

THE OFFICIAL

Uriah Heep

APPRECIATION SOCIETY



Mick Box and John Lawton at the "Gunhill" gig on 12th Feb, 1995 at Greenacres Tavern, Hemel Hempstead. Photo by David Owen.

ISSUE 15

1970-1995 • 25 years of URIAH HEEP

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 15,

As this is the first issue of 1995, we would like to wish each of our members all the best for what promises to be a very exciting year. As we reported in the last issue, Heep have signed a recording deal with the German based company CBH/SVP and "SEA OF LIGHT" is the title of the long awaited new album. Just to back track for a moment, the band did return to the studios at the end of January to complete the recording. Mick and Trevor went back again at the end of February to remix a couple of tracks and oversee the mastering of the tapes. The album was recorded at Karo studios which is near Hamburg in Germany and the band are very pleased with the results. Quite rightly so, it's a stunning album that shows the promise of getting Heep back on top as long as it's backed by the necessary promotion. The production has been undertaken by the whole band along with Kalle Trapp, the engineer from the recording studio. The cover has been designed and painted by Roger Dean who was responsible for the artwork on "Demons And Wizards" and "The Magicians Birthday" in the 70's. The album was originally set for release on 27th March but delays with the artwork have set the release back, as we go to print in early March, a date of 20th April seems to be a possibility for the release in Germany. In England "HTD Records" will be releasing the album, possibly on 17th April and initially the release will be on the CD format only. The German company are very keen to get the album in the charts in all countries and because sales through the Society do not count towards chart placings, we will not be selling it direct to our members. However, we have spoken to "Track Records", a well respected record shop who also provide a world wide mail order service and they have agreed to offer the CD to UHAS members at a favorable price if you get your order to them before the release date. You can order by phone with payment by any major credit card and you can also contact them by fax or letter and pay by cash, cheque, money order etc. Do not send any orders or money to us, order direct from "Track Records", their details are set out below and don't forget to state that you are a UHAS member.

Track records, 15 High Ousegate, York, YO1 2RZ, England
Tel 01904 629022. Fax 01904 610673.

In this issue there is a full review of the album and an exclusive interview with Mick who gives us all the latest news and full details of the new recording contract. Mick mentions in the interview about the possible single releases that may be taken from the album, at the time nothing was definite but we can now exclusively reveal that the first single will be an edited version of "Time Of Revelation" clocking in at 3.22 mins. Also included will be a studio version of "Mr Majestic", (5.41 mins) recorded at Karo studios during the "Sea Of Light" sessions and a live version of "The Other Side Of Midnight" (4.44 mins) taken from the radio broadcast of the concert at Koln Music Hall on 23rd June 1994. The single will

not be released until after the album's release and there is no date set for it's release at present. We can also tell you that the second single will be "Mistress Of All Time" plus two surprise tracks. In the next issue we would like to include a members' review section for "Sea Of Light". Please write in with your thoughts and opinions on the album, tell us what you like about it and why, or what you don't like about it and why. Let us know what you think of the style of writing, the topics covered by the songs, the standard of playing, the production, the artwork, the packaging and whether you think it stands up with the past albums. We don't want descriptions of the songs, we'll all know what they are like by then and we've already got descriptions in the review in this issue, we want to know what you really think of it and we want to hear from members in every country. Please try to get your reviews in by the middle of May and thanks in advance for your efforts.

On the subject of the Koln radio show tapes, Heep have been working on them with a view to using them at some point in the future. We'll bring you more details as a definite plan unfolds. Heep's touring schedule is filling up, they are in South Africa at the end of March as special guests of Deep Purple. Mick will be doing an interview at the "Hardrock Cafe" in London to promote the tour and a special "Uriah Heep cocktail" will be prepared for sale during the tour. The dates are as follows:-

- 24th March Sambow Bank Arena, Pretoria
- 25th March Village Green, Durban
- 27th, 28th, 29th & 30th March, The Three Arts, Cape Town
- 1st & 2nd April, Rand Show Amphitheatre, Johannesburg

The first headlining promotional tour for "Sea Of Light" will be in Germany which will include one date in Austria on 1st May. The dates are as follows:-

- 20th April, Huxley's Neue Welt, Berlin
- 21st April, Music Hall, Hannover
- 22nd April, Grosse Freiheit, Hamburg
- 23rd April, Tivoli, Freiberg
- 24th April, Capitol, Halle
- 26th April, Batschkapp, Frankfurt
- 27th April, Live Music Hall, Koln
- 28th April, Konzertsaal, Solingen *DETZDORF*
- 30th April, QU, Regensburg
- 1st May, Praterfestival, Wien
- 2nd May, Rottgauhalle, Eggenfelden
- 3rd May, E-Werk, Erlangen *MUNICH*
- 5th May, Capitol, Manheim
- 6th May, Werra-Rhon-Halle, Merkers
- 7th May, Longhorn, Stuttgart
- 8th May, Wappenhalle, Munchen *DAY OFF*
- 9th May, Akzente, Tuttlingen *10th ERLANGEN*
- 11th May, Stadthalle, Schweinfurt

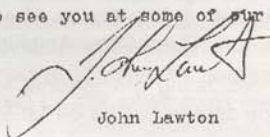
We didn't bother sending out these dates to those people who had already sent in a IRC to the concert dates service because we knew the magazine would be with you long before the tour would start. We'll keep your IRC's until next time. Please don't forget to send us your reviews of the concerts. There is also the possibility of 5 concerts in Austria in June, please use the concert dates service if you want details when they are confirmed as it will probably be too late by the next issue. HTD Records are very keen to have the band promoting the album with some UK dates so lets hope that will be possible.

Apart from the new album, there's also one or two other new releases to look out for, From Castle Germany comes "The Gold Collection", (CNC 4032-2). This CD features a live shot of the Lawton line up, well, John, Lee and Trevor to be precise. It has a see through CD holder revealing the same photo. The track listing is:- Look At Yourself, Gypsy, Free Me, Easy Livin, Stealin, July Morning, Firefly, Bird Of Prey, Wizard, Return To Fantasy, Sweet Freedom, Love Stealer, Wonderworld, Circle Of Hands. There's also a couple of bootleg CD's which are, as far as we know, the first Heep bootlegs to appear on the market. There's a full review of both in this issue. There is still no definite date (or track listing) for the release of the 25th anniversary box set but we'll keep you fully informed on that one.

Our thanks must go to the members of "Gunhill" as they signed every copy of their tape, "One Over The Eight" that we sold in the last issue. The band are knocked out by the support they've had from UHAS members as you'll see in this letter from John Lawton.

On behalf of "GUN HILL" I would like to thank all of you who have ordered and hopefully received a copy of the bands tape "ONE OVER THE EIGHT" and also those who ordered GUN HILL T-Shirts. We had orders from ten countries incl. Japan.

A big! thanks to Dave Owen and Alan Hartley who have helped GUN HILL tremendously and have become good friends. Hope to see you at some of our gigs!!!!



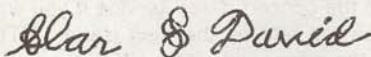
John Lawton

Together with "Lucifers Friend", John Lawton recently did an unplugged session for German radio, the tracks featured were "Free Me", "You Touched Me" and "Any Day Now". John has also done the vocals on "Someone Sings", a track off a new album called "Wizards Convention 2" which has been written and produced by Eddie Harding and Ray Phenic. There's a host of other big names featured on the album including Gary Moore, Zak Starkie, John Entwistle, Andy Fairweather Low, Roy Wood, Colin Blunstone, Mike De'Arbo, Paul Jones, Jon Lord, Tony Ashton, Phil Manzanera and Denny Laine. John also tells us that he has now left south coast based band "DC Law". If you're wondering what has become of Ken Hensley's latest projects, there will be a full and exclusive interview with Ken in the next issue.

Thanks for all the letters expressing an interest in attending the planned Society convention, unfortunately we still don't have a definite date or location but we should be in a better position to give full details in the next issue...I hope. Some overseas members have stated that they would like the convention to be held in or around London as it will make their travel arrangements easier. We will of course do our best to accommodate this and we will also ensure that there will be plenty of time for people to make travel arrangements if the convention date is announced in the next issue.

Once again our thanks go to the following people for their help and support, Trev, Phil, Mick, Lee and Bernie. John Lawton, Ken Hensley, Trevor Hensley, Tina Hartley, Yutaka Nakajima, Harry Otten and, last but not least, Eric Cantona who may not be the biggest Heep fan in the world but then nobody's 100% perfect.

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



March 1995.

ALBUM REVIEW

URIAH HEEP - SEA OF LIGHT

HTD RECORDS, (HTDCD 33)

Track listing:- Against The Odds, Sweet Sugar, Time Of Revelation, Mistress Of All Time, Universal Wheels, Fear Of Falling, Spirit Of Freedom, Logical Progression, Love In Silence, Words In The Distance, Fires Of Hell (Your Only Son), Dream On.

It's been a long four years since the release of "Different World" even though the wait was made easier by "Rarities From The Bronze Age" and "The Lansdowne Tapes", it's new material is what we all crave from Heep so the first question to be addressed is, has it been worth the wait? The simple answer is yes, very much worth the wait. I know that some fans were a little disappointed with "Different World" and are hoping for a new album that is capable of achieving the success we all want for the band. "Sea Of Light" is capable of just that, it's got all the elements that we expect from Heep and more. The hallmarks are there in abundance throughout the album, the high vocals and Heep style harmonies, fantasy lyrics, the Hammond, melodic bass lines, powerhouse drumming, orchestration and last but not least, some of the best guitar playing you've ever heard from Mick. Overall, there is some great playing displayed on the album from the whole band and you'll come to appreciate it the more you listen to it.

The production work from the band and Kalle Trapp is excellent and the variety of the material should satisfy everyone. Some tracks are amongst the heaviest the band have ever done whilst others range from Heep style ballads to rich orchestral backed songs. In addition there's new direction which sits very well with the more traditional material you would expect to hear. The artwork and the whole layout of the packaging is being handled by Roger Dean so there shouldn't be any complaints on that, although it is a little sad, and perhaps a sign of the times, that there isn't a vinyl release planned. That's a minor complaint but there are people out there, some of them UHAS members, who don't own CD players. Heep have come up with the goods on this one, it's a great album that retains all the values of the Heep we all love but presents them in a format that sounds like it belongs in the 90's. The writing partnership between Mick and Phil is developing into one that promises great things for the future and Trevor once again shows the skillful writing that we've come to expect of him, his contribution amounts to one third of the album and includes a broad band of styles. It's a great album to mark 25 years of Heep and it's worth remembering that it won't be too long before this line up will soon be celebrating it's 10th anniversary. On to the music:-

AGAINST THE ODDS. (*Box/Lanzon, 6.11 mins*) A great opening track that starts with a blistering riff, it's a guitar orientated song that has a very heavy feel. It's full of raw power, Mick enjoys more than the usual number of guitar breaks and there's some energetic soloing from him at the end of the track. The Hammond is brought up in the mix for a guitar and organ part at the end of Mick's solo in the middle of the song. It's a typical rock track that tells of life where people take the credit for the work and efforts of others, the trademark high vocals are in there and I can see it easily becoming a favourite if it's included in the live set.

SWEET SUGAR. (*Bolder, 4.41 mins*) Powerful chords open the track and are complimented by the Hammond which is the main instrument on the verse. It's a mid tempo rock song with a commercial sound but it manages to retain a heavy feel. I could imagine that if it were done by such as "Poison" or some other commercially successful rock band, it would be up there in the charts. There's a great hook in the chorus with some nice harmonies that will have everybody singing along.

TIME OF REVELATION. (*Box/Lanzon, 4.01 mins*) A bouncy song that sounds typically Heep in it's construction. It tells of the things that are out there to be experienced in life if you just go and find them. The harmony build up, the riff and the rhythm are written and performed in a style straight from the 70's. It reminds me of in parts of "Everything In Life" from the 1992 sessions and as I wrote at the time, that track had a rhythmic feel of "Seven Stars". I really like the guitar sound on this track which is played through the wah wah with the pedal open, to give it a distinctive tone, but without the wailing effect. It's very catchy with a nice guitar hook and there's a whole passage of climbing, Heep style vocal harmonies. I'm sure that you'll all latch on to this track instantly.

MISTRESS OF ALL TIME. (*Lanzon, 5.32 mins*) One of the songs from the 1992 sessions, it's been completely re recorded and somewhat altered. It's a fantasy style ballad, initially just keyboard and vocals with flute interludes which eventually give way to the full instrumentation of the band, just listen to the two acoustic guitars, they sound great. The song has a nautical feel to it, this is further evident from the lyric, "she dances on the seven seas, she dances on the ocean", it all ties in very well with the album's title. There's much more feeling and depth to this version than there was in the 1992 recording. There's a great piano solo, lots of harmonies and great lyrics, it's another classic from Phil who really is emerging as one of the best writers to be a part of Heep for a long time.

UNIVERSAL WHEELS. (*Box/Lanzon, 5.38 mins*) The sound of a volcano about to erupt, and a rolling bass line opens the track, a flicker of chords on the acoustic guitar give way to the solid rock sound of Heep in full flight. The song came into being around Christmas 1993 when Mick and Phil met up in Australia to do some writing. At the time the bush fires were raging, then there was the earthquake in America, since then there's been earthquakes in Japan and the floods in Europe, the song is inspired by these events. We do have to live alongside nature and a comment of Phil's, that's not part of the lyric, just about sums it all up, "the human species has destroyed many plants and living creatures on this earth, if we persist we will ourselves be destroyed". The middle passage includes newsreel commentaries from the events which add to the overall effect of the track and there's a nice bit of wah wah on the guitar towards the end.

FEAR OF FALLING. (*Bolder, 4.36 mins*) This track features Trevor on lead vocals with Bernie singing the second vocal part. It's an unusual, fast moving, up tempo song that is very much guitar orientated and features some excellent playing from Mick. There's a very prominent bass line and a very catchy hook to the melody. It is an unusual song but it's also a very good one, it's not a typical Heep track but it fits into the spectrum of what Heep do very well.

SPIRIT OF FREEDOM. (*Box/Lanzon, 4.13*) A light rock track that starts with a gentle guitar intro', there's a simple verse with guitar backing but rich instrumentation on the chorus. Again the Heepy style harmonies are there and there's a slide guitar solo from Mick. It's the sort of song that invites you to read into it what you will, the spirit of freedom is present in all walks of life and the listener should hear the track in this frame of mind.

LOGICAL PROGRESSION. (*Box/Lanzon, 6.12 mins*) Picked guitar notes form the opening of the track and the volume builds as the organ comes in. The Hammond is really evident in parts but it's guitar dominated in others. There's probably more vocals on this track than any other, particularly in the middle eight section, these are used to fill out the sound in place of the keyboards. Listen out for the church organ solo and the melodic bass line.

LOVE IN SILENCE. (*Box/Lanzon, 6.47 mins*) This is a very powerful track without being a rocker. There's acoustic guitar complimented by a wondering bass and backed by keyboards, these all give way to piano and vocals and when all the instruments come back in, it's slightly reminiscent in style to "Paradise". There's a nice Hammond break backed by orchestral instruments of which the chello is very prominent, it's all interspersed with the acoustic guitar and a string section, and it builds to a wonderful climax. 'Sea of light' is in the lyrics and it's from here that the album takes it's name. It's a moving and emotional number that works very well and shows the versatility of the band.

WORDS IN THE DISTANCE. (*Box/Lanzon, 4.44 mins*) The only other song from the 1992 sessions to make it onto the album, it will be familiar with those who have seen the band live over the past couple of years as it's been in the live set since February 1993. It sounds very strong here, it has everything that you might expect from Heep, crunching chords, good use of the wah wah, great vocals, a rocking bass line, powerful drumming and of course, the Hammond. This version retains the feel of the way the song is presented live. Bernie turns in a great performance on the track, we all know he's able to sing very well in a variety of styles but to me his voice really suits this type of song, the whole band seem to have a ball playing the song live and that feeling has been carried over to the studio version.

FIRES OF HELL (YOUR ONLY SON). (*Bolder, 3.54 mins*) Another fine song from Trevor, it's about a soldier at the battle of the Somme who's just about to go over the top and he know's he's going to die, he's writing a letter back to his family saying, 'I didn't really know you that well'. It's a slow to mid tempo, solid rocking track that's riff orientated, the riff carries through the song and there's also a good wah wah solo.

DREAM ON. (*Bolder, 4.26 mins*) This is a very melodic acoustic guitar song with a keyboard backing on the chorus. It's about being on the road, away from your loved ones. Trevor plays the main picking parts on the guitar, this is simply because time was running short and it seemed easier for Trev to play it and leave Mick free to come up with the second acoustic guitar part on the solo. Bernie is supported by some strong backing vocals and once again, the track really highlights the versatility of the band.

So there we are, 12 great songs, over 60 mins of music, some of the best playing you've ever heard, great production, great artwork and great value for money, what more could you ask. I just hope that it gets the push it needs to help it succeed and achieve all its potential, spread the word, Heep are back, they're back with all the style, power and diversity that we expect from them, the album can't fail to please even the most fussy Heep fan, it's one to be up there with all your other favourites for years to come. Please don't forget to send in your reviews on the album as soon as possible for inclusion in the members' reviews section of the next issue, enjoy "Sea Of Light", you won't be disappointed.

Alan Hartley.

THE CONTRACT, THE ALBUM

AN EXCLUSIVE INTERVIEW WITH MICK BOX.

As promised in the last issue, Mick gives us the full details on the new recording contract and the new album, "SEA OF LIGHT". However, I have to report that in the course of doing this interview the wicked side of Mick was exposed when he made me a drink of tea in a Tottenham Hotspur mug and then laughed about it saying "it will be a joy to my heart just to see you drinking out of that"!!!!

UHAS: The negotiations for the new recording deal have taken a long time, have SPV/CBH always been in the running or did they come into the bidding at a later stage?

Mick: We've actually signed with CBH and it's distributed through SVP, that's the correct way of looking at it. SVP have come in and out of the picture as have many other record companies, but none of them had satisfied me at all with their offers, or the way their offers came in simply because we feel that we need to control things a lot more than we have in the past. Even if you sign with a big record company, you can just be a tax write off, they put an album out, there's no heart in it, no feeling, your just a commodity and the record is pushed out and if it doesn't do well, that's it, you've lost it for the next couple of albums. We needed to make sure that we had a sound agreement that we were all confident with, it's not just me, the band had to be confident in it whereby it elevates a number of things, especially any squabbling when we might be saying, "what are the record company doing this or that for the bastards", it takes all that away if you've got something that we all agree on and all believe in. The people we've signed to are good fans of the band, they enjoy the band, they enjoy what we're doing and they can see that put in the right direction, it could be a really big thing again. That's what we're looking for, somebody to believe in us as much as we believe in ourselves and the fans believe in us, that's all you could really wish for and at this point in time we've found it. The other thing is, if I need a meeting with the top guy, I just go and see him, I don't have to go through all the usual avenues of making appointments and go through this person and that person before you get near the guy you want to see. I can just go straight to the top guy, get things sorted and we're up and running again. It was very important to have that sort of relationship with the company.

UHAS: So you think you've got the deal that you were holding out for, what were the other key elements you were looking for in the deal besides those you've just mentioned?

Mick: Copyright ownership was very important to us. If you sign world wide to a company, unless they are of strength, which is only really the few big ones, they may not think that some territories are a good market, to them it becomes a low priority market but to us, it may be high priority because we work there and we need to be serviced correctly in these areas. That was a key thing to us, all the territories we play around the world, we want them to be serviced correctly. So far we've only signed away parts of Europe and Japan which leaves us open to deals in North and South America, Australia and all the other places. It leaves us open to get involved with companies in these territories that believe in us and we can work one on one with them. Sometimes it doesn't work so well if you're part of one big network, you would be very lucky in a big company to have everything right because you need so many people in that system to believe in what you're doing and when you think how record companies are structured, you may have a few people at the top level who know what you're all about, but the kids down at the bottom probably wouldn't know anything about us. It is very important to have that understanding through

the record company of what we're all about.

UHAS: If SVP/CBH see other markets as profitable markets, are they likely to release the album in those territories?

Mick: They may want to but it's up for grabs, they would be in a bargaining position with us. In the past we wouldn't have any say at all where as with this deal, we've got a chance of steering things and the band are more able to be masters of their own destiny.

UHAS: How long is the present deal for or how many albums is it for?

Mick: It's for 3 albums but in any deal there's options so if the first album doesn't do well, there won't be a second and third. If it does alright there will be 2 and 3, so we're looking at 3 albums. That's the basic facts of record deals, things are always reviewed, when bands say they've signed a 9 album deal with a major record company for £30,000,000 that is paid on a ratio per album, if you don't get past that first hurdle you don't get into the rest of it.

UHAS: Is that 3 albums over a specific time period?

Mick: No, it's open. One of the things I will steer the band into is having some time to write. I feel that's very important, in the past we've been in situations where we've had an album to do and we haven't had enough time to write because we've been out there touring. I won't go into the studio without being prepared so we can only do it when we're ready. We've got those understandings so I'll pencil in time in our schedule when we can go off and write so we can come up with the goods. We do tour a lot and that's wonderful, I love it, but you've got to have some time in you're schedule for writing to get the next album done. Other managers can not see that because they're making money off your touring, they want you out there because whilst you are, they're earning. It's short sighted management which I'm not into.

UHAS: Are you confident that the record company will put in the required promotional work to make the album as successful as possible?

Mick: It's one of those things that is hard to foresee. As far as the contract is concerned, we have a very good promotional budget written in, the signs are all good and if the money's spent in the right direction, which I think it will be, then the results should come. It's a German record company so the first territory we're going to deal with is Germany, there's a tour already booked to promote the album and if all that starts to blossom and we get results, everywhere else should fall in line. I'm talking to people in America right now, there's some good interest from them and if they see that Germany is going well and they see that it could be the same over there, then that's the sort of domino effect we're looking for. We'll concentrate on our strong areas and hopefully watch everything else follow on from the success we have there.

UHAS: Are there any plans for any promotional videos?

Mick: Yes, they are looking at putting a couple of singles out, they're thinking about a rocky on first, we're not sure, we need to be away from it but when SVP went to "Midem", which is a huge music industry conference where a lot of deals are done, they took with them a number of rough mixes and "Time Of Revelation" which was a finished mix and they got a lot of attention with that one song. As far as singles are concerned, it's very hard for me to judge but they also said that they'd like "Mistress Of All Time" to be a second single but none of this is set in tablets of stone at this point, it's just thinking out aloud.

UHAS: We talked a lot about SVP/CBH but a lot of the Society members, other than the Germans and the continental Europeans, will have never heard of them. Can you tell us a little about the 2 companies?

Mick: SVP are a huge distribution company who's handled many big acts but mostly the deal is with CBH records and they've got Saxon, Motorhead, Jim Martin the guitarist who's just left Faith No More, they are getting quite a stable of good artists together including ourselves. CBH go to SVP to do a deal for distribution of their albums so they are running together all the time.

UHAS: Everything seem to be as you would want it, are you reasonably confident that it will go as you wish bearing in mind that there were big hopes from the Portrait deal and the Legacy deal didn't really work out that well?

Mick: I'm confident as much as anyone can be, to get success anywhere you need so many things working for you at once, it all has to happen at once and if any cogs fall out the wheel, your up the creek. You get so far and then it really is in the lap of the gods. Portrait is a prime example, they formed the label, they were excited about it, we were excited about it, it was geared for our music and they wanted other bands of our ilk on the label, and then bang it went, they just folded. They didn't want it any more, CBS were a big conglomerate but that's how they work, it stinks of being put together as a tax write off because there was no promotion. Legacy started as a company and went down to one person, that was madness.

UHAS: Do you think you made the right choice in moving away from professional full time management to handling the band's management yourself and has that had any effect on your ability to get a record deal?

Mick: I suppose you'd have to ask the rest of the band if it was the right choice but I think they'd say it was. I think it was the only way to go for us at the time otherwise there may not have been a Uriah Heep. We'd lost complete faith and trust in anyone else to handle our affairs over the years, once you've lost that, there's no hope. We'd go on the road and 70% of the time we'd be moaning about what the management had done and what they hadn't done, it nearly destroyed us. The only way round it was to have a hands on situation so I had to take it away from these people and put it in its right place. It's taken a while to shape it up but it's like anything, I had to learn a number of things to be able to get involved and do it correctly but at least now every decision is made with the right heart and in the best interest of us. In the past decisions were made because someone else was making money from it and once the money had been made there was no further interest. With me there's none of that at all, I just want the best for the band and by steering it the way we have, every one's very comfortable with things. As far as getting the deal is concerned, we could have had a deal ages ago but it would have been the same deal as another manager could have got for us. It would have been quick fire but with nothing to back it up. I wasn't prepared to do that, I'm too old in the tooth to bother with all that crap now. I'm happy to sit down and work out a deal where I can say things face to face with the head of the record company, the rest of the shit I can't handle and I refuse to. People know me for being very honest and that's how I do business where as before, a lot of things were done on our behalf that shouldn't have been done at all because the band didn't get consulted and the band's the reason that the manager is there in the first place. Courtesy should say, I must tell the guys and see what they think, that's from major decisions to everyday running. Everyone is clear cut now in everything we do and if anyone has a problem they phone me up, I answer it and they're happy, before when we've phoned up previous managers with questions, we'd just get fobbed off. We really

had no choice in the matter, we could have got someone else involved but a year down the line we could have been in the same situation. My view was, I can't do any worse so I'll have a go, that was the whole sentiment, we were close to folding, things couldn't be worse so why not have a go. I guess, with the respect I've got in the industry, it's been turned round and things are looking up. We've concentrated on touring because that was our only future at that time, we've got it on a foundation where everyone's happy with going out on the road and then it was time to look at the recording side. It's taken this long because everything I do, I put 100% into so that all 5 of us are really happy with it. That's the important thing so even if it fails we were all happy with it, if it goes big we can pat ourselves on the back and say well done. As a final point on that I'd like to put the question back to you, who do you prefer to work with, our past managers or me as the manager?

UHAS: That's an easy one, it's got to be you, the society is much better informed with you having all the information personally rather than waiting for a management company to act. It makes our work easier and it provides the members with a better service. Back to the album, Roger Dean has done the artwork for album, how did you come to be working with him again?

Mick: I felt with all the effort I'd put in to steering the band in the various ways, and the advent of the new album, I thought it may be time to look back a little bit. Some of the writing that Phil and I did was done after we'd sat down and listened to Heep albums, not a particular album or song, we just put something on, let it roll and then went in and wrote. That's why some of the songs are 7 minutes long and don't follow standard formats, we had got ideas for the songs already but if we hadn't gone through that process they may have come out different. With all that in mind I thought it might just be nice to get Roger Dean involved even though I realised he was a very expensive artist. I got the record company involved, tracked him down, I spoke to him personally and he was an absolute gentleman. I told him it was our 25th anniversary and we had a new album coming out and asked would he like to be involved in the celebrations, he said he'd love to. It seemed to be the right way to go and for all the fans out there who are into that sort of thing, it will be nice for them to see another Roger Dean cover. Originally he had a couple of things he had started and he said maybe we could use one of them because time was tight. After we'd looked at a few of his sketches and talked it over between ourselves to decide which direction we wanted to go in, we gave him our comments and he went out to buy a new canvas and started from scratch, he really got into it.

UHAS: The title of the album is a lyric in "Love In Silence", did he use "Sea Of Light" as a basis to produce the artwork?

Mick: No, we were going through all the different titles and we had a mad hair brain scheme of using a German title just for the German market, that kept us laughing for a number of days but it was deemed to be not the best idea. When you've spent 2 days laughing at the titles you start to think that it's not the best way to go. Looking through the lyrics "Sea Of Light" seemed to be quite strong to me and then one of Rogers sketches looked a little oceanic so it fitted in there and everybody went for it. In German it "Miers De Lict" which sound quite poetic so in a roundabout way we got what we were looking for.

UHAS: Will it be a CD only release?

Mick: At the moment, yes.

UHAS: Will there be a good job done on the packaging because it was very poor on the

"Different World" CD?

Mick: Yes, it will have all the lyrics and everything, when I'd got everything down that we all wanted to be in there, there was reams of it. When I sent it to the art department I just put a little note saying, well it has been a long time! The whole issue of artwork is being handled by Roger Dean, not only the sleeve painting but how all the credits, notes and lyrics are presented in the packaging of the album. With an artist handling all that it's sure to be much better.

UHAS: How does a Heep song start life, what are the stages it goes through before it's ready for recording?

Mick: As far as Phil and I are concerned, either he'll have a riff or I'll have a riff, or something strong for a chorus or verse. It's a mixture of ideas from the 2 of us, anything I've got that feels good, I'll play it to him and he'll listen with his ear and say have you thought about changing this, or trying that, if it sounds better we'll change it and work with it. The whole thing develops until we've got a song that's ready for a demo to play to the guys.

UHAS: The writing on the album has fallen into 2 camps, you and Phil working together and Trevor on his own. why's that?

Mick: Basically because Trevor lives 200 miles away from us but then he likes to write on his own, he demos them up on his own and we move on from there. As far as the band writing, it wasn't possible this time, we didn't have the time because it's slower to have 5 people all going for it rather than 2 individuals going in the same direction. Sometimes writing as a band works really well but we didn't have the luxury of time to do that. That isn't to say we won't next time.

UHAS: Did you have some sort of idea of the direction you wanted the album to take before you started writing?

Mick: Only in so much as we didn't want it to stay within the format of verse, chorus, verse, chorus and out or verse chorus, middle 8, chorus and out. We wanted to break that mould and that's why we got into things like "Love In Silence" which developed and expanded out. We were very aware that some of the songs would have to have a format to them and very aware that some of them didn't and that is how we came to write the longer numbers.

UHAS: Are the orchestral sounds from a real orchestra?

Mick: They are sampled from a real orchestra, it's not the type of thing you'd get from a keyboard with orchestral sounds on it. It's the real thing sampled and played through a keyboard so it's as near as you'd get to the real thing. Phil worked closely on all the orchestration parts with Pete Beckett who has previously conducted the "Royal Philharmonic Orchestra".

UHAS: Do you have a set procedure that you follow when you record in the studio?

Mick: Generally the first thing we do is get Lee's part on tape. What we'd normally do is have the drums in the main studio, Trevor in another studio on his own because you don't want the bass sound to overspill into the microphones on the drums, and me, Phil and Bernie were in the control room and all our parts were put down as guides but Lee's is for real. Trevor may have been happy with his bass part or he may want to change it, he's got the luxury of doing that because it's on a separate track. Once the bass and the drums are down, it will either be the guitar or the keyboard going on next. Normally it's the guitar, I

put one rhythm track down and build it up from there. Once there's enough instrumentation, the lead vocal goes down and then its the harmonies and solos. Generally I like to have the lead vocal on before I do my solos because then ending note of the vocal could be a key to where the guitar starts.

UHAS: Who's done the production work?

Mick: Ourselves and Kalle Trapp. He's also the engineer and we gave him a production credit because his overall input was enough to deserve it. His input has had an influence and he's come up with some really good ideas but we've steered it exactly how we want it, we've all had our say on our own bits and on each other bits. It's emotionally draining because writing the songs is one thing but to go in the studio and to get them sounding the way you want is difficult and occasionally it's nice to have that other pair of ears there listening from another view point. That's what Kalle did occasionally and his input was good.

UHAS: Did Trevor not fancy producing the album?

Mick: With "Different World" it wasn't planed that Trevor would be the producer, it was just put in his lap and he was the only one that could have pulled it off at the time. The record company was folding and the finances were disappearing and for him to pull that off, I think he showed great strength of character to deal with all these things and actually come out with something, it wasn't the best of times or the happiest of times, there were constant arguments from the management and the record company, it was absolute stress. With this album we had some laughs along the way and I think that shows through in the grooves.

UHAS: Did you consider using a producer such as Ashley Howe or Richard Dodd?

Mick: There's always that way to go but we thought what the hell. Trev and I went over to see the studio, we heard what the guy had done with other people, we felt we'd be very comfortable there and we felt it was the right move to make. There's nothing else around, it's on an industrial estate with a little pub at the end of the road and we felt it was the ideal location to be focused on what we wanted to do. His studio's very good, he's got the old Bee Gees desk from Miami in there, it's a nice desk with a very good sound, the rooms are good for recording and we thought we could handle it. We were a lot more advanced than we were with "Different World". The songs were a lot further down the line, the rehearsing was a lot further down the line and there was a strength of unity within the band that came from us looking after ourselves. That was missing last time but now we had it and we felt we could take anything on, that's what's happened to the band, it's been turned round and now we're revitalised. We never even discussed producers, we knew what we wanted to do, we knew how to get it, and if you're in the right studio with nobody on your back, your left to your own devises with the pressure taken off, you can get the results because you're enjoying what you're doing.

UHAS: How do you think it stands up against the last 2 studio albums?

Mick: I don't like to compare really, I think it stands up very well against everything, it's a good album, it's got a bit of everything. It encompasses everything that Heep's about from the vocal side to the playing side, it's everything that I know Heep can do and maybe a little more.

UHAS: What made you choose the 2 songs from the 5 tracks you recorded in 1992?

Mick: It's just the way it worked out really, "Words In The Distance" kind of had its own

life, we recorded it very much in the way we play it live because that's how we wanted to present it, we didn't want to polish it up at all. Because we've played it on stage and it's always had a good solid reaction, that indicated to us that it deserved a place with all the other material. "Mistress Of All Time", I've always believed in as a song, it just seemed to have something missing but now we've put that right it sounds great. Lyrically it's saying everything that we wanted and it reverts back to the old days with the fantasy lyrics. As for the others, it was a case of how much can you put on, we had a lot of new stuff that came through but it's not to say that we won't do anything with the other songs somewhere down the line, if they've stood the test of time when we look at them again, we'll use them.

UHAS: I would have thought "Everything In Life" would have been a safe bet to be on the album, "Time Of Revelation" has a similar rhythm, has that had a bearing on the decision not to put it on?

Mick: It was just one of those things where there's only time to do so much, we were lucky in that we had an excess of material, which is a great position to be in, but it was the time factor and a case of how much can you do. Lyrically, "Everything In Life" is saying the right things and it could have fitted in well with the rest of the album, it wasn't consciously left out for any particular reason. In fact Lee and Bernie both said that they would have loved to do the song on because with the sound we've developed on this album and the way we've recorded the tracks, they thought it would have been a good song to do, but what can I say, there's only so much we can put on. As you say, "Time Of Revelation" is similar in parts and that's had such a good reaction, who knows, maybe it was the right choice, but then again, "Everything In Life" might have had the same effect so it's something that we could use later on, it's nice to have these things that people like that we could record another time. "Everything In Life" will be used, we're developing an idea at the moment where we could use it quite quickly.

UHAS: How come Trevor does the lead vocal on "Fear Of Falling"?

Mick: Trevor sings the lead vocal because the song suited his voice. Bernie sings the second vocal behind Trev but it's Trev you hear most.

UHAS: Are there any tracks that stand out to you above the others?

Mick: Not really at this moment, it's too fresh for me, I need to hear it as a fan or listener. At present I'm too close to it having just finished the recording.

UHAS: Is the Hammond the real thing of the Rhodes keyboard.

Mick: It's the real thing, it's our Hammond, there's a world of difference in the studio, the Hammond can be played through the Leslie speakers and the sound effect can be changed by positioning the microphones differently, the Rhodes keyboard goes straight into the desk.

UHAS: One last question on a different subject. what did you think of John Lawton's band, Gun Hill when you saw them recently?

Mick: They were very good for what they're doing, the people who were there that night enjoyed it, John seemed very happy with what he was doing and if he's happy, I'm happy. He's still got a good set of pipes and he can still belt them out, he's still got a very, very powerful voice and I'd like to see him doing more original material. I had a really good evening and I was pleased to hear him.

Interview by Alan Hartley and David Owen.

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, Thanks for the last issue of the mag, I can't say how pleased I was when I read about the new record contract. Now some points for the letters section. Let me start by saying how much I agree with Mark Eccleston in what he says about the "Conquest" album in issue 14. I also rate "Conquest" as one of Heep's best albums, I feel that the Conquest line up was best when it comes to musical ability, instrumentation and arranging, and I believe that songs like "Imagination" shows that Heep were a working force again. The only problem with "Conquest" is the lack of Heepyness. I also have a question about various studio sessions that Heep recorded for the BBC in 1971, and 72. The 1971 recordings include 4 tracks, "Dreammare", "Gypsy", "Look At Yourself" and "What Should Be Done". Do you have any information about which tracks they recorded in the 72 sessions as they were never aired. **Anders Rofstad, Norway.**

***UHAS reply:-** The sentiments in this letter about the new recording contract have been echoed in many others also, the band really appreciate all the messages of encouragement and the good wishes but we are unable to print them all on the letters page. "Conquest" just won't lie down as a topic, and why should it? I believe that Anders has got it spot on here when he comments about the lack of Heepyness displayed on the album, to me that's the very reason that many fans don't include it amongst their favourite Heep albums. On the subject of the BBC sessions, they were actually recorded during 1970 and 1971 and the 4 tracks you list actually come from 2 different sessions. Some of the sessions have been repeated over the years on various BBC programmes but they were all originally broadcast on a show called "Sounds Of The Seventies" and were all recorded at the BBC Maida Vale studio. The tracks are listed here in the order they were broadcast, the first date indicates when the recordings were made and the second date is that of the original broadcast. 5/5/70, 12/5/70, Dreammare, Gypsy, Come Away Melinda. 2/10/70, 12/10/70, Salisbury, Bird Of Prey. 24/5/71, 1/6/71, I Wanna Be Free, Love Machine, Shadows Of Grief. 20/10/71, 28/10/71, Look At Yourself, What Should Be Done, July Morning. For those who have an interest in the BBC sessions in general, it might be worth getting yourself a copy of the book, "In Session Tonight" by Ken Garner (ISBN 0 563 36452 1). It costs about £18 and lists all the BBC sessions from all artists and bands. When the book was being prepared, Mick was asked for his help and he turned to us to help him.*

Dear UHAS, Could you please compile a list of videos that the band have made, I know of the "Rockarama" video which I caught once on MTV, there was also some excerpts from "Step By Step" on Raw Power. I'd like to know if it's possible to get hold of them. Also, on a recent interview on VH 1 on Sky TV with the producer of the recently released "Reg Dwight" album, which is old Elton John material, it was raised that our own David Byron sang on a lot of the tracks on the "Top Of The Pops" albums. It was said that David and Reg sounded similar making it difficult to determine who was singing. Can you shed any light on the subject? **Steve Wheeler, England.**

***UHAS reply:-** The Heep videos that are, or have been on public sale are, "Easy Livin, The History Of Heep"; (Virgin VVD 081, 1985). "Raging Through The Silence"; live at the London Astoria, 18/5/1989, (Fotodisc FLV2, 1989). "Live Legends"; live at Central TV studios, Nottingham, 29/11/1989, (Castle Music Pictures CMP 6002, 1990). "Gypsy"; live*

at The Camden Palace, London, 1985, (Castle Hendring HEN2 265 1990). There are recordings from TV appearances which range from clips of the band performing tracks, like the one you've seen for "Step By Step", to full concerts. These are far too numerous to list and they are not commercially available but many Heep fans have copies from the TV and there is an active trading market in this material. Heep also recorded videos for promotion of singles and albums, those listed below are the ones Mick can remember and we know of:- Easy Livin (1972 version), Free Me, Keep On Riding, One More Night, Falling In Love, Come Back To Me, Carry On, No Return, It Ain't Easy, Won't Have To Wait Too Long, Fools, Feelings, Think It Over (Sloman/Dechert line up), The Way That It Is, Stay On Top, Rockarama, Easy Livin (live in Moscow version), and Blood Red Roses. Again, these are not commercially available but they are on many fans video lists for trading.

Our own David Byron did sing on the albums, or rather EP's, that covered the top twenty hits when he was a member of Spice along with Mick and Paul Newton who also played on the recordings. They were done for the Avenue Records label, our David and old Elt weren't the only singers to feature on these releases and as far as Mick can remember, there was no record kept of who sang and played on what. We have listened to some of the material as has Mick and it is very difficult to tell who's singing.

Dear UHAS, Thank you for the stimulating enthusiasm of the magazine your dedication is an inspiration to us all. It's pleasing to know that as well as a daughter who was born in 1973, there is still Uriah Heep that ties me to my youth. Things were different then, people had jobs, jobs meant money and money meant you were in charge of your own destiny. Today the fear word is redundancy, the potential of loosing everything, your house, your car, your way of life, in short your destiny. The point I'm making is this, that we hold on to things that mean so much to us, Uriah Heep means so much to me, they symbolise the hard work and gutsy determination we all need in order to survive. So carry on Uriah Heep, we're all behind you all the way. **Chas Baily, England.**

UHAS reply:- Nice sentiments.

Dear UHAS, Although I'm still yet to acquire all Heep's LP's, I think I have enough listening experience to give my own humble comments and opinions at this time. Uriah Heep seem to have been through, enhanced and struggled with many different musical styles. I feel it would be wrong for me as a fan to say everything they have done is brilliant, far from it, some of their work is glorified twelve bar blues, not that there's anything wrong with that but it's made all the more frustrating when I realise the quality they are capable of. Nevertheless, I've enjoyed my ventures into Heep and I hope I'll get a response to my add on the back page requesting help in getting Heep's albums on vinyl. **Mathew Peat, England.**

UHAS reply:- Heep's different musical styles are constantly in debate on the letters pages but does anybody else think they are guilty of producing songs that are a mere glorification of twelve bar blues and can anyone really say that they think everything Heep have done is brilliant? Let us know.

Dear UHAS, One thing I've noticed through reading the mags is that all the ex Heep members, in particular John Lawton and John Wetton show no animosity towards the band. In fact it's the opposite, they look back on their time in Heep (irrespective of how turbulent things were) with pride. To me that is a very professional attitude and I wish some of today's young upstarts in rock and football would show similar professionalism. Speaking of football, your team (Manchester United) manager, Alex Ferguson, spent his last years as a player with the team I have loved/hated/cursed etc for many years, Ayr

United. It was Ayr's then manager, Ally 'Argentina' McLeod who set him up in management at East Sterling. The rest you know is history. If it hadn't been for Ally, Man Utd might not have Alex Ferguson and could be managed by someone like Brian Horton of Peter Ried! **Ian MacLaren, Scotland.**

UHAS reply:- You are of course right about the two Johns and the rest of the ex Heepies, very professional attitude. I can confirm John Lawton's professional attitude even further, he showed no animosity whatsoever towards me when Manchester United hammered his team Newcastle United at Old Trafford earlier this season.

Dear UHAS, Do any professional 'live' recordings of the Wetton era exist and is there any chance they could be issued someday? **Joseph Kelly, USA.**

UHAS reply:- The Wetton line up was recorded live on the "Return To Fantasy" tour in Kansas, USA, in 1975. The recording was for the TV show, "Don Kirshner's Rock Concert" and although only "Stealin", "Prima Donna" and "Return To Fantasy" were broadcast, I'm sure the whole show will have been filmed, as such, a professional audio of the show will exist. They were also recorded on the "High And Mighty" tour at "The Pink Pop Festival" in Holland, in 1976, for Dutch TV and, I think, Dutch radio. As to whether they will be issued, we'll let you know if we hear anything but I wouldn't hold your breath.

Dear UHAS, It's some time since I last wrote and a number of issues have been raised in the magazine which I'd like to comment on. Firstly the John Sloman issue, I was fortunate enough to see John with Heep in Bristol and I thought he was extremely good. The one definite thing you can say about John Sloman is that he brought Heep out of the "High And Mighty" and "Wonderworld" era, which despite some members comments, I still think after listening to them again, they are the worst 2 albums Heep have ever done. In saying this in favour of John, Heep have gone from strength to strength in the vocals department, first with Peter Goalby who I saw perform with Heep at least twice, and Bernie Shaw who continues to build in strength. Next topic is Ken Hensley's writing which was one of the main reasons for me getting hooked on Heep. His songs are very much about the battle between good and evil and it's no surprise to me that he has now found God. I feel it is a natural progression in his life. One final question is about Mick, he's the heart of Heep and the band would have slipped away except for his determination. No disrespect to Mick but I'm sure he's not the youngest member, if he did decide to retire would the rest of the lads keep Heep going? **Andrew Weeks, England.**

UHAS reply:- First to your question about what would happen if Mick were to retire, he may not be the youngest member of the band but he's not quite the oldest either. As he's explained in the interview in this issue, he's spent a lot of time getting Heep on a footing where all the band are happy with the way things are done and he's no intention of hanging up the guitar for years, so there's no worries there. Your comments on John Sloman bring up 2 things in my mind, firstly, do you not feel that the vocal contribution of John Lawton did anything to bring Heep out of what you feel was their worst period? Also, does anybody else rate "Wonderworld" as one of the band's worst albums? I must admit that I am guilty of programing out "I Won't Mind" when I stick it on the CD player but apart from that, I think it's full of strong tracks. We've debated "High And Mighty" in the past but "Wonderworld" has not been put forward as a topic until now. Please let us have your thoughts on it. As for Ken, his writing, religion and the spiritual influence of Heep, read on.

Dear UHAS, I would like to clarify for Monique Spruit what I really wrote in my letter in issue 13 regarding the spiritual influences I found in Uriah Heep's music. I stated that their music made my young mind suspicious that there may be something more than just this physical world around us. Because of that suspicion I began a search for the truth and, in

my case, came to believe in Christ. As I also stated, there were other influences that led me to wonder about the supernatural, e.g., the fiction of J.R. Tolkien and C.S. Lewis, the mythology that I studied in school and even the prose of H.P. Lovecraft and Poe. I never stated that any of these influences were directly responsible for my becoming a Christian, but, certainly, any one of them are indirectly responsible as they all pointed me in the direction of curiosity. All the singing about Demons, Wizards, Magicians, High Priestesses and Time Travellers certainly did its part. Nowhere did I imply that Heep's music directly led me to embrace Christianity. Perhaps it would be more fair if Ms. Spruit would let the band members decide for themselves whether or not my letter caused them to feel "burdened". Peace. **David Dubuc, USA.**

Dear UHAS, I read the letter from Alexander Kolesnikov in the last issue with interest and the dedication of Heep fans is amazing. I'd also like to thank UHAS member, Igor Kotelnikov for the copy his book that you passed onto me, I thought he would like to know that it's safe and well in Ken's hands and when I gave it to him he went off muttering something about learning Russian. Perhaps he'll re record "Lady In Red"! Ken was genuinely moved and I know he'll take great care of it. Having read the interesting debate about mystical or spiritual writing and having lived close to Heep from the very early days, my opinion is that they wrote what they felt and what they wanted to, without any messages. Any meanings or feelings in the songs came through loud and clear in their interpretation of the words and music.

Trevor Hensley, England.

UHAS reply:- The book Trevor refers to is Called, "The Wonderworld of Uriah Heep in Asia". It's written in the Russian language by one of our members, Igor Kotelnikov from Russia. There's more from Alexander Kolesnikov in this issue. And finally, over to Ken for the last word for this issue. Please keep the letters coming in.

Dear UHAS, Thanks for the last magazine and all your hard work, I'd like to address an issue that's becoming more and more common in your correspondence pages. I am a Christian, a biblical Christian and am very committed to my new life in Christ. As a so called "rock star", I had anything but a Christian attitude, just ask the poor souls who had to work with me. I can't do anything about that now, all I can do is thank God for his grace and mercy and do my best to make it easier for him to fulfil his plan for me. I believe that the inspiration for my work has always come from the Lord though it was, in some case, influenced by worldly persuasions. The songs I am writing now are identical in style and energy to the songs I have always written but the lyrical content is overtly spiritual and reflects the fact that I now understand that my work should glorify God and not me or anyone else. If you don't believe in miracles, let me tell you that God has crushed my infamous ego and if you knew me during my Heep time, you must now believe! My entire life has changed since I gave it to God...for the better...in every way...and, if you're still struggling or suffering in any way at all, I recommend you give it a try. It costs nothing and offers rewards beyond measure. Anyway, I hope that's clear, I will never preach to anyone but I'll be glad to share my experience with anyone who cares to know more and it would be a real blessing to hear from some of our friends and fans.



Ken Hensley, USA.

LIVE REPORTS.

GUNHILL - BREAK FOR THE BORDER. CENTRAL LONDON, MARCH 2nd 1995.

The first Heep concert I ever went to was the Firefly tour, Birmingham in 1977, and I suppose its always the first one that sticks in your mind. I can remember vividly the power of John Lawtons vocals that night (and the make-up!). Hopefully this will give you some insight into the madness behind driving to London on one of the worst nights of the year, snow pelting down, speed restrictions and only one lane open which, all in all, managed to add an extra hour or so on to the 3 hour journey!! At least I knew where I was heading. "Break for the Border" is a Mexican saloon type Restaurant which to my knowledge didn't have a stage, my memory was a little blurred on my previous visit, Hic! The band were a little apprehensive about the cramped conditions and references were made! (Otis [lifts] Redding)! to name but one!! Instead of the usual 2 x 45 minute sets, Gunhill played 3 x 30 Minute sets. After the first 30, the band looked a little worried, but straight into the second half hour the atmosphere changed. People were asking for requests and were up and dancing. The band lifted their performance accordingly John was hitting notes which I haven't heard him even try for on the previous occasions I've seen them. The band played all covers on the night and mainly the up-beat numbers and "Some Kinda Wonderful" was played twice! Highlights of the show for me, well, most of it! but if i had to name some, "Better By You, Better Than Me", the old Spooky Tooth number, "Elenor Rigby", "Ain't No Sunshine" and "Bad Case Of Loving You", all stand out, but I'm sure you'll find your own favourites. I think in terms of a concert this was the best Gunhill show I've seen yet and I'm sure with that kind of audience participation Gunhill will easily achieve that regularly. I would strongly recommend you to visit a Gunhill show soon, they're a great bunch of lads and I know they would appreciate you being there and I don't think they'll be playing gigs with no admission fee for long, they're too good.

Review by the bias David Owen.

7" SINGLES LIST - UPDATE

Lady in black/Simon the bullit freak Bronze17759at pic Germany
Lady in Black/Simon the bullit freak Bronzepd1566 S.Africa
Lady in Black/Simon the bullit freak Bronzepd1566 S.Africa Yellow vinyl
Look at yourself/Lucky man(ELP) Island 0001 Pic Spain
High Priestess/Time to live should be Austria not Germany
The catalogue no. of the New Zealand Look at yourself/Simon the bullit freak should be the same as the Australian version
The Portugese Stealin/Sunshine has a Pic cover

Thanks to everybody who contributed, please keep the corrections and additions coming in and we'll update the list again in future issues.

David Owen

DISCOGRAPHY NO 15, ABOMINOOG.

Released in March 1982. Abominog marks another twist of fate in Heep's past. With the loss of Trevor to Wishbone Ash and John Sloman leaving to follow a different musical direction Mick was left with two choices, throw in the towel, or, reform a new Uriah Heep. After many bottles ! and a few phone calls Mick had a new band, Lee was back from Ozzy bringing with him Bob Daisley on bass. John Sinclair was recruited from Lion but remembered by Mick and Lee from the Heavy Metal Kids who were touring companions of Heep a few years before. On vocals, Pete Goalby who could and possibly should have been in instead of John Sloman in 1980. Who knows what the result would have been had the first recordings "Ridge Farm" been released, but the mix was right, a blend of hard rock and pop and Heep were back.

side1

Too scared to run
Chasing shadows
On the Rebound
Hot night in a cold town
Running all Night (with the Lion)

side2

That's the way that it is
Prisoner
Hot persuasion
Sell your soul
Think it over

LP Releases

Bronze Bron538
Castle clalp110

CD Releases

Castle clacd110



Single releases

On the rebound/tin soldier/son of a bitch the Abominog junior EP Bronze 143
That's the way that it is/Hot persuasion Bronze 148

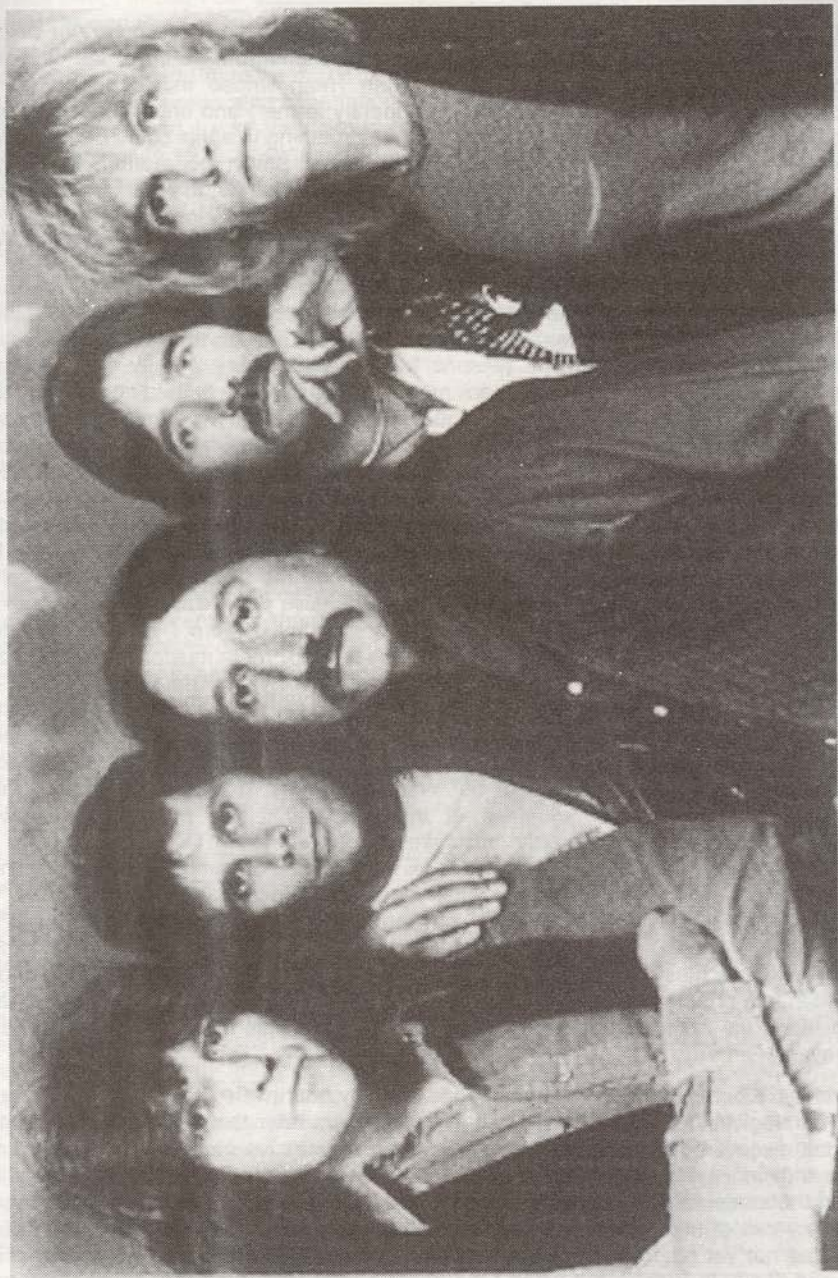
Important foreign 7" Releases

On the rebound/son of a bitch Bronze 104144 Germany
That's the way that it is/Chasing shadows Bronze 104715 Germany
That's the way that it is/son of a bitch Mercury 76177 USA

Mick's memories

We recorded a full albums worth of material but Gerry Bron rejected it meaning we had to start again, however, we did use some of the songs from the original sessions so all was not lost. It was great to Heep back on track with a new line up and a new album.

David Owen



The Abominog line up, from left to right:- Bob Daisley, Peter Goalby, Mick Box, Lee Kerlake and John Sinclair.

TEARS IN MY EYES

Dear friends, I would like to tell you something about myself and the country in which I lived for 36 years. Also about the rock music which reached our youth of the seventies with great difficulty. And of course about Uriah Heep whose music penetrated all obstacles put up by our Soviet ideologists (fortunately former) and entered our hearts. It must be difficult living in the West to imagine that something like this could be happening somewhere. It was also difficult for us, the seventies Soviet generation, to imagine somebody could have easy access to LP's of their favourite bands, to be able to buy these LP's freely from any shop, not spend your whole month's salary on it and not feel the scornful, disapproving gazes of neighbours, colleagues and bosses only because you were interested in Western rock music which was alien and hated by many people.

I was born and raised in the Siberian town of Omsk with a population of over one million. At that time in the early seventies, the youth of our town, as with the rest of the country, had no access to rock music. The reasons for this were many. Firstly the records of Western bands were only sold on the black market so there was a limited choice, and they were sold at exorbitant prices which was equal to a months salary for the average person. As for the young teenagers, like myself, who did not earn their own money, they could not even dream about owning their own collection. If someone was fortunate to have an LP, it immediately raised his status amongst the youth of the time. And if someone had a collection of 10 - 15 LP's, they were simply untouchable. There were few of these people in our town, they were all well known, almost famous, for it was through these people that one could learn about new albums of groups. Touching the albums in awe was a holy experience. Recording them on tape at a rather expensive price was for these people a major source of income to add to their meagre salaries. Before I met one of these entrepreneurs, I'd already experienced and understood rock music, I owned some recordings of 'Shocking Blue', 'Creedence Clearwater Revival', 'The Beatles', and 'The Rolling Stones'. I also had other songs but I did not know who the groups were or the titles of the songs, they had been re-recorded many times and the names had been lost along the way. This was considered to be a rather big collection in those days as other people had less and knew less than I about the Western groups. It was partly due to these circumstances and with the influence of this music that our musical tastes were developed. During this time the only music we could listen to on TV and radio were the Soviet propagandist music, the so called "vocal instrumental ensembles" or VIA for short, the word "band" was simply forbidden. Their songs were foolish with lyrics such as "my address is not the house, not the street, but the Soviet Union", or "I'll take you to the tundra". The melodies and musical arrangements were strictly controlled with no hint of western style rock music allowed. We lived under these rules and regulations until Autumn 1973 when fate brought me to our local and best known businessman whose musical taste only included the rustling sound of money. The day I met this man changed my musical life forever.

The first two albums I touched with my hands, and my heart were "Demons And Wizards" and "The Magician's Birthday". It was only some years later that I realised that on that day I had discovered Uriah Heep at the peak of their creative genius. I paid for the two albums with money I had saved from the food money my mother had given me to buy lunch in the students' canteen, and I never regretted it. The music entered my body and filled every cell of my brain, my heart, and struck the perfect chord with the state of my soul. I had not yet heard such songs as "July Morning", "Wake Up", "Salisbury", "The Park" and "Lady In Black", but when I did about a year later I felt that Uriah Heep must have been from another planet. Ordinary people could not make music like this, the

feeling was like a madness. Since those two albums came into our town, this wave of madness swept through our younger generation. At youth parties it was a sign of bad taste not to know and like Uriah Heep. During those years you could hear Heep's music while walking along the streets, playing from open windows and balconies, it was a sign of relative prosperity and modern music taste. I have to admit that I also sinned like this. I don't know if other towns also experienced this craze, but my town was literally swamped in Heep's music and I was very proud to have played a part in developing this mass interest in Heep. In 1975 a Georgian VIA named 'Iveria' visited our town. Caucasian folk music was not very popular with our people, yet it was impossible to get a ticket for their show. What was their secret? At the end of their set they performed "July Morning" and "Sunrise". It was the first time that we could hear Heep's music live on stage and it did not matter that it was a poor rendition, everybody suffered through the concert, which consisted mainly of folk songs, just to hear the two Heep songs at the end. The audience raved when they heard those first bitterly sweet, familiar lines of, "There I was on a July morning" In this way, slowly, creakingly, the western music crept onto the Soviet stages but the sweet freedom was still too far away for most people. Only a few people would persist in carrying their love of Heep onwards through the years to the musical freedom of Gorbachev's time. Very few could endure the persecution and the discontent from the Soviet government and the people around them. The ideological machine worked at full power and the discos in the eighties discouraged all interest in rock music. I could not conform to this and I often had trouble from others with constant reproach and mockery.

In 1976, the same year I finally heard "Return To Fantasy", I was called up to serve in the Soviet army. It was totally impossible to promote Heep in the Army, most of my colleagues were musically ignorant and the special department, similar to the KGB demanded total control over our brains. This evil music was not allowed to indoctrinate us. At first I was not very successful in getting the Heep message over, I had no tape recorder but in 1977 I got one from somebody who had left the army. I also received a parcel from home with my recordings of Heep including two new albums, "High And Mighty" and "Firefly". Now my promotion of Heep really started. Stealthily and secretly, in small store rooms and corners, I brought the music to the ears and hearts of my colleagues. I didn't have much hope of success but the results were stupefying. Within a couple of months, Heep was the number one choice of the guys. We spent all our free time listening and discussing the music. I was overwhelmed by their enthusiasm. The dark clouds were already gathering over my head. Then one day, without warning, I was called to the special department where I was interrogated by a major for about three hours. The questioning went:- what is this music you are listening to and advertising? - Uriah Heep I answered. Who is this? - a character from a novel, who is the author of the novel? - Charles Dickens, Who is he? what is his address? where is his place of work? - I don't know, he died a hundred years ago, we will check it!! Without believing a word I said and without catching on to my ironical tone, they forged an accusation and put me in the detention barracks for two weeks. On return to my unit a label of 'ideological saboteur' was firmly attached to me. This label was to stay with me up to the end of my army service. My note book was confiscated for careful study of my acquaintances and connections, and for translation into Russian of the lyrics of Heep. "Sweet Freedom" and "Wonderworld" were very intriguing to the officers of the special department, they believed I was morally depraved and suspected me of planning my escape to the sweet freedom of some wonderworld. My small collection of copied photos of Heep, mainly from western magazines, were all destroyed.

After returning home, my interest in Heep continued and songs like "Free Me", "Illusion"

and "The Dance" struck and overwhelmed me like Uriah Heep songs did so many times before. I also noticed that the interest in Heep amongst the people of my town had waned. The music now mostly heard from the windows and balconies was 'ABBA' and 'Boney M'. It was the beginning of the end and I was sad to see that the love my friends had for Heep was dying. The departure of Ken Hensley in 1980 put the final nail in the coffin. A few of my friends and I remained alone in the stormy world of disco. In our country we received absolutely no information about the band. Nothing was ever published anywhere, for example, I'm ashamed that I only learned about the death of Gary Thain after I arrived in Germany in 1994. The first word to be published about Heep was in 1987 and it only mentioned their now famous Moscow concerts. There was no advertising or promotion, I stumbled upon a line about the show in a Soviet Culture newspaper totally by accident. It was difficult for me to decide whether I should spend two months salary on flying 3000km to Moscow for the concert on my day off. My hesitation didn't last long. The concert took place in a huge sport/culture complex called 'Olimpiyskiy'. There was a big advertising board in front of the main entrance with a spelling mistake which occurred from the Russian translation, it read URAI HEEP. There were hordes of militiamen near, inside and outside the complex, this however was not the only surprise, the first row of the audience was separated from the stage by a space of about 30m. We could not even make out the faces of the band, we could only see their familiar figures in the distance but most importantly we were listening to Uriah Heep music live. If you had experienced Heep for the first time, like I did, after all the years of deprivation, your impressions also would have been intensified a hundred fold. My soul was really torn out of me, I thought of my life with Uriah Heep playing in front of my minds eye as I was experiencing the music: My first record, VIA 'Iveria', the army, the Polish band 'No To Zo' who also like 'Iveria' played "Easy Livin for dessert to attract people to their shows, and now Uriah Heep live!!

It's difficult for me to write these lines calmly and it's almost impossible to describe my feelings in an alien language about the time I stood only 30cm from Uriah Heep in Germany last year. It's beyond my powers, I am really happy, maybe even more so because of the difficult way in which I had to experience Heep in Russia. I now have a full collection of their CD's which I bought with all my savings from Russia. I also have friends in Germany who helped me get the information I've desired all my life about the band's history during the seventies and eighties. I'm grateful that fate brought me new friends with the same interests who also carried their love for Heep through many years of their life despite the wave of disco, heavy metal, punk and rap sweeping through the music world and I thank you for allowing me to express my innermost feelings and the pain experienced during all those years. It's a great relief even if only a few people read my story.

Alexander Kolesnikov.

QUIZ TIME

Congratulations to Ian MacLaren of Scotland who won the signed banner, Denis Netter of France who won the signed "Gunhill" T-shirt and Terje Larsen of Norway who won the signed "Lucifer's Friend" CD in the quiz from the last issue. The prize for this issue is a copy of the new CD, "Sea Of Light", it's been donated by "HTD Records" and it will be signed by the whole band. To win it just answer the following question: **Where was "Sea Of Light" recorded?** Don't forget to include a 1st class stamp (UK Members) or an international reply coupon (overseas members) with your entries. Without these, your entries will not be put into the hat for the draw. Good luck.

HOW BIG A HEEP FAN ARE YOU?

You may remember in previous issues we've featured photos of members who have Heep tattoos and we've asked if any of you out there have a similar show of dedication to the band to send us details. It doesn't have to be a tattoo, it could be a paint job on your car or a personalised licence plate as is the case with Lannis Ethridge from America whose North Carolina licence plate is pictured below. Lannis says, "it would be great if we could start a club of Heep plates from all the states". Also pictured below is Stefan Pawlatta from Austria with his new car, he also has a Heep licence plate. Stefan explains, "in Austria you can order special plates for an extra fee, the W stands for Wien, the German for Vienna, this is obligatory, although I would have preferred a U for Uriah". We've got a couple of other members to feature in future issues with great tattoos but if you have some special way of showing how big a Heep fan you are, then please send us a photo. We're still waiting for somebody with Uriah Heep tattooed across their forehead, there will be a prize for that as long as you can prove it won't wash off.



BOOTLEG CD's REVIEWED

Judging from many of the letters we receive, there is a lot of interest in Uriah Heep bootlegs. I'm sure that Heep were bootlegged many times in the 70's, even though I've never seen any vinyl bootlegs from that period, nor do I know of anyone who has, I find it hard to imagine that there are none. These days, bootleg CD's are openly on sale at many record shops and record fairs, there seems to be a wealth of them on every band and artist you care to name, but up until now, none of Heep. As the band's official fan club, we do not endorse the sale of bootlegs, they are produced by people who are out to make easy money by ripping bands off, in the majority of cases the sound quality of the bootlegs is poor and the packaging leaves a lot to be desired. Uriah Heep make no money what so ever from the sale of bootleg CD's yet their price is often higher than legitimate CD's released by the band. On the other hand, many of you obviously have a great interest in collecting all that is available on the band, regardless of its origin, let's remember after all that the EP's and compilation albums that came out of Thailand in the 70's were pirate releases, the only real difference between these and bootlegs is that the material was already available on legitimate release. Which ever way you look at it, the band are getting ripped off. The Thia EP's and compilation albums have been featured in past issues and it is with this in mind that we've decided to take a look at two CD's that have come onto the market in recent months. If you come across any others please send us full details and we'll feature them in the mag.

BYRON'S LOST POEM. LIVE IN MUNSTER LANDHALLE, GERMANY, 3/5/1972.

Reel Tapes, RTCD013, Italy.

Track listing:- I Wanna Be Free, Easy Livin', July Morning, Tears In My Eyes, Improvisation, Bird Of Prey, Rainbow Demon, The Wizard, Look At Yourself, Lady In Black, Gypsy. (total playing time 78 mins, 42 secs)

A tape of this concert has been circulating amongst Heep collectors for many years and you may wonder if the CD has anything more to offer than the tape. Perhaps the question should be, does the tape have anything more to offer than the CD? It's obvious that the recording has been made on poor quality equipment and although the sound on the CD is cleaned up somewhat, it's not like listening to an officially released live album, there is distortion in the sound when the levels alter. Having said that, it gives those who never saw Heep in this period a chance to experience the raw energy of their live show. It's a good performance from the whole band, though not without the odd bum note here and there. Particularly evident throughout is Ken's aggressive style on the Hammond and for those who have never heard it, listen out for the manic ending to "Lady In Black". I would defy any Heep fan or collector not to be interested in this bootleg,



material featuring the classic line up is in great demand, it's just a shame that the people who put these products onto the market don't take that extra bit of care to ensure the collector gets a faithful, or as near faithful as possible, account of the show. For example, the tracks on the CD are not in the order they were performed and although there's a time limit on CD space, there's no excuse for the crude editing that's displayed on "Look At Yourself" which fades in just after the end of the first verse. I would also question the choice of tracks from the set, although only "Love Machine" is missing, I would far rather it be included with a full length version of "Look At Yourself" at the expense of track 5, "Improvisation", which is just a jam session and solos lasting a massive 22 minutes, I was never keen on this element of the live shows but sitting at home listening to it does even less for me. There's a reasonable range of photos on the insert but I would say they are circa 1974, still, that's a problem many official releases suffer, remember the "Marble Arch" re release of "Live At Shepperton 1974" simply called "Uriah Heep Live", it featured a 1989 shot of Mick! Back to the question, does the tape have anything more to offer than the CD, the answer is possibly yes, it has the full set in the correct order albeit with a slightly poorer quality sound and the band could probably live more easily with genuine fans swapping tapes than some bootlegger making easy money. However, how many of us would pass it by if we saw a copy for sale, not many I suspect. If you can find a copy, expect to pay around £15 for it.

KILL THE KING DAVID. LIVE IN JAPAN, 21/3/1973.

Rag Doll Music, RDM 942012A/B, Japan.

Track listing:- Disc 1. Sunrise, Sweet Lorraine, Traveller In Time, Easy Livin, July Morning, Gypsy, Tears In My Eyes. (Running time 63 mins, 44 secs). Disc 2. Circle Of Hands, Look At Yourself, Love Machine, Rock N' Roll Medely. (Running time 42 mins, 22 secs).

With a title like that you would be forgiven for thinking this is a "Rainbow" CD. Not so, this recording is was made during Heep's first tour of Japan at the Koseinenkin Hall in Osaka, on March 21st, 1973, not 1972 as it states on the CD. We're off to a bad start you might think, and you'd be right. The sound quality of this one is absolutely awful, it makes "Byron's Lost Poem" sound half decent. The set is the standard "Magicians Birthday" set that is featured on the "Uriah Heep Live 1973" album

but with a couple of minor differences. There's no "happy birthday to you" segment from "The Magicians Birthday", it's just straight into "Love Machine". However, the "Rock And Roll Medley" does include a section from a song that I think was called "Loving Man", you know the one, it's lyric is, "I like bread and butter, I like toast and jam", stirring stuff! This is a 2 CD set which straight away escalates the price. Why 2 CD's? You may well ask when we all know that good old Castle managed to fit the entire "Live 1973" album on a single CD. The solos, particularly the organ solo, do seem to be the extended versions on this release and it's these that take up all the extra time. Personally, I'd rather see a little



Careful editing of such things, but I know there are those who will disagree, I understand that a complete recording of the concert is what some people crave, but when you consider that the CD is selling for around £36, more than double a single bootleg CD, is it really worth the extra cost for the extended solos? The release comes in the standard double CD case but there is no booklet at all, the cover is a black and white photo from the Budokan gig on the same tour, the rear of the CD case does boast a small colour shot from the same gig set over the Magicians Birthday sleeve. It's difficult to comment on the performance as the sound quality is so poor, the recording also suffers from audience noise and especially irritating is the sound of the guy who recorded the show clapping along, for the most part out of time. You can also hear the microphone rubbing against the guy's coat when Byron invites everybody to stand up and come down to the front. The most entertaining thing about it is the titles of the tracks on the CD's themselves. These allow you to play guess the song, for example: -"Sunset", yes, that's "Sunrise", "Speak Easy" -"Easy Livin", "In My Time" -"Traveller In Time", "July Evening" -"July Morning". Oh alright, so those are quite easy to guess and you do start to think they're doing it on purpose, but which track do you think this is? "On My Head", ah ha! got ya there! believe it or not it's "Circle Of Hands" and the one that really cracked me up, "Wave Machine", you've got it, "Love Machine". To be honest, this CD isn't worth the money, it's offering nothing new and it's definitely not the type of thing you would want to play more than once, but who would not want to have it in their collection. My thanks go to Yutaka Nakajima for all the help and information that made the review of this release possible.

Alan Hartley.

ALBUM REVIEW

JOHN SCHROEDER - WITCHI TAI TO

Pye NSPL 18362. England 1971.

Track listing:- Side 1. Grow Your Own, Wanna Thank You Girl, Back In The USSR, Picture Of You, Wana Nene Wana Nana. Side 2. Witchi Tia To, The Bird Has Flown, Family Of Man, Smooth Heat, Wigwam.

Who? you may well ask, well cast your mind back to the letter from Helge Hoff of Norway in issue 10 who asked about a single by "John Schroeder" on the Pye label released in 1971. It said on the single, 'David Byron on vocals' and Helga asked, is it our David? We knew nothing of it, nor did Mick Box, Ken Hensley or Paul Newton who were all members of Heep at the time. We had to conclude that it wasn't our David but we went on to say that his voice was so distinctive that it would be easily recognised, and if anybody out there knows different..... Our thanks go out to Harry Otten from Holland who's tracked down a copy of the album from which the single was taken and he sent us a tape to provide all UHAS members with some further information about the release.



Indeed the Byron voice is distinctive and indeed it is our David, there's no doubt about

that. We don't know how David became involved in this project, maybe that's something to investigate for the future. For the present, it's another item for the completest collector to add to their wants list. Once found, would it be a regular visitor to the turntable? - no is the simple answer to that question. Over 50% of the album is instrumental and whilst the music is easy to listen to, it will only please those amongst us who may fancy something that's a cross between a film score and Acker Bilk. The melodies themselves are really quite pleasant, there's an ever present brass section which does fuse quite nicely with the organ and there's good use of the electric guitar to compliment many of the tracks. "Picture Of You" is particularly nice and if you close your eyes, it's easy to imagine sweeping and dramatic landscapes or even one of the more sensual moments from a Bond film where James once again gets the girl. "Smooth Heat" is also notable, its lazy piano is almost bluesy and this feeling is reinforced by the slide guitar with the brass section and organ filling in, before coming to the forefront of the track. These two are for me the pick of the instrumental numbers but to put it into some sort of perspective, it would have to be a very wet and miserable day before I even thought about listening to them again.

The tracks we're really interested in are those with Byron on vocals, "Wanna Thank You Girl" opens with a catchy melody line on the piano, the vocal line on the verse follows the same melody, it's very "Eurovision Song Contest" in style and is livened up a little with a change in timing for the jazzy sounding bridge which is complimented by the brass section and guitar. The track is slow, sentimental and very typical of the early 70's, middle of the road pop scene. "The Seekers" may have been proud to have it in their repertoire. "Back In The USSR" is a well know "Beatles" track which is given a slightly funky treatment with the ever present brass section filling out the sound. This version plods along by comparison the original and is only rescued by Byron's performance which although good, is far from his best. "Wana Nene Wana Nana" can best be described as a chant whos only lyrics are the title which are interluded by guitar and brass breaks, it sounds like Byron chanting along but it's difficult to tell. The title track "Witchi Tia To" reminds me very slightly of "African Breeze" in it's style and presentation. The sleeve reproduces the main lyric from the song:- "What a spirit feeling ringing in my head, makes me feel glad that I'm not dead". It goes on to say that this is what they are endeavouring to convey, a multitude of feelings. The track is catchy without being interesting. "The Bird Has Flown" is the only other track to feature David but it is, in the most part, another instrumental. It starts with a brassy intro and a couple of lines of almost falseto vocals whose melody is followed first by the trumpet, then the organ, and builds into a rich instrumental peice before another couple of lines featuring the distinctive forced vibrato vocal style that Byron displayed on many Heep tracks.

The rest of the tracks are bland instrumentals that neither annoy or excite me. As I said earlier in the review, Byron performs well, that goes for all the tracks he's on, but it's not his best work. There's nothing wrong with his singing, it just strikes me that if he had to record something outside Heep, I personally would have preferred to have been left with something more valid than this. I can only assume that he was made a financial offer that he could not refuse, we all know Heep weren't that well off in those days. Is it worth looking for? The answer has to be yes if your an avid collector but it's one to be traced to the bargain bins of the second hand shops, it's definately not worth paying silly money for as I'm sure it will just sit in your record box after the first play, never again to see the light of day. Not because it's crap, because it's a style of music that many will not relate to...or do you think I'm wrong, let us know what you think if you find a copy. Once again, thanks to Harry Otten and Helge Hoff.

Alan Hartley.

THE CHRIS TETLEY INTERVIEWS, NO 5, PART 1.

LIVE IN MOSCOW

Following Heep's return from their historic gigs in Moscow, Chris Tetley met up with Mick and Bernie to record an interview which was originally destined for release on one of his world famous interview picture discs. The release never saw the light of day and the interview has never before been heard, I don't think it even made it onto the airwaves of Chris's rock show on Radio Piccadilly here in Manchester.

Chris: Uriah Heep have produced no less than 18 albums since being picked up by Gerry Bron and I remember their debut album, "Very eavy very umble", got absolutely slated by the press. Frankly, I think they were ahead of their time but it wasn't until they released "Look At Yourself" that they started to build up a huge following. After Heep lost their deal with "Portrait", a lot of folk thought they were calling it a day, but they were still touring as vigorously as ever and the highlight of their touring schedule came in mid December 1987 when they ventured in sub zero temperatures behind the iron curtain to entertain 180,000 people, live in Moscow. It's thought that altogether, with TV and radio, they captured an audience of some 200,000,000. To celebrate this they've released a live album which includes 3 new tracks. A couple of months after their return from Moscow I met up with Mick and Bernie, we talked about the tour and that is what this particular disc is all about. Hello to Mick the founder member.

Mick: Hello Chris mate.

Chris: And the new guy who I've never met before, Bernie Shaw.

Mick: Once met never forgotten, as we've said many times since we first met.

Chris: Yes, that was in the days of "Abominog" which was a good album, the rebirth of Heep.

Mick: Yes it was, we got the format right for a while which was great, everybody was pulling in the same direction at the same time and we recorded a couple of good albums.

Chris: With Ashley Howe producing of course.

Mick: He's virtually been on 17 of the albums, he started as a tea boy and ended up producing us.

Chris: Did you start that way?

Mick: No, I went straight to the drink myself, no, obviously we learnt, you can tell that from the first album to the live album, it's all a learning process.

Chris: Let's talk about the last line up, there was Peter Goalby, ex Trapeeze, John Sinclair, who was he with?

Mick: The Heavy Metal Kids, and a band called Lion in America.

Chris: What's he doing now?

Mick: He plays keyboards for Ozzy. Before we went to Russia we were rehearsing in John Henry studios and they were rehearsing and writing the new album.

Chris: What's Peter doing?

Mick: He left the band because he didn't want to tour so much, he was fed up of being on the road. From what I hear, he recorded a single with Micky Most, I think it's called "Perfect Strangers" and that's the last I heard of him. I hope he'll put a band together because it will be a waste of a talent if he doesn't do anything.

Chris: There was Trevor Bolder on bass.

Mick: He's still with us, as we talk he's up in Hull.

Chris: And the guy who's built like a brick out house.

Mick: You wouldn't be talking about Lee would you? Yeah, he's still with us, the back bone, a great drummer. A powerhouse in the Bonham mould.

Chris: And there's Bernie

Mick: When I saw Bernie he was at The Marquee with a band, was it Stratus?

Bernie: Yeah, the ending days of Praying Mantis.

Chris: So how did the Moscow gig come about?

Mick: We've been travelling the Eastern Block for 17 years and the promoter had always applied to Russia to see if we could play there, he used to say, "you won't believe how big you guys are there". He kept applying each year and the answer was always no. On the 18th year, because of glasnost, they said yes so we went over, played 10 shows to 180,000 people and it was an experience of a life time. After all that I've achieved with the band, it's great that after 18 years you can still go and make a bit of rock history. The fans there have only really seen Cliff Richard, Billy Joel and a bit of Elton John, none of the hard rock bands. It was the first time they've seen East and West bands on the same stage which was quite a spectacle.

Chris: So they only saw a bit of Elton John but all of you?

Mick: Yeah, it was our full show, Elton didn't take his full band.

Chris: You've gone through songs in the set from all eras and 3 previously un released tracks, we'll talk about them later but tell me about Phil Lanzon.

Bernie: I guess I was the first to meet him, he was in the band that I played in when I came to London, a band called "Paris" which later became "Grand Prix". It's now gone full circle, 8 years and three or four bands later we're meeting up again in Uriah Heep.

Chris: Grand Prix were a very good band, I'm not sure if Chrysalis records were quite behind Grand Prix like they should have been.

Bernie: They were a little bit more than RCA.

Chris: Mick, last time we met was prior to the release of "Equator" when it seemed everybody had big hopes.

Mick: Yes, very much so but unfortunately we didn't have the backing we wanted for it and it's as simple as that.

Continued in next issue

We're sorry that the "Photo Album" and "Your Turn To Remember" Features didn't make it in to this issue, they will be back next time. This issue is dedicated to the memory of David Byron who died 10 years ago on February 28th, 1985.

CLASSIFIED AD'S

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

FOR SALE. Rough Diamond LP and Rebel LP. Geert Ryssen, Hoge Bokstraat 41, 9111 Belsele, Belgium.

JOHN KAY & STEPPENWOLF FAN CLUB. For details send IRC with overseas enquiries to:- Wolfpack Fan Club, PO Box 1435, Franklin, TN 37065, USA.

PENFRIENDS wanted, especially any living in and around Camberly. Tina Smith, 15 Patten Ave, Yateley, Camberly, Surrey, GU1 77EW, England.

FOR SALE. Lot's of 7" and LP's from early 70's. Heep, Nazareth, Sweet, Slade, Mott, Deep Purple etc. Please send IRC for list to:- Hippie Shake Records, Hameentie 28, 00530 Helsinki, Finland.

FOR SALE. The Magicians Birthday LP, Russian copy, sleeve and record in mint condition, £8 including post and package. Brian Serridge, 125 Tanfields, New Church Farm, Skelmersdale, Lancs, WN8 8NS, England.

WANTED. Pre Heep Bernie Shaw recordings, Coney Hatch and April Wine material. Also send SAE or IRC for details of my 1970's rock fanzine, "Wizards". Kevin Julie, 196 Cushman Rd, St Catharines, Ontario, L2M 7C7, Canada.

HOT ASH, THE OFFICIAL WISHBONE ASH FANCLUB. For details send SAE or IRC to Gary Carter, 186 Herschel Cresnet, Littlemore, Oxford, OX4 3ZT, England.

WANTED. Uriah Heep LP's, anything considered, price to be negotiated. Matthew Peat, 2 Heathfield Terrace, Headingley, Leeds, LS6 4DE, England. Tel 0532 785166.

TIME SHIFT. Publication for collectors of TV/Sci Fi, Pop and Film memorabilia. For details send SAE or IRC to Mark Jones, Time Shift, 39 Nalders Road, Chesham, Bucks, HP5 3DQ, England.

WANTED. "Easy Livin, History Of Uriah Heep" video. S. J. Conway, 3 Windsor Avenue, Bensham, Gateshead, Tyne and Wear, NE8 4NV, England.

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