and you'll find the girls credited there also, Pink Floyd's Dark Side Of The Moon is a good place to start looking. "The Name Of The Game" is a pounding rocker, again there's the slide guitar which for me was an important contribution on Ken's part to the early Heep sound. There is some good solid vocal work on this track but I can quite easily imagine David Byron singing this number, the lyric in the song, "sing with my sweet guitar" just about sums this one up and it's all complimented by some great drumming from Simon Kirke. Just when you think you must have heard all the high points of the album, up comes "Guilty", it's Ken's voice at it's most expressive backed with piano and string accompaniment, it's a beautiful song with a breath taking arrangement. If you like "Rain" or "The Easy Road" you'll love this, it's better! it's a true Hensley classic and my favourite cut from the album. The only question that's un answered, and Ken himself doesn't know the answer, is why weren't some of these tracks used on "Free Spirit"? "Who Will Sing For You" will be familiar to those of you who collect singles, it's good to have a listen to this without all the crackles and hisses of the old 7". For those who don't know the song, it starts with a chunky bass intro, it's fast moving, there's more slide guitar and it would sound great live...if only!! "Maybe You Can Tell Me" is another track that features the female backing singers, it starts at a

fast pace, there's a prominent bass line but it's broken up nicely by a tempo change part way through. "Free Spirit", many fans think that the title of Ken's last solo album depicted Ken as being a free spirit who was no longer chained to his past in Heep, wrong!! The album title came from this track and Ken says he wrote the song whilst he was still a member of Heep, free spirit was a term used by a girl he knew at the time and he just latched onto it and used it in the song. Again it's crazy that it was left off the album of the same name, it's a up tempo number with a slightly commercial feel. The rhythm guitar races along in a similar style to some of the previous tracks and some of the late 70's Heep tracks. "Cold Autumn Sunday" and the next two tracks were recorded at the Radio Luxembourg Studios as demos in 1971, it's slightly different from the version on "Proud Words", the guitar work is a little less driving but Paul Kossoff who played guitar on the Luxembourg sessions stamps his own style of play on the track which makes it an interesting version. There is an extended end section with nice backing vocals and a typical Kossoff lead break. "Longer Shadows" which was originally found on "Eager To Please" features a very prominent acoustic guitar which by virtue of the way it was recorded sounds like there is more than one. "Black Hearted Lady" is once again a good mix of acoustic and electric guitars and there's a country style feel on this version as there is on the "Proud Words" version. You will recognise "Take Care", it's the original demo of a song that appeared on "High And Mighty" as "Footprints In The Snow". It's nice to hear the song as it was originally written, the only accompaniment is acoustic guitar and Hammond organ. "Does Anything Matter" is another "High And Mighty" track, this time it's "Woman Of The World" and I really prefer this piano and Hammond organ version to the one on the Heep album. Listen out for a small bonus take of this track with some comical lyrics. "If I Had The Time" is one of my favourite Heep songs off one of my favourite Heep albums and I was really looking forward to hearing the demo version of the track which is the last of the Luxembourg sessions featured on the CD. It's a very different version to the song we are all familiar with, it's slightly faster, the arrangement is totally different but the melody line is the same. The vocals are double tracked and the piano riff has a hint of the "Let's Spend The Night Together" riff. It's interesting and there's some great guitar work from Kossoff but I prefer the "Sweet Freedom" version which really shows how Heep were able to take Ken's songs and arrange them into the timeless classics they are.

As I said at the start of the review, this is the best solo release from Ken to date, there's a variety of styles but they blend well together, the CD insert will contain comprehensive notes including a brief write up on each track from Ken, there will also be a montage of photos many of which are previously unseen. If all that isn't enough there's a host of well known musicians featured including Ian Paice, Kenny Jones, Simon Kirke, Boz Burrell, Mick Flaps, Paul Kossoff and more, look out for some Heep members in the credits and there will be a full listing of who plays on which tracks. It's another high quality product of the standard we've come to expect from Rob Corich at Red Steel Productions and the best news is, work has already started on volume 2 of a Ken Hensley retrospective CD. Don't forget to send us your reviews of this CD for printing in the next issue and if you want to order a copy from us please use the separate order form.

Alan Hartley.

MEMBERS LETTERS

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

Dear UHAS, I've been a Heep fan for 4 years now and I've been collecting every thing I can find on the band. I don't know anything about Steff Fontaine other than he replaced Peter Goalby on vocals for a while. A few months ago I got a tape of Heep with Steff singing and after listening to it about 10 times, I think he's not such a bad singer, I even like his voice. Can you give me some information about him please.
Lennaert Groot Wassink, Holland.

UHAS reply:- Steff Fontaine was an American who was best known as the vocalist in a band called "Joshua", he had also done some singing on commercials for radio stations etc. As you quite rightly said, he replaced Peter Goalby and he got his chance by sending a tape to Mick. Steff was younger than the rest of the band and he was only in Heep for the North American tour of 1986 after which it was decided that he would be removed from the band. Phil Lanzon was also a member of Heep at this time as John Sinclair had also left. If any of the North American members were at any of the shows on that tour please send us any photos you may have and a report of the show if you can.

Dear UHAS, I found the compilation albums article in issues 8 and 9 very interesting, it's fantastic information for Heep fans all over the world. However, there are 2 releases that are missing, one is a 3 CD box set called "Triple Rock", it contains the standard UK releases of the CD's, Very Eavy, Salisbury and Look At Yourself. Sorry but I don't know it's release date, the record company or catalogue number. The other is "The Castle Masters Collection", Castle CMC 3055. This one was listed on the insert of the CD, "The Best Of Uriah Heep", Castle CHC7034. Can you tell me where "The Castle Masters Collection" was released and is it possible to order from UHAS CD's such as "Milestones", "Anthology Vol 1" and "Collection" (LLM 3019).
Walter Deutschmann, Austria.

UHAS reply:- We didn't know about the "Triple Rock" release, the sleeve illustration that you sent us is shown opposite. As for "The Castle Masters Collection", we also saw it listed on "The Best Of..." when that was released. At the time we wrote to Castle Germany asking for more information but they never bothered to reply. Neither Castle Germany or Castle UK have ever bothered to provide us with any information about their releases so we have to rely on our members to keep us informed. Any one who knows anything about this release please let us know, we suspect it may be a cassette tape release with its MC pre-fix. Were sorry to say that the titles you've listed are all long since deleted and can now only be found in second hand shops or shops that still have some left out of their original stock.



Dear UHAS, I have a cassette tape called "The Best Of Uriah Heep" (Hanya Untuk Dijual Di, Indonesia) 1985. The track listing is, A side: Free Me, Lady In Black, Stealin', The Wizard, Look At Yourself, Easy Livin', Return To Fantasy. B side: Gypsy, Your Turn To Remember, Sweet Freedom, Shady Lady, Firefly. The cover is the same as the Sweet Freedom LP, are there more of these cassettes? **Arnold De Wit, Holland.**

***UHAS reply:-** This seems to be a cassette tape version of the German CD release, "The Best of Uriah Heep" from 1985, (see item 2 of the compilation albums feature in issue 9). I have seen several compilation cassette releases and some cassette releases of regular studio albums that contain tracks compiled from other Heep albums. There are also promo only cassettes but as neither of us collect these we know very little about them. If any members have any cassettes other than the compilation albums featured in issues 8 and 9 please send us details and we'll print them in a future issue.*

Dear UHAS, Thank you for issue 10, it's always interesting to read what's happening behind the scenes although I hope I never see Heep on a Norwegian stage without Phil behind a Hammond B3. Maybe I'm a little too nostalgic, but playing a small organ myself, I like to see, feel and hear an old Hammond when I'm at a Heep concert. Thank god you can still rent Hammond organs here in Norway. But if any emergency should arise, I'd be happy to lend Phil my old L122 for free! What will be next? Put Lee behind a synthesizer drum set, or change him for a drum machine?

You ask where all the Heep fans have gone. Here in Norway, I think people think that Heep split after Return To Fantasy even though Firefly, Innocent Victim Fallen Angel and Abominog all visited the top 20. After 1985 I think I can count on one hand the times I've read about Heep in the press, and that must have been around the time of Live In Moscow. My opinion is that the marketing and promotion of the band is below zero, at least in Norway. To be honest to the local newspaper, they had one or two notices about Heep before the Hellerudsletta festival last summer. There you could read the old story of Heep in the early 70's, there was the usual comparisons to early Purple and Sabbath but the Uriah Heep of today was barely mentioned, the articles were illustrated with 2 photos, one was 20 years old, the other about 10 years old. Maybe Bronze did things that weren't so good but no one can deny their efforts in promoting the band.

I believe that if the band could get one hit single, it would go a long way to getting the band back on top where they belong, just like Free Me did in 1977. All the guys have the capability to write good songs, Cry Freedom and Cross That Line are good examples of the newer songs that could have made it. As a Heep fan of 20 years, I think today's line up is the best since 1974 and they deserve to be back on top. **Olav Hammeren, Norway.**

***UHAS reply:-** On the subject of Heep's use of the Rhodes keyboard in place of the Hammond organ, I can only say again, as I said in the "behind the scenes" article in the last issue that the keyboard was bought in for the American tour purely for the financial reasons of shipping costs and it's not intended to be a permanent addition to the concert equipment. However, I do know what you mean being a bit of a traditionalist myself but if shipping costs are such an important factor in whether a*

part of the world gets to see Heep on stage or not, then I'm sure they would rather have them with the Rhodes keyboard than not at all. Did any one notice that it was also used on the German and Austrian tour? let us know. Another interesting talking point is the subject of the hit single. I presume you mention Free Me as an example of how such a hit could help the band and not as a suggestion of the type of song the band should put out now. What I would like to here from members is whether they think that songs such as Free Me actually did the band any long term good. Sure, it was a huge hit in Europe and other parts of the world but did it loose the band many fans in the longer term? It will be interesting to read the different opinions on this subject.

Dear UHAS, I, just like you, used to go with a dozen or so mates from Buxton where I used to live, to every Heep gig in Manchester, usually at the Apollo Theatre but sometimes at the Free Trade Hall and once, on the Innocent Victim tour I think, at the Palace Theatre. We also used to leg it across the Pennines to catch them again on the same tour at the Sheffield City Hall where we last saw them back in 1985. My own answer to your question, 'what happened to all the Heep fans' is, most of them, like all my mates and me, thought they'd bit the dust for good in 1985 when Pete Goalby and John Sinclair left. Then Christmas 1977, and by sheer fluke I heard Radio 1's Newsbeat programme spouting on about some British rock outfit being the first western band to play the Soviet Union. To my amazement it was Heep! Then nothing, no media attention, just nothing. In the meantime me and my mates had become old and boring, we didn't read the music press any more and unless we'd see a poster advertising a Heep gig we wouldn't have known there was one. For example, we now know there were Heep gigs in the UK between 1985 and 1989 but we didn't find out about any until November 1989 when, again by sheer fluke, I was working in Leeds and I happened to see a tiny poster on a lamp post advertising all the forthcoming gigs at the Leeds Astoria. There wasn't a fan club to keep the likes of us informed and unfortunately, in the long interim period some of my mates, like yours, have become couch potatoes. But by far the vast majority of old fans have not been lucky enough to discover your excellent official fan club and truly believe Heep died in 1985! After all, the media coverage in the UK is crap and promotions for tours since 1985 is even worst. Unless you actually walked past the theatre on the night of the gig you wouldn't even know they were in town!

Now, back to the John Sloman debate: I have to say that what ever his qualities were or weren't as a recording artist, my mates and me all agree that the best by any band anywhere we have ever attended was the 10th anniversary gig in Manchester in 1980, it was one hell of a party and he was absolutely brilliant! **Chris Marik, England.**

UHAS reply:- *Thanks for your opinions, you're right, the Innocent Victim tour was at the Palace Theatre in Manchester, the Free Trade Hall was the usual venue in the 70's apart from the Sweet Freedom tour when they played the Manchester Hardrock. The Apollo was the main venue for gigs in the 80's. On the subject of John Sloman, I'd seen him twice in Lone Star before he joined Heep and I have to say he was great! When he joined Heep I found it hard to imagine how his style would fit into the bands sound, as I said earlier, I'm a bit of a traditionalist. I was a little disappointed with the style of the songs on Conquest but I was pleased that they were not in a pure pop style like the aforementioned 'Free Me' and 'Love Or Nothing' to name just two.*

Although John turned in a good performance on the 10th anniversary tour I did find his interpretation of some of the Heep classics to be more loose than John Lawton's. I can't say it was the best Heep concert I've ever been to, far from it, but what I can say is that the next tour, the 1980 British tour as it was called, when Greg Dechert had replaced Ken Hensley in the band, was definitely the worst Heep concert I have ever seen. Not because of John Sloman or any other individual member of the band, the band seemed to me to be 5 musicians pulling in different directions, there seemed to be no togetherness and I truly thought that the end of Heep for good was upon us, thank god I was wrong. These are only my opinions and I'm sure many of yours will be different....we'll see.

Dear UHAS, There is one Question that puzzles me, the photo of John Wetton on the High and Mighty album clearly shows him with an electric guitar. My question is which song was he actually playing in the Heep set and, most important of all, who was playing the bass guitar? **Sylvain Girard, Canada.**

***UHAS reply:-** As part of the live set at the time Heep would often jam on stage and during the jam session Mick and John would both go off stage, exchange guitars and come back on stage at the other side. Mick would end up standing where John usually stood playing John's bass and John would be where Mick usually stood playing Mick's guitar and this must be the origin of the photo.*

Dear UHAS, In the members letters section of issue 8 there was a question about the line up that recorded 'Why' I'm sorry but the answer was not 100% correct. The single version was recorded with Mark Clark and Lee Kerlake and the version on the Lansdowne Tapes with Paul Newton and Ian Clarke. **Thomas Schaumburg, Germany.**

***UHAS reply:-** I originally thought that 'Why' was recorded by the Clark/Kerlake line up, my review of 'Rarities From The Bronze Age' back in issue 3 mentions that 'Why' was from this period. When the question in issue 8 came in from Thomas Thulin from Sweden I asked Mick and he told me that 'Why' was only ever recorded with the Clarke/Newton line up and the version on the B side of the single is an edit of one of the versions recorded by this line up. I've asked Mick the question again and he's given the same answer, to quote Mick, "as far as I can remember we never re recorded it after Lee and Mark Clark had joined the band". The actual master tape of the B side version is dated March 1972, the same date as the master tape date for 'The Wizard', based on what Mick says we can only assume that this was when one of the old tapes was edited and re mixed into the B side version. The date on the master tape of the version on the Lansdowne tapes is June 1971 and that version is really just a studio jam of what the band sometimes performed on stage, I wonder if the band realised the tape was still running as they only ever extended the song to this length and longer on stage. To further add to the confusion there are rumours that Castle will be releasing a re mastered version of Demons And Wizards on CD with all the original artwork and 'Why' as a bonus track so others obviously believe that it was recorded by the Kerlake/Clark line up.*

Dear UHAS, on the subject of un released Heep material, I'm sure there are some tracks from late 1980 recorded after Ken Hensley left. I was in the fan club at that time and the newsletter said that 10 new tracks were recorded including the single

'Think It Over'. I saw the band on tour and they played 'Think It Over' and two other new tracks, 'Taking It All Away' and 'Only Your Self To Blame'. Although this line up with John Sloman, Chris Slade and Greg Dechert was considered to be the weakest line up, I'm sure there are many people who would be interested. Can you give any information on these tracks? **Andrew Snowie, England.**

UHAS reply:- You are right, there was an albums worth of material recorded with this line up before Mick disbanded Heep. Some tracks were initially recorded at Surrey Sound studios and later re recorded at The Roundhouse Studios. You may be interested to know that 'Think It Over', in its original form recorded at Surrey Sound was a longer track with extra lyrics that were not used in the single version recorded at The Roundhouse. Another interesting point is that 'Taking It All Away' is not the actual title of the song, even though this is what it was called in the fan club news letter you referred to, the true title of the song is 'Taking It All The Way'. The rest of the songs are:- Falling, Home To You, Lost Without Your Love, Don't Wait Forever, Losing You, Living For Today, Never Want To Be Without Your Love, Inside Out (My Joanna Needs Tuning), Taking It All The Way, Only Yourself To Blame and Think It Over. Before everybody writes in asking if these will be released, all we can say is if there are ever any plans to release these and other unreleased tracks, we'll let you know.

Dear UHAS. On the first "Foreigner" LP John Sinclair is credited as the producer, is it the same John Sinclair that played keyboards for Heep in the 1980's. **John MaCraney, USA.**

UHAS reply:- It wasn't our John but he says he wished he had £1 for every time that somebody has thought it was him.

Dear UHAS, My original High And Mighty LP came with a double sided poster, the air born gun was on one side and the band on the other. Does anyone else remember this poster? Has anyone got a spare one? Mine disappeared when somebody re decorated my bedroom. **Bill Smith, Scotland.**

UHAS reply:- The two of us didn't get a poster in our copies of the album, did anyone else?

Dear UHAS, You really struck a power chord when mentioning a High and Mighty debate, this is one of my favourite Uriah Heep releases. Commercially, if Bron would have got behind this one it could have really flew, the radio could have run it right up the charts. My opinion which is based on what I've read is that Bron seemed to be working against the people who were making him rich, he slandered the album to the press calling it "Heep's worst album". Hensley did as good a production job as Bron ever had. By the comments in the discography in issue 10 the band were using a lot of creative ideas to get new sounds, they had the freedom to do what they really wanted and this resulted in a class product. Unfortunately the products worst enemy was in control of its marketing. **Barry Lombardo. USA.**

UHAS reply:- High and Mighty...Heep's best album??? any other opinions on this or any of the other topics raised in the members letters section.

DISCOGRAPHY NO 11, FIREFLY.

Firefly was released in February 1977. This album saw the departure of John Wetton and David Byron, John's replacement was Trevor Bolder, ex "Spiders From Mars", but the choice of a new front man who could follow such a charismatic vocalist as David was always going to be difficult. After many auditions John Lawton, ex "Lucifers Friend", was chosen. Visually he was not a typical rock band's front man but vocally he blended in perfectly with Heep's harmonies. Firefly was the first Heep album not to go into the LP charts but it still remains high on the list of fans' favourites.

Side 1.

The Hanging Tree,
Been Away too Long,
Who Needs Me,
Wise Man.

Side 2.

Do You Know,
Rollin On,
Sympathy,
Firefly.

LP Releases.

Bronze ILPS 9483 1977
Bronze BRNA 483 1977

CD Releases.

Castle CLACD 190

UK 7" Releases.

Wise Man/Crime Of Passion, Bronze Bro 37

Important world wide 7" releases.

Wise Man/Who Needs Me, Holland.
Sympathy/Crime Of Passion, Holland and Germany.
Sympathy/Wise Man, Japan.

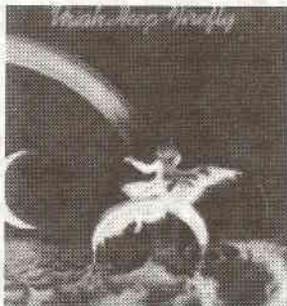
Mick's memories.

I don't remember much apart from sitting down and listening to the finished version and knowing it was good and everything would be alright.

Trevor's memories.

We drank a hell of a lot, I can't remember anything!

David Owen





The Firefly line up, from left to right:- Lee Kerslake, Ken Hensley, Mick Box, John Lawton and Trevor Bolder.

KEN HENSLEY

An exclusive interview.

Whilst in the UK working on his new latest CD "From Time To Time", Ken invited us to the studio to take a look at what was going on and have a chat about the CD and his future plans.

UHAS: The CD was originally going to be a retrospective of your whole recording career, when and why did it change to the form that it's now going to be released in?

Ken: It is still a retrospective but we've found so much material when we were going through the vaults that we realised we had enough material for more than one CD so we just focused in on one specific time frame. You start out with an idea and you fine tune it but the music dictates how it comes out and what I was hearing was that this was a period of time that was not documented by any songs so I wanted to get that done first. There is enough material for another retrospective and that will happen in the future.

UHAS: Many of the tracks on the CD feature well known musicians, Paul Kossoff is probably one of the best known, how did it come about that you recorded with him?

Ken: I was actually sharing a house with Paul Kossoff and Simon Kirke at the time, I hadn't lived there very long, just a few months and during that time I was cutting demos and they just offered to come to the studio and help out, it was normal to do that. It's the same with a lot of the others who play on the songs, we all lived near one another and so whenever one of us had a session going we would get together and play on each others demos. That's how it all came about and it makes for a much more interesting CD because you can really hear the various styles of these people on the various tracks.

UHAS: Some of the songs on the new CD came from around the time you did Free Spirit why did they not get included on the album at the time and why was the album named after a track that wasn't included?

Ken: I don't remember the reason we left "Free Spirit" off the album, it's not unusual to leave songs off a record but it's very unusual to leave the title track off.

UHAS: There are some tracks on the CD in demo form that ended up as tracks on Uriah Heep albums, will there be any more of these on the next retrospective album?

Ken: No I don't think so, I'll use what ever is most valid from a historical and musical perspective whether it was a Heep demo or a solo song but looking through the material that I've got so far there isn't really much that fits into that category, there isn't much demo stuff there, most of it is left over material from solo projects, I would typically record 15 or 20 songs for each project so there was a lot of material left over and when you start to think about the fact that in those days you could only put 18 to 20 minutes per side on an LP, there was going to be a lot of material left off.

UHAS: What market do you see "From Time To Time" reaching or should I say what kind of people do you hope will buy the CD?

Ken: I don't know, Heep fans, Ken Hensley fans, collectors. The way it will be marketed in the states is smart, they are going to go into markets where the band are very strong like St Louis, Detroit, Cleveland, various markets like that and then advertise in specialists magazines like "Goldmine". They also plan to distribute it to specialist stores instead of going into the chain stores and it will be focus marketed rather than putting 50 copies in Tower Records and letting them gather dust on the shelf. It's interesting because in much the same way that I'm always surprised by the letters and things that come into you, I'm always surprised when I run into somebody in St Louis in the supermarket or somewhere and they ask if there's anything new out.

UHAS: Will there be any marketing to win new fans with this or future releases?

Ken: I would like to and it would be done through radio, it would simply be a matter of whether or not the music is strong enough to attract new fans, I can't predict that but we'll be getting quite a lot of radio airplay with "From Time To Time" because I have a lot of friends in record promotions who work for major labels who are fans of Heep and know programme directors at radio stations that still play Heep tracks, the band are still very popular in America on classic rock radio and that will provide an outlet to take it to new ears but whether or not they become new fans depends on whether they connect with the music.

UHAS: Red Steel Music are handling things on this side of the world and you've cut a deal with Viceroy records for the States and perhaps one or two other overseas markets. Have Viceroy, who are a small label, given you the support and backing you need?

Ken: They're a good bunch of guys and I think they are going to do a good job, I think there's only four guys who run the whole label. They're realistic about it in the same way that I am, we don't expect to go out and sell that many copies but we might surprise ourselves and do more than we've projected. They will make a little money out of it and they need to do that to justify their investment in the new album. So far there's only really myself and Rob Corich of Red Steel who have invested in this one, we'll get our money back but that's about it. As I told Rob, I want it to be two things, they are that we don't lose any money and we have some fun, those are the two important aspects of it and so far we seem to be achieving them. It's interesting the way we've done it because we've gone around the system, we haven't been to a major label on our hands and knees promising to mortgage our lives to get a release, we've put together a deal that's made practical sense, we've absorbed the costs of production and developed relationships with partners who will help us with manufacturing, distribution and marketing.

UHAS: You told us on the phone about the gig you did in Argentina last November, it was a similar type of thing to the Austrian gig last year, can you tell us a little more about it?

Ken: It wasn't a gig as such, it was myself, Steve Lynch and Alfonso, we were individually doing some product promotions and demonstrations and at one point we all got up together with a local drummer and did Lady In Black and Stealin. We did a couple of other things, one of Alfonso's tunes, Steve did an instrumental thing that we just jammed along with and the whole thing was really a jam session on the back end

of a products promotion and demonstration evening. It really wasn't a gig as such.

UHAS: Are you still adamant that you would never tour again?

Ken: No, never, absolutely not, I hate the very thought of touring, it horrifies me. I do my little trips out like this one and that's more than enough for me, I'm at the point in time where I've got to slow down, physically I have to slow down. I still try to do more than I physically can, I had a heart attack 2 years ago, all be it a very mild one but I still can not even envisage getting on a bus and doing a bunch of one nighters. It's hard enough doing a trip like this at the same hotel for 3 or 4 nights, I just couldn't do with touring any more. I go to a lot of shows and I see what bands are doing and touring now doesn't look like it's as much fun as when we did it. I think once you've done it, you've done it and it could never be as good as it was, I'm never going to go out and sell out 20,000 seat arenas, unless something very strange happens.

UHAS: What about TV work for promoting your forthcoming releases?

Ken: If it was a promotional thing I would do it. In fact I talked to the record company about a radio tour where I would go out to 20 or 30 major markets in the States where they have classic rock stations and doing an unplugged thing on the radio to promote the product. There is no shortage of stations in the States who are playing the old stuff, they've got the likes of Stealin, Easy Livin and Sweet Lorriane in regular rotation but I don't want to present them with a new product that just stimulates them in to playing the old stuff. I'll work with the label to do what I can and yes, if TV were to come up I'd do it but there's very little to support that medium in the States apart from MTV and I'm not shooting for that market. Going back to the touring thing, I really don't believe that it would serve any useful purpose to put a band together and promote my product on the road because I really don't believe people would buy it on the basis of a live performance. I think they would buy it more because it's something that they don't have in their collection, because it's something new and refreshing or because it's something that they can flashback to and help them remember the things they used to do 20 years ago before they had kids and they can no longer do. It's all a matter of knowing your limitations, physically I couldn't handle touring, I would want to do it the way we used to and that was way too much fun, I'd kill myself in a week.

Interview by Alan Hartley and David Owen, continued in next issue.

TOUR TURN TO REMEMBER

We've had a slow response to our request for help with this feature in the last issue. As I said last time, we want to look at Heep's career through the eyes of the worlds music press so if you have any press reviews of concerts, albums, singles or interesting press articles, please send us a photocopy with an English translation if possible. Don't worry if the photocopy isn't such great quality, we can clean them up or re-type them. Between ourselves and the band we have a wealth of material but we want to provide a world wide picture so we're looking for material from Japan, New Zealand, Australia, North and South America, Asia, Europe and anywhere that's not mentioned. Please help us out we want to start this feature soon and it will only be as good as the material we have at our disposal. Alan Hartley.

BACKTRACKIN'

Many thanks to all of you who have responded to my request for your singles lists. The list grows all the time but I'm still some details short. So, in order to get the list in an issue of the magazine in the near future, or at least start on it, could you please send your list in if you haven't already done so. This especially applies to our overseas members everywhere so help me out, the final list will only be as good as the amount of information we have.

I spoke to a couple of dealers who we listed in the last issue who said they've received letters from you. They are now looking for Heep, Gods and Spice etc items with added vigor, please keep them busy and send them your wants lists. I recently heard of a radio station DJ who was selling his collection, this may be a new avenue to explore. He had been given the albums by bands who he had interviewed on his radio show, they were signed and included backstage passes and thank you letters. They were selling for around £15 through a dealer but if you can talk a DJ into parting with his, maybe £5 - £8 is about right for a nice piece of history. Happy hunting.

David Owen

QUIZ TIME

Congratulations to Ian Kenyon from England, Yves Monast from Canada, Matt Rowbottom from England, Sigmund Ruud from Norway and Alyn Lamb from England who won the 5 signed prints in the quiz from issue 10. The answer to the question, which band were Bernie Shaw and Phil Lanzon in together prior to Uriah Heep was given as "Grand Prix" by most members although "Paris" is also a correct answer.

The prize for this issue is a copy of "The Lansdowne Tapes" CD which has been very kindly donated by Red Steel Music and signed by Ken Hensley. Ken himself has set the question which is:- *In the Lansdowne Tapes there is a photo of Ken with an afro hair style, who did his hair in that style for him?*

We realise that this is a tough one and there is every chance that no one will get it right. If that is the case the winner will be the answer that is closest to the correct answer so it's well worth a guess. Don't forget to include a first class stamp, (UK members) or an international reply coupon available from any post office, (overseas members) with your entries. Oh yes, good luck, you'll need it!!

You'll all remember that Jari Vimonen from Finland won the jacket that Mick wore on the "Live Legends" video in the quiz from issue 10. Jari sent us a photo of himself wearing the jacket and here it is so once again congratulations to him.



LIVE REPORTS

TOTAL RECALL TOUR, NORTH AMERICA, 1993.

**RPM WAREHOUSE, TORONTO 19/11/93, LULU'S BAR,
KITCHNER 20/11/93, VALLY FORGE, DEVON NEAR
PHILADELPHIA 27/11/93.**

Having heard the news that Heep were finally touring North America I decided to travel to Canada to see 2 shows and meet my penfriends and fellow UHAS members Ray Point and Kevin Julie. On Friday, November 19th, after about 9 hours on the road, I met Kevin Julie in St Catherines, Ontario. We then travelled to Toronto to meet Ray Point and some of his friends, then we were on our way to the show. During the Wishbone Ash set we checked the place out and when we walked past the mixing desk, we couldn't believe it, there was Mick Box! We talked for a few minutes then he was off to get ready for Heep's set. At this point I was really excited and ready for them to play, and then it happened, there they were on stage playing one of my favourite songs, Devil's Daughter. Stealin' followed and then Bernie told the crowd that the next song, Words in The Distance, was a new tune that would be on a new album. The acoustic intro to The Wizard was next and after the final ooh's and aah's of the song it was time for July Morning with a smokin' solo from Mick. Gypsy and Easy Livin' closed the set. I was wishing for more and my wish came true, The Other Side Of Midnight was the encore. After the show we had the opportunity to meet the band, they were very friendly and took the time to talk to everybody and pose for lots of photos. The next night we saw the band again at Lulu's in Kitchner which was a lot nicer venue than the RPM Warehouse in Toronto. Berine and Mick were sick tonight but they put on a great show, the only difference was they omitted the encore. After spending some time with my friends I was off on the road again back home where Heep would perform only 30 minutes from my house at the Vally Forge Music Fair on 27th November. I made plans with another UHAS member friend of mine, Barry Lombardo to see the show and go to a rock record convention 5 minutes from the show where all the bands on the tour would appear for an autograph signing session. The entire band were there and it gave me a good opportunity to get my albums signed, to my surprise Bernie and Mick remembered me from the shows in Canada. We headed off to the concert venue and once again they rocked the roof off the place with a smokin' performance doing the same set as the Toronto show. Afterwards they signed autographs and talked to the fans. When I talked to Bernie and Trevor they said that Heep hoped to be back in America next year with a longer set and a new album. The tour was the highlight of 1993 and it was great to meet the band and my penfriends. As I'm a disc jockey you can trust me to give a new Heep album some heavy airplay when it's finally released. I have just one request for the next tour:- Suicidal Man???

Steve Thomas.

LIVE IN CANADA 20/11/93

The Total Recall tour meant I finally got to see Wishbone Ash, they were incredible except that they only got to play 5 songs as they were first on the bill, which kind of disappointed me. I could have sat there all night and listened to them. The worst thing was that the security assholes wouldn't let me back stage, even though I had Ash and Heep items that I wanted to get signed. The Heep were up next and they smoked! They really know how to play an audience. Bernie had a cold but he still sang his heart out and sounded great. Mick had a grin from ear to ear for the whole show, he's a true crowd pleaser. I thought Gypsy and July Morning where the band gets to stretch cut were the highlights of the show. I saw them at Lulu's in Kitchener which holds about 6000 people and it was sold out. Ash, Heep, and Blue Oyster Cult all used pretty much the same equipment and were forced to use only half the stage on account of Nazareth's set up. Out of all the bands I thought Naz were the worst as did most of my friends. They cranked the volume way up and every song sounded the same. I did see quite a few Heep T-shirts in the crowd so hopefully they won over some new fans. The tour seems to have sold out where ever its gone so that's promising to.

John Wiggelarr.

BLUE ÖYSTER CULT, NAZARETH, URIAH HEEP, WISHBONE ASH



**Westbury Music Fair, Long
Island, New York
Friday, November 26**

BILLED AS the Thanksgiving Rock Party, this package might have been better named 'Jurassic Rock' - the combined histories of the bands totalled about 90 years! Yet the sparse attendance proved that time has largely passed these dinos by.

Wishbone Ash's set of crunchy British Blues Rock was tight and energetic, if a little generic. The revolving stage allowed all the audience a view - a distraction which became an annoyance as the evening went on.

Next up were Uriah Heep, personal faves of a large number of the crowd, judging by their reception. Messrs Box, Bolder, Kerslake and, er, the other two (!) played a fired-up set of classics which brought the laid-back venue to its feet.

After the opening 'Devil's Daughter' (from the 'Return To Fantasy' album), the highlight of the set was a massive version of 'July Morning', with old Mick Box going pyrotechnic on the guitar during the climactic jam. 'Gypsy' and 'Easy Livin' ' also sounded fresh, though new tune 'Words In The Distance' sounded like the bland AOR mush that's polluted the last few Heep records.

Nazareth were up next, and made the crippling mistake of opening with two songs from their two-year-old LP 'No Jive', which doesn't even have a US release. This provided no momentum for the set, which was tightly paced and crisp, if rather unexciting. The song selection didn't help; only 'Hair

Of The Dog' and 'Razamanaz' were well known, and the band - which still boasts originals Dan McCafferty, Pete Agnew and Darrell Sweet - left out their biggest US hit, 'Love Hurts'.

Which brings us to Blue Öyster Cult. Eric Bloom, Buck Dharma and Allen Lanier still carry the flame, but it has been dampened by time and indifference. The band looked bored, and even the crackle of new drummer and ex-Rainbow man Chuck Dharma couldn't motivate the listless set.

'Dr Music', 'Dominance And Submission' and 'Take Me Away' followed in succession as surely as a hangover follows a night out with Gordon Goldstein. Then the group plodded into 'Harvest Moon', which was as boring as the new Heep tune earlier.

Only the encores of 'Golden Age Of Leather' added spice. 'Our best years have passed us by...', as the line from that last song goes, and no one in the house could disagree. **DON KAYE**

Reprinted from Kerrang

VALLY FORGE MUSIC FAIR 27/11/93

I've just seen Heep in Philadelphia for the first time in 17 years, the last time I saw them was on the Return To Fantasy tour at The Spectrum, this time they were at The Vally Forge Music Fair with Wishbone Ash, Nazareth and Blue Oyster Cult who closed the show, Heep were second on the bill. Although I went to see Heep getting to see Ash was a fringe benefit, I hadn't seen them before, they opened the show with a 30 minute set and really got the place warmed up. Next was my reason for going, Heep came out and the place went nuts! They blazed through a 40 minute set and an encore, they opened with Devil's Daughter, they did a tune from a forthcoming release and the encore was The Other Side Of Midnight. The vocals were very impressive, they can still harmonize like crazy! Mick, of course, was hamming it up and having a great time, they all pretty much were. The venue was a theatre "in the round", the stage revolved slowly during the show so I only got to see them for about 20 minutes and had to put up with the back of the amps for the rest of the show. That kind of sucked but they were still awesome. I only stayed for a few songs of Nazareth's set and then left, I was told later that BOC were loud to the point of pain even. It amazes me that Heep was placed at the near bottom of the bill, below Nazareth?? come on!! I kind of understand how BOC topped the bill, they do get more airplay on the crappy classic rock stations over here, any time they play Heep it's always Stealin' or Easy Livin'. A friend who stayed felt that Heep were the high point of the night, he had always liked them but after seeing them he now has what he calls "the fever" which means that he will be buying and listening to Heep records for the foreseeable future. He got to meet them after the show and got their autographs for me. He said they were regular down to earth guys which is nice to hear, after following them for a quarter of a century, it was great to hear they weren't a bunch of idiots.

Chris Previti.

THANKSGIVING ROCK PARTY. VALLY FORGE 27/11/93

Thanks for the fine UHAS publication which informed me that my favourite band were returning to America, I had the chance to experience a great concert which was billed as a Thanksgiving Rock Party. I'd also like to thank fellow UHAS member Steve Thomas for the information that led me to meet the band before the show. It was 27th November 1993 and we drove about two and a half hours to Vally Forge near Philadelphia. Steve had phoned me the week before to say that Heep would be at a rock convention at the "Sheraton Hotel" that day. We figured the band would be staying there so we booked rooms. We had a few beers and headed to the convention centre to check out the records and memorabilia. Equipped with our UHAS pins and laminated cards we ran into Steve and his friend and awaited Uriah Heep in person. I spotted Mick Box, Bernie Shaw and Phil Lanzon first, then Dan McCafferty of Nazareth and Lee Kerlake. Mick immediately noticed our UHAS pins and pointed to us saying "there's the guys". Bernie burst out, "you know - I belong to that", I laughed and said, "I bet you do". Soon Trevor Bolder arrived with Ted Turner and Andy Powell of Wishbone Ash and Eric Bloom of Blue Oyster Cult. We bought our

Total Recall tour shirts and got all the stars to autograph them. Mick said that he hoped Heep would return to America next year, what a rush!!! getting to talk to Mick Box!!

That night the concert started a 8.00pm. I was very impressed with Wishbone never having heard them before, great vocals and kick ass arrangements. Heep were on second and opened with Devil's Daughter and Stealin'. They had the enthusiastic 2000 or so crowd in their hands. We heard the new song, Words in the Distance, The Wizard, July Morning, Gypsy and Easy Livin' which was followed with a standing ovation from the crowd and an encore of The Other Side Of Midnight. The round stage in the centre of the arena revolved slowly with every performance, Buck Dharma of Blue Oyster Cult later said, "I feel like a cake in a dinner on this stage". That next intermission Heep sold out their Wizard design T-shirts, the only band to do so. During the Nazareth set we were fortunate enough to talk to Phil Lanzon about the live Sweet album he played on, his early keyboard influences and his short lived golf career, one stroke! He had time for some photos as well as autographing my UHAS band picture that I received with my membership. I talked to several Heep fans, old and young and we all shared the same devotion to our favourite band, I also gave out the UHAS address to several interested people. Heep came out again and drew a mob of fans, the guys made sure they greeted and provided autographs for everyone that wanted them. Taking time for a snapshot with my brother, we asked Lee why they call him the bear, he said, "It's an old Indian name", the rest of the guys in the band laughed and one said, "no, it's because he's fat". I asked Bernie if he was related to Tommy Shaw of Styx, he said "no but I used to sing his stuff". My brother and Trevor talked about bass equipment, both being bassists, I got to talk to Mick again and told him about our first band "Crimson Fire" named after a Heep lyric before a few more pictures. A dream had come true that day, I had met the band twice and seen an awesome concert, I must say that these guys are very cool, no ego barriers between the band and the fans. That night on TV during a real life police show a guy was getting arrested and Easy Livin' was blaring out from his car stereo, what a way for Heep to get national TV publicity. I hope for the best for Uriah Heep in 1994 and I'd like to see an amazing come back to stir up America and make everyone know who they are again.

Barry Lombardo.

GOLDEN AGE OF ROCK N ROLL TOUR, GERMANY & AUSTRIA, 1993.

TRAVELLER IN TIME, DUSSELDORF, 12/12/93

My flight over to Deutschland arrived a couple of hours early, I was going to stay with Jurgen Cissarek and his family. Lasse Lundberg and Par Engstrom from Sweden would also be staying at Jurgen's house. They soon arrived to pick me up and we went back to Jurgen's place, I tried to lay claim to the settee but Lasse and Par won, they were bigger than me. We all got on well instantly and during the evening Lasse

had us all laughing so much it hurt. At bed time it was time to turn the living room into an army barracks or as Lasse said, "something that would smell like an army barracks". We tucked ourselves up in our makeshift but comfortable beds and still Lasse's humor poured out. We spent a couple of great days together then at last it was gig time, our chauffeur for the night was another UHAS member, Heinz Biennek. We arrived at the Phillipshalle and Jurgen picked up our pre-booked tickets from the box office. The number on my ticket was 3965, this has got to be the biggest Uriah Heep gig I've ever seen! Molly Hatchet were top of the bill, for me personally they should have been openers.

First on were Girlschool, I'd stayed at the back of the hall with the troops until I couldn't resist moving forward to see a bit more of the girls who were making this awesome but well put together sound. They were excellent, rock N roll at its best. Next up were Wishbone Ash, a favourite of another UHAS member and friend of mine, Mark, scouse mouse, Owens. I used to have a couple of their albums in my collection but sadly I can't seem to find them any more, I'll be putting that right!! eh Mark? Ash came over very laid back but hard working and they played some old favourites that I recognised from my lost collection, truly hot Ash! Blue Oyster Cult were next and after seeing and hearing this band for the first time I said to David Owen who was at the gig, "Uriah Heep have got their work cut out to follow this act". I also said that I intended to be completely un biased, I had no intention of knocking back a brilliant bunch of musicians like BOC just because I'm a major Heep fan, we must be objective, musn't we? BOC gave us 100% entertainment and I gave them 100% of my attention, no way could I have dragged myself away from this band. Come on Uriah Heep, let's see if you can top that!! Just enough time to get some more of that Deutscher bier, Jurgen went for it, having come all the way to see Heep and having got myself to pole position about 4 rows back and in the middle, there was no way I was going to move. Jurgen came back, we drank a toast to friendship, the lights went down and Heep came on. I did say that BOC gave 100%, well, Heep must have given 110% and in their short set they gave us a new song, Words in the Distance. During the set I looked around and all I could see was happy smiling faces, this vast hall was full of electricity and atmosphere, I could feel a shiver going up my spine. This was a special evening for me, I don't use that word often but when I do it means family, togetherness. When I looked at my friends enjoying themselves I remember thinking yeah, this is what it's all about, to me it matters not what Heep played, what ever they do it makes for a good show. David Owen had told us earlier that he would take us to meet the band after the show but there was a problem with a security man who wouldn't let us go back stage, I might add that this guy was only doing his job. We set off back to Jurgen's place, I hope Heep weren't too upset about not meeting us. The following day Lasse and Par set off on the train back to Sweden and the day after I flew back to Edinburgh airport to my own family.

Bill Smith.

ALL ENDS WELL IN ALSFELD, 17/12/93

Okay, all you Heep fans who have put in that extra effort to catch the band in concert, see if you can beat this. It had been several years since I had last seen Heep in

concert so this time around I decided to gamble. I had no reserved ticket, just the German tour dates in issue 10 of the UHAS magazine. So, on December 16th I left for Ailsfeld in Germany from Mysliborz in Poland. After a 600 Kilometer journey, 5 trains and 2 buses later, I arrived in Ailsfeld in the late afternoon on the day of the show. Lucky for me there were some tickets left and they were being sold at the Hessenhalle box office. What a surprise! Heep opened their set with Devil's Daughter, there was a jammin' July Morning, an encore of Lady In Black and a new song from a yet to be released album. They sounded absolutely great on this 1993 tour, tight, real tight, with the quality of the music I'd say it was time for another live album, but, it will be tough enough waiting for the release of a new studio album. It's 7 years since I last saw Heep back in Florida in the USA, it won't be another 7 before I see them again. Speaking of Florida, I must say that Molly Hatchet were a treat, honky tonk from Florida, and the crowd loved it! In Ailsfeld they rocked harder than anytime I'd seen them in Florida. So, a big thanks to Heep for making my gamble pay off, 22 hours of travel and no guarantee of a ticket. The pay off, a spectacular set of quality music and a most enjoyable concert. Damn well worth the effort I made and I hope Molly Hatchet keep on rockin' too. Thanks to the Society for keeping us updated on concert dates, next tour, will we hear I'm Alive, Return to Fantasy or Fallen Angel along with music from the new album? hmmm...maybe??

David Zimny.

GOLDEN AGE OF ROCK N ROLL, LUDWIGSHAFEN, 18/12/93

Girlschool opened the evening, the only thing I knew about them was that they had a recording deal with Bronze in the early 80's. As Wishbone Ash came on the evening started, they did great work, I've never seen them playing with such feeling, I can remember thinking that Ash had more fans in the crowd than Blue Oyster Cult who were on next. Beginning with the great Dr Music, BOC played all their best songs from their career of evil as their 1990 best of release was titled, Godzilla, Cities on Flame and an encore of Don't Fear The Reaper and the third band of the evening had done their job. The mood rose to incredible heights as the lights went down for a fourth time, the phenomenal Roll Overture blasted out of the PA and Devil's Daughter was the opener, I think Bird of Prey was a better one, or perhaps Sweet Lorraine. After Stealin' and Bad Bad Man, Bernie announced that the next song, Words In The Distance, will be on a new Heep album to be released next year, did I hear right??? The audience didn't let Heep go without encores and it must be said that because there were 5 bands in one evening, the individual set's were shorter than normal. I missed Rainbow Demon, Cry Freedom and the brilliant Rain which were all in the set earlier in the year, I hope they will find their way back. Molly Hatchet were last up, a different style of rock, southern rock. During their set I spoke to Bernie outside about his announcement, he told me that Heep hoped to be able to record and release a new album next year, here's hopin', keep your fingers crossed.

Frank Hunlich.

PLENTY OF GOLDEN NOISE, VIENNA 20/12/93

This time I have not written a report of my own, to give a different view on the show I've translated a report titled "Plenty Of Golden Noise" which was printed in "Kurier", Vienna's second biggest daily paper. The article was published together with a photo from the Moscow concerts of 1987. Here's the translation:-

The Golden age of Rock n Roll means the ZDF oldies party minus Thomas Gottschalk (a German TV presenter) plus a lot of noise. Fortunately the rock night was transferred from the Kurnhalle Oberlaa to the appallingly packed Rockhaus. The roaring girls of Girlschool were followed by Wishbone Ash, a band that never made it to the very top but had so often been called a legend that today everyone considers them to be one. Technically the most competent musicians of the night, they excelled with smart rock. It was up to the pseudo mystics of Blue Oyster Cult to prove with their listlessly substandard rock that their unwillingness to retire is not enough to be called a concept. Where as Uriah Heep supplied this evenings surprise. Having already been written off as plagiarists years ago, Mick Box and his crew proved to be wildly determined to become a hard rock band with a modern sound. It seems that Uriah Heep are only a jeans commercial spot away from new international reputation. As with the encore, Lady In Black, they even cast rock history's most famous Ahh ha haa into the crowd, there was no end to the swaying of the fans, young and old alike. Exultation, changeover, the audience marked by drinking much beer and singing along is being refreshed by coffee. Then comes Molly Hatchet, the band that had moulded southern rock into its most earthly form and can not do without sweatbands, broad belt buckles and moustaches. The set to work with stern looks, after all there are some serious topics to be delt with, women, motorcycles and the last civil war. With the classic, It's All Over Now, they still win the audience of the already half empty hall.

Stefan Pawlata.

THE LAST SHOW OF THE YEAR, VIENNA ROCKHAUS 20/12/93.

The night of the year came closer and closer and I wondered if I would make it to the show, there were so many things that could make it impossible, bad weather, too much work in the office and more. I was lucky though, I was able to leave work early and the weather was dry with no fog or snow all the way there and back. Girlschool had started when I arrived but we said hello to some friends and had the chance for a small chat to Heep and a look through some photos I'd taken earlier in the year. I can not tell you anything about Wishbone either but we made it back for BOC, I'd seen them in 1983 and I enjoyed their set but all I remembered was Godzilla. The Rockhaus was packed and it seemed to take ages to get the stage ready for Heep, the true heros of the evening. The lights went down and Heep started with Devil's Daughter. It was magic, they touched the rainbow that night and found many new friends. It was the last show of the tour and there were some jokes, it started during Gypsy, some of the guys from BOC and the crew came on stage dressed like Arab

sheiks waving a toilet brush about and spreading toilet paper round the stage. Bernie laughed so much that he couldn't sing some of the words to the song, during the instrumental part of the song he cleaned the stage with a broom. During the encores Phil had help playing the keyboards and there were extra voices singing along to Lady in Black. At the end of the set, in place of the usual 'Land of Hope and Glory' outro somebody, Charlie?, put on a waltz and Phil and Lee danced off stage together. Heep take everybody in the audience as part of the show and it's magic to see that it always works and ends up as a big party. It wouldn't be easy for Molly Hatchet to follow that, I only knew of them through what I'd heard from friends, talking to people around me I found most of them had come for Molly Hatchet but had enjoyed Heep. To me, Molly Hatchet didn't hold what my friends had promised and other members of the audience left also, they had chosen Heep as their band of the night. As I left Heep were about to leave also and all I could do was wish them well for the future and thank them for all their touring and a great show.

Isabella Seefriedt.

PAUL NEWTON

An exclusive interview, part 2. (continued from issue 10)

Alan: What was the feeling and expectations within the band when Very Eavy was released?

Paul: Great excitement, due to the fact that Gerry Bron created a lot of hype, he took out large adverts in all the music press of the day, it created a lot of attention, some of it good, some of it bad but the point is that over night every one had heard of Uriah Heep. In one way it was a good thing because where ever we did a gig people had heard of us but hype is always a double edge thing, people very often expect too much or because it is a bit of a hype, it's brainwashing people, they tend to think it's a load of crap. It works, it gets the name around but it's not the best way to go. Of course, we weren't really in the position to argue, a lot of money had been spent on studio time and we had to get a return on that, we weren't in the position where we could put the album out and just let it slowly trickle into the record shops, or get the odd play here and there, or recoup the money over a long period. Gerry Bron had to get money back in to cover all the various expenses, we all, the band and Gerry, wanted success so that's what happened in a blaze of publicity, there we were suddenly in the centre pages of all the music papers. A lot of other musicians thought it was just over the top hype but it worked, we were never short of gigs and we worked very hard, in that respect it payed off.

Alan: Was it because of all the money that was involved that Salisbury was released so soon after Very Eavy?

Paul: Well, Gerry was very recording orientated, we were always in the studio doing something, I can't remember the exact details but no doubt we were contracted to do two albums per year for Vertigo and in those days it was about a six month period

from the original idea for an album to actually getting it out on record. I think we'd run over time with the first album because Ken came in and his contributions added to it, we'd spent time getting the right material and by the time it was ready for release the next album was due within 2 or 3 months and that's why it came out so quickly. The other thing was that we were trying to cash in on the American market, the album was to be called Salisbury, which like Uriah Heep was a good English selling point, probably in other foreign countries too but especially in America, that's where we were gearing up to because that's where we could make money. You had to have record sales to go there or at least interest in record sales, otherwise it would not be financially possible to go there. So, Gerry was just trying to get as much out of us, recording wise, as he could so that the interest in the band didn't wain at all. As the hype from Very Eavy died down, Salisbury came out in a blaze of publicity, it wasn't a particularly successful album at the time, it's sold quite well over the years but at the time it was a bit of an anti climax, the title track was a very long track recorded with an orchestra, it was a good idea, Deep Purple had done a similar thing and it didn't really work for them. I suppose people thought that the Salisbury suit was a little bit pretentious, here were these guys, only on their second album and straight away they're doing it with an orchestra. It was a strange album with a lot of strange material like "The Park" which was an odd track, "Bird of Prey" was a good old Heep type number that people expected, "High Priestess" was good and we would often open our live set with "Time To Live" so there were three tracks that were what people expected and the rest were a little strange. Of course, "Lady In Black" was on Salisbury and it's probably one of the most successful things the band has ever done as regards to world wide sales but at that point in our career people hadn't expected something like that to come out, I don't think we had, it was something that Ken had brought along and it sounded ok when we did it in the studio and it got put on the album.

Alan: The track, "Salisbury", I believe there's a story behind it that comes from a gig you did at the time at a venue in Salisbury where there was some sort of trouble and the audience helped you out?

Paul: Yes, we did a gig at a place called "Alex Disco" in Salisbury, Wiltshire, I think we'd played there before and we went to do this gig and it was absolutely packed out. We went through the show and at the end everybody wanted more and more so we did a few more numbers and then there was a big scene because a couple of the big bouncers (security men) started causing trouble because we'd run over time. Then they turned all the power off and said "you've got to be out in 10 minutes otherwise we'll lock all your gear in". So all the people who'd been at the gig came up on stage and helped carry all our gear outside and helped sort out a problem that was going to get a bit nasty, the bouncers were getting upset, they were only paid until 12 o'clock or what ever time it was and they wanted to go home. The whole evening could have been spoilt but the crowd helped us out so we decided to dedicate the track to them and we simply called it Salisbury.

Alan: So the song was written before you played the gig but it didn't have a title until then?

Paul: Yes, that's right, and because it was a long track we called the album

Salisbury. A lot of people thought that the tank on the sleeve signified heavy music but what it is, in the Salisbury area there's a lot of army training grounds and you often see tanks on Salisbury Plain. So whilst the tank did probably signify the heaviness of the band it also tied in with the local area, we weren't subtle in those days, Gerry wasn't subtle at all but then a lot of other bands weren't so sophisticated either.

Alan: Was there a different approach to the recording of the "Look At Yourself" album? It seemed to me that by this time the band had a more defined direction although I know that some fans do not agree with me on this point.

Paul: Yes, we'd got to a point where we wanted to become more in control of the sound and what actually went on to the album. As a band we tended to discuss ahead of time how we would approach this album and we got through to Gerry and the recording engineer the type of sound we wanted more so than we did on the first two albums, so we ended up with a far more representative band sound which was what we imagined we sounded like on stage. Also the content of the album, song wise we got more of what we wanted on the album, we had more material available to choose from and we weren't swayed by Gerry's opinion so much about what we should put on, we put on the songs that we wanted to record, because of that the album to this day stands up as a fine record that is representative of the band at that time.

Alan: Would you say that Look At Yourself defined the bands direction more so than the first o albums?

Paul: I think so, I think we had defined our own direction by then, we knew more where we were going at that time and we had a good strong selection of material because we knew how we wanted to write songs and we came through as a far more together band than previously. Some of the tracks on the other two albums had been slightly odd to be included in the albums, but they were things that either Gerry wanted to put on or things that we had lying around that we thought we'd better use. Also we were playing the heavier sort of stuff on stage so Look At Yourself was more representative of the band at that time, we were just more of a complete band by then which is just a natural progression.

Alan: As it turned out, Look At Yourself was more successful than the previous two albums?

Paul: Yes, we charted all over the world, not as high as we would have liked but we managed to get into the top 40 or 50 in the UK and in places like Germany the album got far higher in the charts. It got a fair amount of airplay on the progressive radio stations, Luxembourg played it a fair bit, and we got interviews on various stations. We did a lot of work in places like Germany promoting the album and over the years it paid off, the single release of Look At Yourself charted fairly high in Germany and many other European countries and it all established the band more firmly as something that was here to stay rather than a one or two album wonder band.

Interview by Alan Hartley, continued in next issue.

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