

THE OFFICIAL

WRIAN HEEP

APPRECIATION SOCIETY

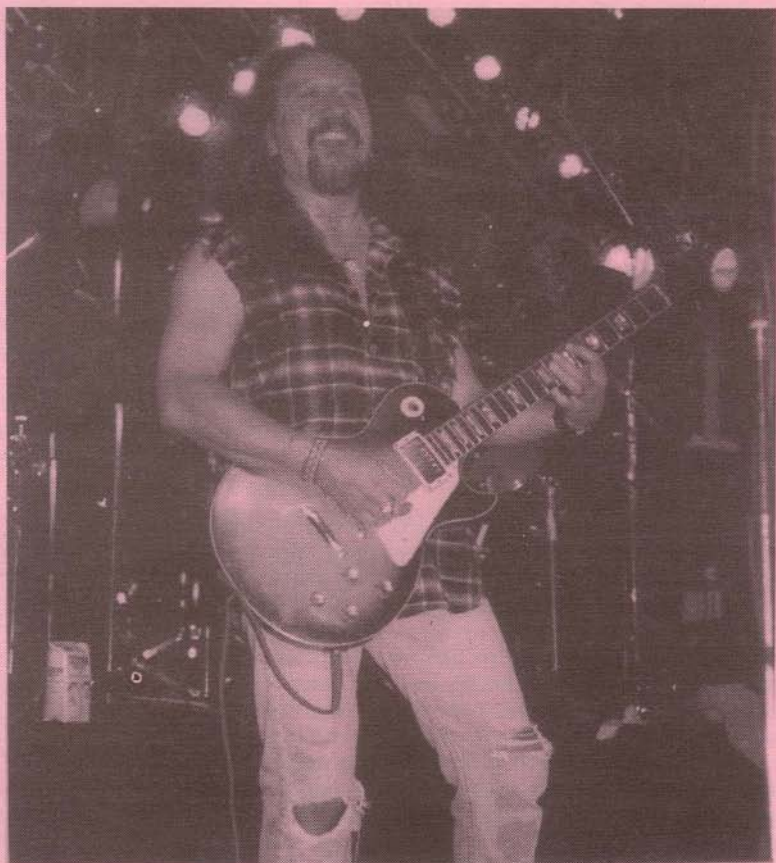


Photo by Alan Hartley

ISSUE 16

THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY



THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY
P.O. BOX 268
TELFORD
SHROPSHIRE
TF2 6XA
ENGLAND



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



Hi again and welcome to issue 16

So much has been going on since the last issue that it's difficult to know where to start. I suppose it's best to go through everything in the order as it happened so here we go. You'll have all read on the loose sheet in the last issue that Bernie had been suffering with throat problems, this effected his singing voice and he had to pull out of the South Africa tour. It was impossible to cancel the tour so John Lawton stepped in as a temporary replacement. We are very pleased to tell you that following an operation on his throat, Bernie has now made a full recovery and is back to full voice. He has asked us to thank all the fans for the messages of support and best wishes and his story is told in an exclusive interview in this issue. Heep's first South African tour was a great success and although "Sea Of Light" isn't yet released there, a compilation CD called "Platinum, The Ultimate Collection" was released through EMI in South Africa to coincide with the tour. It's catalogue number is "CDHEEP (WR) 1" and the track listing is:- Gypsy, Lady in black, Look at yourself, July morning, The wizard, Easy livin, Sunrise, Sweet lorraine, The magicians birthday, Free me, Woman of the world, I'm alive, Feelings and On the rebound. On their arrival in South Africa, and before the first gig, the band did a live unplugged session on the radio featuring "The wizard, "Lady in black" and "Free me". The South African tour story is told in full in this issue with a four part article that takes a look at the rehearsals, examples of the South African press coverage, John Lawton's personal diary done exclusively for the society and an exclusive interview with John.

"Sea Of Light" was released on 18th April, nobody had realised that 17th April was the Easter Monday bank holiday. It has received great critical acclaim in the music press and has been described as the best thing the band have done for 20 years. It has also entered various independent charts, it actually came in at number 12 in the Kerrang indie chart and number 27 in the one in MNE. You will all have noticed that the CD booklet doesn't include the lyrics to the first three tracks, the band are really sorry that things went through without this mistake being picked up. The booklet has been re arranged to include the missing lyrics for future pressings of the CD and SPV have promised us a copy for every member, if they come good on this promise your copy will be included in this or a future issue. You may have also noticed that the English release contained the standard black CD tray, there is actually a reproduction of the sleeve under the tray so it's worth spending 25p or so on a see through one at your local record shop. Again the band are sorry about this but these things are beyond their control as the finished product came direct to "HTD Records" from SVP in Germany. We are however very pleased to report that a vinyl version of "Sea Of Light" is available, it's catalogue number is "HTD LP 33" but once again the lyrics from the first 3 tracks are missing and the track listing is wrong on the label. For the avid collector it's worth trying to search out the very limited promotional version of the CD, it's catalogue number is "SVP 085-76952-P", it comes in a card sleeve and although there are no lyrics,

there are mistakes on the writing credits of the tracks which are printed on the CD it's self. As we said, it is very rare and we have one copy which has been signed by the band for the prize in this issue.

It had been hoped that Bernie's situation would have improved and he would be able to do the German tour dates listed in the last issue. It became apparent that this would not be the case and the promoters decided to postpone the tour until later in the year. There were however 2 dates that proved impossible to change or cancel so once again John Lawton stepped in. These were the shows on:- 1st May, Praterfestival, Wien, Austria and 6th May, Werra Rhon Halle, Merkers, Germany. This is an indication of how fast things can change and the need for you to send in further IRC's or SAE's if you want to be kept fully informed with tour details as they change.

Another example of how fast thing change is the record companies decision to scrap the previously reported plans for the single releases and make "Dream on" the first single. It's issue will still include the studio version of "Mr Majestic" and the live version of "The other side of midnight" as we reported last time, but it is now not certain that the second single release will go ahead. Heep have made a video for "Dream on", it was filmed in Germany between the gigs on 1st and 6th May and a description of it is given by Bernie in his interview. The single release date has not been set as we go to print but it is hoped that it will be out during the next month or so.

Bernie went into hospital on 9th May for his operation and we are pleased to say that he has made a full recovery and can't wait to get back out playing live. A number of dates are confirmed and these are as follows:-

- 11th June, Gloppeck Festival, Norway.
- 14th June, Zelt Neuderfl, Austria
- 15th June, Freibad Bruck, Austria
- 16th June, Zelt Rechnitz, Austria
- 17th June, Zelt/LAA, Zurndorf, Austria
- 8th July, Troisvierges Nord DU, Nr Ettelbruck, Luxembourg
- 15th July, Vessel Zelt, Austria
- 22nd July, Albeswald Berke Biker Festival, Austria
- 29th July, Goppingen Festival, Germany
- 21st Sept, Frankfurt, Batschkapp, Germany
- 22nd Sept, Erlangen, E-Werk, Germany
- 24th Sept, Munchen, Wappensaal, Germany
- 25th Sept, Schweinfurt, Stadthalle, Germany
- 26th Sept, Stuttgart, Longhorn, Germany
- 27th Sept, Mannheim, Capitol, Germany
- 29th Sept, Regensburg, Qu, Germany
- 30th Sept, Freiberg, Tivoli, Germany
- 1st Oct, Halle, Capitol, Germany
- 2nd Oct, Berlin, Neue Welt, Germany
- 4th Oct, Koln, Live Music Hall, Germany
- 5th Oct, Hannover, Music Hall, Germany
- 6th Oct, Betzdorf, Stadthalle, Germany
- 7th Oct, Hamburg, Grosse Freiheit, Germany
- 9th Oct, Ortenburg, Max, Germany
- 10th Oct, Wien, Rockhaus, Austria
- 11th Oct, Ennetach, Adler, Germany

In addition to these confirmed dates, the band are in negotiations that could take them to Russia for the first 3 weeks in August, Norway during the last Week of August. Holland in the first week of September, Argentina and Brazil up to the middle of September. They would then be back for the German tour as shown above and there is the possibility of a few dates being added on to the end of that followed by concerts in Spain. The rest of October could include dates in Manilla, Singapore, Qualalumpa, Jacata and the first 2 weeks of November in Japan. The rest of the year up to the Christmas break could be taken up with more dates in Europe. None of this is contracted or confirmed and could be subject to great change but please use the concert dates service to keep up with things as they develop. It goes without saying that Heep's year is going to be very full, as it looks at the moment it's very difficult for the band to isolate a single weekend which gives us great problems in trying to arrange the society's convention. I'm sure we all agree that we would all like the band to take part in the convention, they are keen to be a part of it and they'll let us know as soon as a suitable date becomes available. We will mail out details to all members in between issues of the magazine if we need to and we want to assure you that the convention will go ahead at some point so we'll keep you informed.

Other news to report includes the release of a couple of more compilation CD's. The first is on the Spectrum label and is called "Free Me" (Spectrum 550731-2). The track listing is:-The wizard, Something or nothing, On the rebound, So tired, Been away too long, One way or another, Return to fantasy, Free me, Woman of the world, Love or nothing, That's the way that it is, Wise man, Prima donna and Dreams. The other CD release comes from Bulgaria, or so we believe, we don't know the label or catalogue number but it's title is "July Morning - Best Ballads" and the track listing is:- July morning, Come away Melinda, The park, Circle of Hands, Sunrise, If I had the time, Wonderworld, Why did you go, Weep in silence, Wise man, Illusion, Come back to me, Fools and Prisoner. Of much more interest is the news that "Red Steel Music" are, on behalf of "Castle", undertaking the digital re mastering of "Very eavy very Umble", "Salisbury", "Look at yourself" "Demons and wizards", "The magicians birthday" and "Sweet Freedom". the mixing of the albums will not be altered in anyway but the digital re mastering will produce CD's of a much higher sound quality than those presently available. It's hoped that each CD will include any singles and B sides that were not on the albums or were different or edited versions. They will be complete with all original artwork including inner sleeve artwork, lyrics and sleeve notes. The work on this project has not yet started so we will keep you informed as the work progresses. "Red Steel" will soon be starting work on a new project for release through their own label which will feature previously un released David Byron solo material that is taken from a range of eras including recordings made shortly before his death. The 25th Anniversary, 4CD Box set is getting to the stage where the tracklisting is being finalised ready for mastering, more news on both these projects in future issues. John Wetton has a new live CD titled "Chasing The Dragon", it is reviewed in this issue and is available on the merchandise sheet.

I'm sure you'll all join the two of us and the band in congratulating UHAS members Colleen Bolstad from New Zealand and Sigmund Ruud from Norway who were married on 21st March, 1995. If you live in the UK you'll know what I mean when I say Cilla Black, eat your heart out! Our thanks go out to Igor Kotelnikov from Russia who has supplied us with a free copy of his book, "The Wonderworld Of Uriah Heep In Aisa" for every UHAS member. You only need send us the post and packaging costs and details are on the separate merchandise sheet. Also on the sheet are details of how you can obtain back copies of every issue of our mag, all of which are printed at the size of the current magazine. Various CD's are also offered for sale.

We are sorry that that regular features, Your Turn To Remember, Photo Album,

Discography and The Chris Tetely Interviews are not in this issue, this is due to the amount of current news and info' but they will all be back in future issues

Last but not least football, I know what you're thinking, Manchester United have won nothing this year, wrong! We won the "Youth Cup" and who did we beat in the final? Tottenham Hotspur. Oh alright, I'm scraping at the barrel here but we only needed to score one more goal and we'd have won the premiership again and we only lost the FA cup final by one goal. Not too bad for a seasons work, I say congratulations to Blackburn and Everton, I'm not bitter about it at all but when the printers asked what colour cover I wanted for this issue I said, anything but blue!!!

Once again our thanks go out to the following people for their help and support, Phil, Mick, Lee, Bernie and Trev, John Lawton, Ken Hensley, Tina Hartley, Nicola Owen, Monique Spruit, Isabella Seefriedt, Alexander Kolesnikov, sorry I missed you off last time Alex, Sigmund and Colleen Ruud, Igor Kotelnikov and everybody who contributed to the members reviews of "Sea Of Light".

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

Alan & David

June 1995.

BERNIE SHAW

**"I was thinking, if I've lost my voice and I can't sing,
what's going to become of me"**

An exclusive interview

Alan: When did the problem with your voice first become apparent and what was the original diagnosis?

Bernie: I first discovered it on 28th February which was just after we got back from the recording sessions in Germany. The lead vocals had been put down before Christmas and we did all the harmonies and mixing at the session afterwards so I was singing a lot harder than normal, I did a lot of the harmony parts myself so I was singing more than I usually would have to build up the block harmonies but there was no apparent problem. Just like normal when we come off a tour or from recording, I'm usually quiet for two or three weeks just to let my body get back to normal after putting it through such a heavy routine. On the 28th, which I think was a Sunday, I put the album on to refresh myself and learn the new tracks and to my horror I couldn't get any of the notes from middle C upwards. It totally freaked me out because I didn't know what was wrong, I didn't feel I had flu or a cold or anything like that, I didn't know if there was a bug that I'd picked up anywhere but Monday morning I did the same thing and tried to sing it again, and again absolutely nothing would come out. I got the phone book and phoned the nearest throat surgeon who was in a private hospital in Blackheath, it just so happened that he was one of the top two guys in the country. I saw him on the Tuesday morning and he put this special fibre optic camera down my throat and said, "there's nothing wrong", he couldn't believe I'd been singing for 25 years, he said my larynx was like a Rolls Royce and for someone who was a natural singer without the benefit of classical training I'd been doing everything right. Mind you, when he examined my throat with the camera he just had me saying "ahh", it wasn't

singing as such, it was just vocal noises so that he could check the mucousal wave of the vocal chords with a stroboscope on the camera. He told me everything was as it should be and there was nothing wrong with my vocal chords. But there was, I couldn't sing and Wednesday came and went, Thursday came and went and I still had nothing in my voice so I made another appointment to see him. Again he told me there was nothing wrong with my vocal chords and if there's anything it could be something below the chords or a strained muscle or something like that. He put me in touch with a vocal osteopath who gave me heavy massage on the larynx which was really weird, the vocal chords and the larynx is the only part of the body which is not attached to your skeleton, it's only attached with bits of gristle and muscle, this guy was manipulating this whole area and it was like going through a meat grinder. I also saw a couple of speech therapists and a guy who is one of the top singing teachers in London, he coaches all the people who are in the top musical stage shows and he said there was definitely something wrong, he would take me up the scale and I'd start crapping out. I saw him about 11 times and we got to a point around an A and it would not go any further. I then made arrangements to see the top guy in Harley Street and again he put the special camera into my throat but this time it went up my nose and into my throat to get a better view, again he said he couldn't see anything wrong. I told him there was something very wrong because whenever I tried to sing it felt like something was clutching my throat and squeezing the air out.

The first guy I'd seen then got hold of me and said, "my wife is a speech therapist and her speciality is falsetto", he knew I used a lot of falsetto range so he asked me to see his wife and work with her. For 3 weeks, twice a week I saw this guy's wife and she discovered that I wasn't getting into what they call "thin fold" and during this whole episode I was learning about what they call muscle memory, all your muscles have a memory, that's why you can hop on a bike after years and not fall off, or you can get in a car and change gear without having to think about the process of putting your foot on the clutch and moving the gear lever with your hand, you do it naturally and your muscles can forget how to do these things. It can be a post traumatic thing such as after an accident, you forget how to walk or whatever and perhaps the muscles in my throat had forgot what they were supposed to do. During all this I'd spoken to Mick and he said, "however long it takes or what ever medical treatment it takes, your gig in Heep is safe but we do have to keep working". I understood that, it wasn't possible to cancel South Africa and it was good that John Lawton was around, Mick had recently seen Gunhill and rekindled the old contact with John and we were very very lucky that he was able to put Gunhill on hold and do the gigs in South Africa. I've got to admit that it felt very strange when I dropped Lee and Phil off at the airport and seeing them all off and I wasn't going but I knew that it was the only thing to do. I could have gone to South Africa but I wanted to spend the time in London carrying on with the vocal lessons and speech therapy and try to nail it.

No one knew exactly what it was which really baffled everybody but it also created a feeling that we should try again to find out what it is. When a singer loses his voice it's usually caused by nodules, lots of singers have had them and they are very visible on the vocal chords and they are just cut off. But nobody knew what was wrong with me and it was really freaking me out, I even went to see two physiotherapist who hypnotised me, I went to two sessions each and they couldn't find anything in my sub conscious that was holding me back. I was getting all these none answers when the Doctor whose wife had been coaching me said, "lets go down to the hospital again and we'll get you singing when the camera is in your throat". It was a Sunday morning when we went back to Blackheath hospital and I spent one and a half hours with this thing up my nose and in my throat whilst I was singing. At the point in my range when my voice started crapping out, there on the fleshy bit at side of my throat, this little polyp appeared. The higher you go in your range

the longer and thinner your vocal chords get, the thinner it got, the more prominent this polyp became to the point where it came out from the side of my throat and sat on the left hand vocal chord. It acted a bit like a piano dampener, it stopped the wave of the vocal chord and caused this odd sound in my throat. Finally the doctor said, "there it is", and there was a big cheer in the room because there was another doctor there from America who had come to check me out.

Alan: You must have been so relieved to know there was something physical there?

Bernie: Oh yeah! even though I couldn't see the TV screen at the time, we'd video taped about 8 minutes of it and the higher I went, the more it protruded. I was set up for an operation on the following Tuesday, I went in at 3.00pm in the afternoon and John Welsh our bass technician picked me up on the Wednesday morning. It was a 40 minute operation, I went in the theatre at 9.00pm on the Tuesday night and I was out by 9.40pm. I had 3 days of total quiet, I wasn't supposed to talk which was hell for me. I had to change the message on the answer phone to say, "I am here and I'd love to talk but I can't so leave me a message and I'll fax you back or write you back". Everything went fine, he removed all the material, it wasn't a cyst like he originally thought, it was nodule type material but for some reason it came from the side which is very very odd, they don't know why it was there, they could only think that it's down to years of singing and straining and it had got to a point where it effected my voice, the recording was probably just the last straw. I went back to Blackheath and the camera went down into my throat again and it's all healed up nicely, all the inflammation has gone down and there's no swelling. My voice is now back to what it was, I'm back on track and it's all systems go for the 11th June in Norway. But it sure was scary let me tell you!

Alan: I can imagine it must have been, especially at the point where they couldn't find anything.

Bernie: They couldn't tell me why it was happening and when I said is it for good? Have I lost my voice? They said "we don't know". I was thinking, if I've lost my voice and I can't sing, what's going to become of me, this is my life, I'd just done the best singing I'd ever done on the new album and what would happen if I could never walk out on stage and do it 15 nights on the run. That's one of the reasons I went to the hypnotist, to just try and relieve the mental anguish I was going through, I got very drunk on a couple of occasions, the things that were going through my mind were unbelievable. I was trying to sing for six hours a day, I was going right over the top, I thought I could work over it and blast what ever it was right out of my system, but it wasn't to be done like that. In fact, there's just been an international conference in Portugal for throat surgeons from all over the world and my case was on the agenda to be discussed because nothing like it had been known before. That's why the guy from Blackheath hospital had me working in his house with his wife, they said there was a big feather to go in the cap of the person who got me sorted out and back on the road. These guys work with the best singers, all the top people who come through London see these guys and just by a fluke, just by looking in the phone book I fell into the hands of the top guy in the country and he lives 5 minutes away from me, I couldn't have got together with a better team.

Alan: Are you back to full voice now?

Bernie: I'm back to full voice, I've sung through all the material in the set, I've sung all the songs on "Sea Of Light" just the way I did in the studio, that was a big relief.

Alan: Will you be doing some full rehearsal sessions before the next live shows?

Bernie: Not as such, no. When John was rehearsing with the band, I was there every day,

I was singing along off mic so I know the new set, all I'll need to do is get round the piano with the guys at Phil's place and fit my voice in where John's was.

Alan: Will you not be putting any more tracks from "Sea Of Light" in to the set now that you're back?

Bernie: I would like to, it's just a matter of time and finance, rehearsing presents us with a large bill but I would still like to put some more new ones in, even to the point of taking some of the old ones out. I wouldn't want to take all the old ones out because people like to hear them, but we've got a new product out and it's time that people heard it, in my opinion I think they've heard enough of the old stuff for a while, I love singing them but I love singing the new stuff even more.

Alan: How do you rate "Sea Of Light" against any other album you've sung on?

Bernie: Personally I think it's the best singing I've ever done over all the years in all my bands. Up until this one "Raging Silence" was my favourite, it had some good songs, good construction, good harmonies and I sang well. It was a good album but this one is better, very rarely can you listen to a product that you've done within a month, you've got to have a break from it, but with this album I could put it on within a week and like this song or that song. I didn't write any of the songs, Trevor, Mick and Phil came up with some great songs for the album and they gave me the melody line but told me to put my emotions on it, I had that freedom but with "Raging Silence" it was a little more guided, some one might say, "I hear this one in a Sammy Hagar vocal style" or such as "Lifeline" which I was asked to do in a Rod Stewart husk type voice", I didn't mind that too much because it showed the diversity of my vocal range and it reminded me of my days in Canada when I was in the covers band and I had to try and sound like the original artist. Even though the weren't cover songs as such on "Raging Silence", I was putting on a different character voice for each song, with this album its my voice with different emotions, to me, it sounds like me where some of the songs on "Raging Silence" don't really sound like me when I hear them.

Alan: You had some writing credits on "Live In Moscow" and "Raging Silence" but not on "Different World", I asked you when that album was released if you still wrote and you said you did. You don't have any songs on "Sea Of Light" so it's the same question again, do you still write?

Bernie: I do but I am my own worst critic and if I don't think the lyric or the melody line is up to standard, I won't put my thoughts forward. I'd rather be on the arrangements side and come up with ideas for the vocal line or the harmonies, I think my ear is more suited for that. When I was growing up in Canada, we were not really pushed to pursue your own writing tallants, you were pushed to the point of how good you could copy other peoples material, that's how bands were rated, if you were rated highly you got a lot more work, there were some really good musicians in Western Canada and there still are but they don't go out on the road because people didn't want to hear original stuff, they wanted to hear top 40 stuff played well, and that's what they got.

Alan: Originally "Time Of Revelation" was going to be the first single from "Sea Of Light", how do you feel about it being changed to "Dream On"?

Bernie: The record company makes the choice and we have to go with it, if we had our way I think it probably would have been "Time Of Revelation" but "Dream On" will be a good summer single. "Mistress Of All Time" was to be the second single as you know and I hope they haven't shelved it because it's a great song, I am a sucker for ballads though and I think the band will be happy with "Dream On" as the single. I really like "Love in

Silence", I'd love to put it into the live set, I think we may make more of a focal point of the slow acoustic songs, there's already a segment in the set with "Dream On" where Mick and Trevor are sat down with acoustic guitars, there's also "The Wizard" and "Lady In Black" and I wouldn't mind extending that part of the set to include "Mistress Of All Time" and "Love In Silence". A rock concert doesn't have to kick you in the teeth with every song, you can start strong then completely change the mood to almost an unplugged segment, then start with the stronger stuff again, I think we can afford to do it, not many bands are doing that but Heep used to do it 20 years ago, the old posters said, "an evening of electric and acoustic rock" and I'd like to incorporate that in our set.

Alan: How did the video shoot for "Dream On" go?

Bernie: That was a lot of fun, the director went through the story board with us and they drove us out to what I think was an abandoned RAF base, we recorded the video in this giant garage, it had 18 garage doors each 20' x 30', you could have put a 747 jet in it and this base had 20 of these garages and they were all empty, all the troops had moved out and it was very haunting. we filmed the close up section and the lead vocal section in the guard house, you can't see it because of the back drop but it was kind of funny. In the garage or hanger we had a small backline set up as a visual aid and there was a camera on the back of a station wagon and they were driving in and out whilst they were filming. There was a lot of low lying fog or dry ice to give it a haunting effect. It was strange because there were some German press people there and when we were filming I actually sang to the playback, I don't like to mime so I sang and it didn't sound too bad, I must have sang it 20 times that day, the journalist were whispering, "why have they cancelled the tour, he sounds okay" and I was thinking, do I really need this surgery, but when I tried the high notes this little polyp came in and my voice crapped out again so I knew I had to go through with it.

Alan: What's the story of the video?

Bernie: The main story is a couple are together, on a bed in a hotel room or wherever, we will be superimposed on the satin sheets doing the song and the whole idea is, is he really with his girlfriend making love or is it just a dream because he's away on the road, you're unsure what's going on because you don't know if it's a dream state or is she really there, at the very end there will be a twist because what I hear will happen is in the morning when he wakes up, he finds an ear ring on the sheet. All that hasn't been filmed yet so what you see drawn out on the story board isn't always what you end up with but there should be some slow motion sections and dream sequence parts all intermixed with footage of us. It's all being done with a proper actor and actress, it's not just somebody that someone knew, the director was good, he had some good ideas and I can't wait to see it.

Interview by Alan Hartley

QUIZ TIME

HTD Records gave us 2 copies of the LP to add to the CD version of "Sea Of Light" for the prize in the last issue. All have been signed by the band and congratulations go to Chris Previti of USA, who won the CD, and Alister Creevy of Scotland and Mathew Peat of England, who each won a copy of the LP. The prize for this issue is a copy of the "Sea Of Light" promo CD, it has been signed by the whole band and to win it just answer this simple question:- **What was the first Uriah Heep album to feature Bernie Shaw on lead vocals?** Don't forget to include a 1st class stamp (UK members) or an international reply coupon (overseas members) with your entries. Without these your entry won't count.

SOUTH AFRICA 1995

THE REHEARSALS

As we all already know, Bernie's throat problems meant he had to pull out of the South Africa tour and John Lawton stepped in as a temporary replacement. "Sea Of Light" wasn't scheduled for release in South Africa at the time of the tour so the set would consist of classic Heep songs rather than it being a set designed to promote the album. A couple of days rehearsal was arranged before the band flew out because although many of the songs in the set were familiar to John, there were some that he had never performed during his time with the band. As I drove to the rehearsal studios I had three things on my mind, the first was of course the great sympathy I felt for Bernie, South Africa was a big gig by anyones standards and Bernie would be very disappointed to miss the experience, secondly was the thoughts of a trip back in time to see John once again singing with Heep and third, the fact that Tottenham Hotspur had held Manchester United to a 0-0 draw at Old Trafford the previous week and worst still United had lost their game the day before. I knew I was in for some stick and sure enough I got it, gloating behaviour, sports page of the morning paper thrust under my nose and threats to stick it up on the wall of the studio as a constant reminder to United's temporary downfall, hey, I'd just come for the music, you know what I mean? Who wants to talk football? All these preliminary things dispensed with and cups of tea drunk, it was on with the rehearsal. John was asked if he preferred a radio microphone to one with a lead, it was suggested that the radio mic would allow him to nip to either side of the stage for a quick look at the lyrics without tangling the lead round Mick and Trev's legs. The set list would be, Devils Daughter, Stealin, Rainbow Demon, The Wizard, Free Me, July Morning, Words In The Distance, Gypsy, Lady In Black, Look At Yourself and Easy livin'. "Rainbow Demon" seemed to be the song that gave John the most to be concerned about, a quick whizz through it with Mick on acoustic guitar seemed to do the trick but it didn't help the poor lad when the whole band ran through it and put him off by playing wrong notes or playing out of time, it was good for a laugh though. Mick is now so computer literate that when John wanted a set of lyrics, out came the old lap top and he rattled them off, if he carries on like this his fingers will be faster on the keypad than they are on the fret board.



When a bit of light refreshment was called for, John was the man to see, his bag of goodies seemed bottomless and although the marble cake he handed round was very nice, it was a bit worrying for the rest of us that he was the only one who didn't have a piece.

Having run through the whole set, sorted out the endings and who does what harmony part, it was time to practise a few songs for an unplugged spot that Heep would do for a radio station when they arrived in South Africa. "Lady In Black", "The Wizard" and "Free Me" were the three songs chosen and as much as I hate to say it I really enjoyed the unplugged version of "Free Me", I think this was because out of the three songs it was "Free Me" that best showed off the bands vocal talents with some superb multi part harmonies and excellent backing vocals. Bernie was there at the rehearsal and it must have been very hard for him to watch the band going through their paces, as he said, "It's like seeing another man with his kippers in my frying pan". These two great vocalists got on very well together and John has given Bernie constant support throughout the whole episode.

Report and photos by Alan Hartley.

SOUTH AFRICAN PRESS GIG REVIEW THE WIZARDS OF ROCK

Deep Purple and Uriah Heep had the people of Pretoria to their feet.

Possibly it's part of their artistic skills, but definitely seemed to be true that Uriah Heep and Deep Purple were as pleased as punch about their performances at the Saambou Arena last Friday, just like their fans from Pretoria. Deep Purples singer, Ian Gillan, had mumbled something on stage, like it had been exactly 17 years and 5 months since they had talked about going to Pretoria to do a show, "far out man", a voice from the audience was heard and let it be clear, "it was well worth the wait". This was music from the early 70's, the time when Uriah Heep and Deep Purple were at the zenith of their careers. Of course fans would have loved to have heard them live in those days but for their true fans this was still the acme of bliss, the ultimate moment to see their heroes live on stage. One of the audience members, obviously touched, stated "this is one of the best moments in my life". After all, during the time these bands have been around, a whole bunch of people from Pretoria that were present went from adolescence to adulthood, got their drivers licences, partied and went from oppression to liberation.

Support act "Jack Hammer from Pretoria played songs from their new CD "Ghosts in the wind". In contrast with "Mango Grove" who supported "The Rolling Stones", "Jack Hammer" were a good choice which was clear from the big hand they got from the crowd. Then "the wizards of rock" were on, according to a banner from a fan. Uriah Heep were as exciting as they were excited. Their strength in sound, their waving and bowing and jumping around when they hit the stage was impressive. The lead singer appeared on stage in a black T-shirt with rolled up sleeves and a leather look pair of pants, he could sing alright! The other four members played well, in tune, and together with the crowd it sounded like a choir of angels. Some all time fave songs were there, "Gypsy", "July Morning" and "Look At Yourself". They proved that even a heavy rock band can play unplugged with a ballad like "Lady In Black" using only acoustic guitar, tambourine and harmony vocals. Their last song "Easy Livin" really got the crowd dancing. Just like the British Queen, Uriah Heep ended their show with a tape playing "God Save The Queen".

The enjoyment wasn't over yet, there were still the masters of heavy rock. The crowd, mainly people near or over 40 years old went berserk as if they were teenagers when Deep Purple came on stage playing "Highway Star". Some onesaid "it sounds just like on the album", referring to their live album "Made In Japan", and went into ecstasy. For a while we wondered if Ian Gillan wouldn't loose or hurt his voice as he was screaming at the top of his lungs. But with the songs in a lower key he proved that he could sing "Child In Time"

as it should be sung, with sky high screams in key. According to loyal fans this was the best line up since 1970. All but the guitarist are original members and each had enough opportunities to show off their skills in doing solos. At one point the organist, Jon Lord, was on stage by himself for 10 minutes and the fairly young guitarist did long solos showing why he's considered to be one of the best rock guitarists. And the people of Pretoria can sing, when Deep Purple did their encore "Smoke On The Water", the crowd joined in singing and when Deep Purple had finished the crowd continued singing "smoke on the water, a fire in the sky...." After the show, which finished about 11.30pm, when people headed for their cars, one person summed up the evening in a perfect way, "this was the best reunion I have been to, together with 10,000 others I've never met before".

Report by Deon Maree for "Kalender Bladsy" translated by Monique Spruit.

SOUTH AFRICAN PRESS INTERVIEW

SOFT CENTRE OF MACHO ROCK

There I was - thinking I'd be confronting the heart of aggro, macho rock, the veritable high wizards, the lion kings of the genre. And what do I find? A trio of kittens, that's what. Could that possibly be because the older you get, the less you need to rage and roar and the more you are able to purr? It certainly looks like it. However, Ian Gillan, lead singer of Deep Purple, is not well announces the management at the hotel, and is preserving his voice for the stage tonight. So no interviews. This is disappointing as he is the most famous of the lot as well as the sexiest. (He also took the lead role in the first recording of "Jesus Christ Superstar") Then Mick Box, lead guitarist and mainstay of Uriah Heep, asked for a doctor because of a slight infection - it really wouldn't do to get ill just before a show. Box, a middle aged man with long hair and a great store of charm has worked prodigiously hard to keep Uriah Heep going, and this year the group is celebrating it's 25th anniversary by kicking off a world tour here, their 41st country. "The term heavy metal was invented by journalists, when we started playing it wasn't around and we were called progressive hard rock," says Box. Hard rock is the term preferred for Deep Purple too, with Roger Glover adding that their dubious achievement of being the loudest band ever recorded happened quite by accident. "The Guinness people pitched up one night when we had stadium level equipment in a smaller venue, not deliberately. There's actually nothing to prove by being the loudest band in the world. Are Uriah Heep and Deep Purple rock dinosaurs? Is there still an audience for them? "You could say that about the Rolling Stones or Phil Collins," says Trevor Bolder. "We wouldn't be here if people didn't want to see us." "I think it's stupid to think in terms of age," says Box. "Music is not about age, look at Tina Turner or B B King." Audiences, he felt would be from 20 to 60. Deep Purple's Glover commented, "there are no rules about playing, I never expected to be doing the same thing at 50 but there's no reason why I shouldn't keep playing my music. My expectations of myself are what I care about, not what other people think. And I don't think I've been as happy in the band as I am now. Glover confesses Deep Purple are touring for selfish reasons, "we've now got Steve Morse as lead guitarist replacing Ritchie Blackmore. It's a new band for us and we've been in the studio for two months working on new material. But now we need more experience of working together, hence the tour. Charmingly, he has "no idea how well our records sell here. I've also no idea of the pull we have here. We didn't deliberately choose South Africa, we just need to do a tour. We've written songs as a five piece again. In the early days we just stood around and jammed and the songs fell out, if they're hard work they're generally not worth it. And what about touring, living your life through hotel rooms and coffee spoons? Says Mick Box, "well, your either creative or your not, despite the hotels. It's character building, isn't it? Look at the blues...But yes, to a degree were tortured artists," he says laughing. Heep will be

performing their butts off this week but next week plan to disappear to some unknown bush destination to see something of the country, a privilege Deep Purple won't have as they'll be on the next plane out of here and on to South India. They're all doing the souths you see, having just come from South Korea, not a country that's overflowed with rock and roll opportunities but one that really enjoyed them, including the rows of police swaying in time to the music, he says. "The government is very concerned about Western influences. Anything hinting at war, sex, violence and satanism, they banned in the past. We didn't have to censor our lyrics though." The two groups perform at the New Showstar Amphitheatre at the Rand Easter show on Saturday and Sunday.

Interview by Glynis O'Hara for The Star Tonight.

JOHN LAWTON'S DIARY.

PROLOGUE. If someone had said to me over the years that someday I would be back on stage with Heep, I would have had a large bet on it. However, the unthinkable was about to happen, here I was boarding a plane with Heep for a South African tour. What follows is a personal view of life on the road with Heep in 95.

DAY 1. Arrival in Jo'burg, after a long and tedious flight in which Phil Lanzon and I emptied the bar of Jack Daniels. It was a case of Ray Bans on to face the early morning press and TV crews. Mick, in his own inimitable way handling everything like the true professional. The hotel in downtown Jo'burg is where we met Purple and it gave me the chance to catch up with a couple of old friends. An afternoon unplugged session for a radio station had been arranged so off we go to do this half hour live programme! They gave us the freedom to do 3 songs, (Free me/The wizard/Lady in black) after which, the rest of the time we could fill in ourselves. Lee suddenly became chief speaker not only for the band but also for South Africa. Organized chaos! It went extremely well. An evening spent having dinner with the record company was slowly bringing the day to its conclusion and slowly, one by one, "the masters of rock" trooped off to the one place they had looked for all day, bed!

DAY 2, JO'BURG, PHIL'S BIRTHDAY. A kind of non descript day really, Mick and Trevor are out early to do interviews and promotion stuff, Lee sleeps on and Phil walks into the breakfast room and straight out again, the sight of food is not high on his agenda this morning. The (3 must be queers) Jim (technician) B J Welch (technician) and Charlie (sound engineer) looked board, if a fuse had blown anywhere in the hotel, I'm sure there would have been a scramble to repair it. Iris (my wife) and I go out to do some shopping, thank God everything was OTT and over priced. The evening saw us in McGinty's bar reminiscing (with a few Guinness's) about past Heep tours. Oh the thrill of it all!

DAY 3, JO'BURG, 1st GIG PRETORIA. Well it had finally arrived, after 16 years, 2 days rehearsal in London and a few thousand miles, the "Innocent Victim" is on his way to Saambou Stadium. "The boys" take the heat off my nervousness, I think it was just the same for them. A sound check follows a long wait after the crew find that Trevor's bass set up is not what had been asked for. However we hit the stage to a great reception, this was after all Uriah Heep's first time in South Africa and the hits go down well. The crowd had remembered all the words I had forgotten. A few hiccups and 1 hour later we leave them wanting more, and us, wanting a well deserved drink. On the roll we shall rock!

DAY 4, DURBAN, 2nd GIG. After a short flight we touch down to the tropical heat in Durban. The hotel room overlooks the beach and we decide, after checking in, to take a stroll on the prom (just like Blackpool). The well known firm of Box and Bolder lead us into Wimpey's, now I'm more of a MacDonaldis man so the prospect of a monkey gland burger

in Africa does not leave much to the imagination. One drama follows another, the trucks bringing amps and lighting has broken down on the way from Jo'burg. No sound check, no nothing, however the "Fallen Angels" leave for the gig only to be told that because of the breakdown and curfew we will have to cut our set to 30 minutes. We hit the crowd hard with all the biggies. The crowd loved it and sang along with everything. Purple play their full set, we are upset at the treatment but that's life and we are professionals.

DAY 5, CAPE TOWN, DAY OFF. We fly from Durban to Cape Town via Port Elizabeth through a very violent storm. Iris and I are possibly the worst flyers in the world in calm conditions, so this suddenly becomes nightmare no 1. In fact it's so bad that the plane is grounded in Port Elizabeth until the storm passes. We arrive late evening in Cape Town, all the bars are closed, dam! We finish up at some late night disco drinking cocktails with fruit and umbrellas in them. The disco music is fast and furious, but we are not. This is not rock & roll.

DAY 6, CAPE TOWN, THE CRIPPLE. The boys go up Table mountain, Iris and I don't, after yesterday's flight we decide to stay on terra firma. It turns out to have been the trip of the tour, so quiet and peaceful, Mick meditated, must have been a good one because the gig was excellent. However what was to follow had not been planned. It has become the custom ever since rock & roll began to soak up the after gig adrenalin with local brew and Uriah Heep cocktails. This evening was a mixture of bourbon and guava (fruit juice), Mick and Lee not impressed, they reckoned it needed something to give it a kick (answers on a postcard please), Trevor remained unmoved, that is until he was leaving. A wave goodbye was quickly replaced by a cry of agony as his ankle snapped. Off he went to hospital, a diagnosis of snapped tendons was quickly followed by a cast and crutches. This is not rock & roll.

DAY 7, CAPE TOWN, THE MORNING AFTER. It was a sorry sight that greeted us the next morning in Trevor's room. Everyone had suddenly become "Florence Nightingale" and pampered, is an understatement! It was decided that the band's trip to Cape Point would go ahead and that "Jake the peg" Bolder would come with us to take his mind off his foot problem. A makeshift bed was quickly made in the back of the bus and off we went for another great day sight seeing. The problem of how to get Trevor on stage that night brought some interesting ideas, like a crane, bathchair, winches, pulleys etc. The solution was a monitor speaker on it's end and Trevor on the other, half sitting half standing. The audience were sympathetic and Trevor quickly became "the star". This is rock, no roll!



Day 8, CAPE TOWN, LIFE'S A BEACH. A grey start to the day weather wise, so Iris and I walked down to the wharf to have breakfast. From this cafe, with it's view across to where the seals laze on their backs in the water, watching ships and small ferries taking people round the docks, life seemed rather good. Phil and Tina (Phil's girlfriend who had flown in from Australia for this trip) had the same idea, and as the grey sky cleared and the sun came out, the beach seemed a good place to be. Now this might be South Africa and it is hot, but the water is Atlantic water and extremely cold, I had to keep checking after swimming that I was still in one piece. The gig was another sell out and the crowd have a great feeling towards Heep and we responded likewise.

DAY 9, CAPE TOWN, SURF & TURF. It had been decided that the final day in Cape Town which, was a free day, would be spent doing the wine tasting trip to Stellenbosch (a wise move). We left at 10am and by 11.30 we were starting to feel the effect of 5 different wines. It was such a beautiful day, a cloudless sky, a picnic basket, some more wine, remembering old times, it was magic, I didn't think it could get any better but it did. After a quick shower we all headed off down to the harbour and took what can only be described as the trip of a life time. It's called the "sunset cruise" and it's on a katamaran. The sun was low in the sky as we left harbour and headed out to sea. We had been warned that it would be windy, but still under the influence of the wine, we didn't care, as if we had been born for it. The boat held firm and so did we, wrapped in blankets to keep out the cold evening air. As we came back into the shelter of Table Mountain, the wind dropped and it was calm. The sight of the sun being swallowed up by the sea was so peaceful. It was a moment I think none of us will forget. The rock stopped our roll!

DAY 10, JO'BURG, ROLLING BOLDER. This was to be our last day in Cape Town and I must say everybody seemed sorry to leave. Over the past 4 nights playing here, the band has become very tight in out playing and we look forward to the last 2 open air gigs in Jo'burg. We head out on the late afternoon flight with Purple (no first class on this flight for them) shame! On arrival what do we spot, a wheel chair for Trevor. Iris quickly becomes his driver and Mr bass man has never been happier. Jo'burg is quite high above sea level so the air is thinner than Cape Town and it takes some getting used to. It's a wonderful warm evening as we go on stage and the crowd are up for it. All the hits have them singing along and "Free me" seems to be a particular favourite. A combination of the thin air and Jack Daniels hits the spot so the "High and Mighty" slowly say their good nights and hit the sack. On our rock we rolled!

DAY 11, JO'BURG, THE MARKET. Flea markets seem to have a certain aura about them, but an African flea market brought thoughts of wonderful things. It turned out to be a bit of an anti climax. A few trinkets were brought, Mick got himself a nice onyx chess set, Phil a waistcoat, all in all everybody got something. Sometimes I wonder if one just buys for the sake of it. The last gig night went very well and we played and sang our hearts out. The fans were very appreciative of Heep's music and we responded with the friendliness that the band is known for. All in all it was a very emotional evening with everyone saying their goodbyes to promotional people, Purples crew and all those who had supported us over the last two weeks. We rocked and we rolled!

DAY 12, THE CONQUEROR'S RETURN. Our flight back to London leaves in the evening and Mick and Trevor go off to hospital to have a splint put on his foot instead of the cast, which will make life easier for him. Iris is busy sorting out the cases so it gives me a chance to bring this diary up to date and reflect on the past few days. After 16 years it would be very easy to get carried away with the cliches, but I have to say I have enjoyed every minute of this trip. The guys have matured in their approach to the music business with Mick taking the role of manager, friend and father figure, it suits him well. Trevor has

not changed a lot physically and his bass playing still puts him up there with the best of them. Lee may have become slightly more rounded but he's still the loveable rogue and the energy he puts into his playing leaves many others behind. Phil is an excellent keyboard player and talented writer lays down the carpet on which Mick weaves his timeless magic. The band has become more of a family with the closeness of the crew, Charlie, Jim and big John. Having only met Bernie a couple of times at the rehearsals, he is a nice guy and it's clear that from the way the rest of the guys talk about him, he is an integral part of Heep. I for my part can only thank him (and I don't mean that in a bad way) for allowing me to turn back the clock and be able, once more, to sing some good stuff. So here we sit on our 10.5 hour flight back to London, not sadness on my part that it's over, but good memories of South Africa and Heep doing what they do best, playing Uriah Heep rock and roll.

PS. If you happen to catch them on the road, a few nicknames have cropped up on this tour, Lee (pussy) Kerslake, Trevor (Jake the peg) Bolder, Phil (moderate Moshe) Lanson and last but not least, (butter, bloater, Cullercoats, Whitley Bay, Mickey Box, Happy days). Mine I will leave to the imagination. Thanks to Heep for allowing me to write this and to the guys in "Gunhill" for giving me the time off to do the tour.

John Lawton, photos by Iris Lawton.

An exclusive interview with JOHN LAWTON

Alan: How did you first hear about Bernie's problem and what were your thoughts about going back in to Heep after so long?

John: I didn't hear anything about Bernie's problem until Mick Box phoned me up to say Bernie was having problems with his throat and was there any way that I could step in to his place for the South African gigs. At first it was like, hang on a minute, this is like 16 years down the line, I didn't think too much about it for the first couple of nights, it hadn't really sunk in. It wasn't until a couple of days later when I phoned him back and said yeah, okay. I didn't think too much about it because there was always a chance that Bernie might recover so I didn't put too much emphasis on it until Mick actually told me that Bernie would not recover. It's really difficult to say what I thought in that first moment, I thought he'd just lost his voice and these things don't really happen, all he needs is a couple of days rest and he'll be okay but that wasn't the situation and I was very excited about it, especially with it being somewhere like South Africa.

Alan: Apart from Phil, it's the same line up as when you were in Heep in the late 70's, how do you feel you fitted in with the Heep of the 90's?

John: Very well, a lot of water flows under the bridge in 16 years, things change and people have different attitudes. I don't mean this in any sort of derogatory way but Heep's popularity is not what it was back in the 70's when you were going from gig to gig in Limos and were flying everywhere, they've had to come to terms with the fact that life is not all a bed of roses and I think they've adjusted to that quite well in their approach to how they play, my outlook on how I sing has changed a lot in that time as well so when we got round to rehearsing I found that Heep had become more like a family, it always used to be the band and the roadies, the roadies were always a good bunch of guys but they were never as close to the band as they are now. I think that's a better situation and it was as if it wasn't 16 years since I last got together with them, nobody has changed in so much as Lee is still a great drummer, Trevor is one of the best bass players around and Mick has

become like a father figure to them all. Phil is a very good keyboard player and personality wise everything was great. We had a good laugh and it was like it hadn't been such a long time.

Alan: Did it ever cross your mind that being back in Heep could become a permanent arrangement?

John: No, it didn't cross my mind at all, as far as I was concerned Bernie is the singer in the band, he has been for the last eight years or so and I don't see any reason why that should change, I was only there because Bernie was having problems.

Alan: How did it feel when you actually played your first gig with Heep after 16 years?

John: Nerve racking! the rehearsals were okay, I just didn't realise how loud it would be compared to what I'd been used to over the last year or so with Gunhill, we consider ourselves to be quite loud at times but to rehearse at that power, I hadn't been used to it for a while. The first gig was very nerve racking, not only for me but I'm sure they were nervous about how I was going to do, I must say that I downed a few "Jack Daniels" before we hit the stage.

Alan: How do you feel you performed?

John: The first night was adequate, I have to admit I made a few cock ups lyric wise, there were some songs in the set that I had never done when I was in the band and the arrangements of the songs I knew had been moved around a bit. I think I physically over did it a bit because you don't just stand there and sing, the music makes you move around and I over paced myself the first night and found myself quite exhausted. After that my nerves disappeared and the band were more relaxed and there was not a problem. It's very hard for me to say how I did because only people who are watching the band can tell you how you did, but I think I did alright apart from the odd cock up here and there.

Alan: The first thing you did when you got to South Africa was the unplugged session on the radio, how did that go?

John: Very well, they gave us 25 minutes without any kind of interruptions from the DJ. We didn't know that before we got there because we only had three songs, "Free Me", "The Wizard" and "Lady In Black", that was about 15 minutes worth and they said, "you've got 25 minutes, there won't be any interruptions from the DJ, just go on and do what you want", so we hastily finished up doing a little bit of chat in between the songs including road reports, Lee seemed to take over the whole thing and rambled on that much that we couldn't really stop him. I think it came across really well.

Alan: Was life on the road with Heep more, or less enjoyable for you than it was in the 70's?

John: It was more enjoyable, they've become more down to earth, they have a lot more contact with the people who support them. You can see the difference to the way they approach the people who organise the gigs, the promoters, the people who help the promoters, they've become more open about things. If a problem came along we would try to sort it out as a band, it might be a problem with a sound check or being late getting some where or even minute details like getting your own luggage at the airport. Back in the 70's we had two personal roadies who handled all the luggage, you didn't have to stand there and wait for your case, you got in the bus and went to the hotel and your case came afterwards, nowadays you get your own case, for me it's not a problem and I don't think it is for the rest of the guys. Just little things that I noticed, like the way everyone helps each

other which was not the case in the 70's and I think they've adjusted to that fact. Everything was wonderful.

Alan: What do you think of the new Heep material from "Sea Of Light" that you had to learn for the two dates in Austria and Germany?

John: I like the album, I have to say that it really grows on you. "Dream On" is one of the best songs they've done for a while, it's a good song to listen to and it's a great song to sing. There are little bits of things you can throw in there which aren't on the studio version, I sing in a different style to Bernie, Bernie sang it really well but I did say to the guys that Bernie sings his way and I have my way of singing things and if I improvise a little bit, you'll have to accept that, it's just the way I am. I think "Dream On" is definitely one of their best songs for a while but I do like the rest of the album, "Universal Wheels" is a great opening track, I loved doing that one.

Alan: Has anything similar to what has happened to Bernie ever happened to you?

John: I have lost my voice on a few occasions, every singer has problems but I've never had anything that has needed surgery.

Alan: How would you sum up the past few weeks being back in Heep?

John: The South African trip is summed up in the diary but to take it further to include the gigs in Austria and Germany, the Vienna gig was great, I enjoyed every minute of that and I think a lot of the crowd did as well because the bands that were on before Heep weren't exactly getting the crowd on their side, not because of their musical ability but because of the songs they were doing. Once Heep hit the stage the crowd were up for it and the band were up for it to. The German gig was a very good gig, we were very tight and it's nice to be back in personal contact with Mick and the guys after all this time.

Alan: Just to finish off on the subject of Gunhill, your tape has been out for a few months now, how do you feel it's been received and what's your personal opinion of it?

John: My personal opinion of that tape is, we did it quickly because people had asked if we had our music on tape. Not a lot of thought went into it, there are three original tracks which had been recorded a while before and a bit more effort went into those but the covers that are on the tape were done hastily, there wasn't a lot of thought given to whether it was well produced or not, basically because of the time factor. We worked in Neil's studio in between his work with other people, we were snatching a couple of hours here and a couple of hours there and you can't really turn out an expert product in that way. A lot of people who bought the tape say they like it but they think we are better live than the tape suggests. My personal opinion is that I'm inclined to agree with that, we are better live than we are on this first tape. If we do any more with different material then I shall make sure that we take more time in doing it, if somebody is going to pay for a tape then they are entitled to the best possible sound we can get on to it. That wasn't the case with "One Over The Eight".

Alan: Do you think that is purely because of the time factor and the way it was recorded and if it were done under different circumstances you might have had a different opinion of it?

John: If we'd done it under different circumstances I would have spent more time putting the backing tracks down, there's a lot of things that are hit and miss on there with regard to drum sounds and guitar sounds. I find Rik's guitar is a bit thin, he also plays it a bit thin live but that's his preference, he likes to have that sound and though I don't want to change it, I

don't think it works too well in the studio.

Alan: What are your plans for Gunhill's future, where would you like them to be in 12 months time?

John: I'd like us to be as close as possible to signing a deal. We've got quite a few good ideas kicking around but we need time to sit down and discuss it. That's not very easy when you're playing 3 nights a week and the rest of the time is spent apart doing other things. We need some time to get together and concentrate on Gunhill and nothing else, we need to take a little time off to sit down and kick around our ideas because there are plenty of ideas there. I'd also like to see us branching out around the country and not being stuck down in the South.

Interview by Alan Hartley.

ALBUM REVIEW

JOHN WETTON LIVE, CHASING THE DRAGON.

Track listing:- Heat of the moment, Don't cry, Rendez-vous 6:02, Crime of passion, Caught in the crossfire, Easy money, In the dead of night, Thirty years, Only time will tell, Hold me now, Starless, Book of Saturday, Battle lines, Open your eyes, The smile has left your eyes. Putting on the CD my first impression is of the sound, it sounds very live. You can imagine sitting in the middle of a very large hall enjoying the musicianship, with a very appreciative Japanese audience who clap very enthusiastically inbetween the songs. Many of the songs take on a new and subtle variation to the original versions which make it very easy to listen to. "Chasing The Dragon" was recorded in Japan over two shows in Osaka and Tokyo in late 1994. The song that particularly stands out is "heat of the moment", other highlights are the tracks from John's last album including "Crime of passion", "hold me now" and "Battle lines" and with new variations on some of the old songs, it has to be recommended for UK and Asia fans of old. The CD is released through "HTD Records" and is available from the society with full details on the merchandise sheet.

David Owen.

CRY FREEDOM

(Or Tears In My Eyes, Part 2)

It would be a real privilege for me to write in every issue and maybe also for the good, because if I have to be quiet, my "silence" may grow "raging". I am therefore again sharing some experiences of my thoughts and feelings which were born after two recent (1995) and powerful experiences in my life. My God! Glory to you that I had no lyrics for songs such as "So tired", "I wanna be free", "Free me", "Beautiful dream" or "Paradise" in my army pocket book. These titles could have enraged my army commanders so much that my punishment might have been much more severe. My life might then have turned out in some other way with heavier consequences and the possibility of going abroad might never have materialised. But fate gave me other orders and in spite of all the "doctors" efforts the patient recovered, for my life turned out to be very fortunate. For young people living in the Soviet Union during the 1970's and 1980's, the thought of travelling to the West was only a dream. In fact the very thought was so far-fetched that it could be compared with the dream of a bus driver wanting to fly to the moon. Only a man living in a

free society could have dreams like this. Fortunately this free society also came about for me in Germany when I had the freedom to meet with Uriah Heep. But this was not the only high point of coming to the west. In 1995 I had two more surprises to add to my new found freedom.

Pardon me for elaborating on the subject but the thoughts come from my heart and are pouring out of control over onto the paper. On 11th March at the International Music Exhibition in Frankfurt, I was sitting in the pavilion along with my wife, sister and my good German friends to whom I will be forever grateful. We were nervously waiting to meet a man who was well known all over the world for his creative work. His music inspires people to be more kind and humane to each other, his melodies harmonise only with the purest part of the human soul. His name is Ken Hensley, the name and presence that came with me through my life, and now I am finally going to meet him. I had to work hard not to be paralysed and dumbfounded as I was during my first thirty minutes after meeting Uriah Heep for the first time. I remained calm as this might be my first and last meeting with the great Ken Hensley. What are my first impressions of this meeting and Ken personally? Firstly you sense that he is a very intelligent, tactful and sociable man. In spite of him being a star, he still had time and patience to talk to us, his fans. Secondly, one could feel an inner creative energy emanating from him. This energy for different reasons (invariably also personal reasons) sometimes fades away but in turn flies up into those masterpieces which we all know so well. In any case his creative biography shows us clearly that his character has direct connection with his creative work. It's a great pity for us, his fans, that this combination was at it's lowest point for the last ten years. There were thousands of other people in the pavilion, who were clearly there for all kinds of other reasons and for me this was very strange. Here was this man who was known to most of these people, yet calmly they went by. I wanted to cry, "people, come here, this is the man that wrote Lady in black, July morning, Free me and many other memorable songs". But these people were studying the technical characteristics of amplifiers etc, it was of course a normal situation but for me it was a paradox. I prayed to God to prolong this meeting as long as possible but unfortunately three hours passed very quickly and my happiness was substituted for a bittersweet feeling of parting with something dear, holy and so unobtainable for me during my life. This meeting was like a shooting star. It disappeared very quickly, you only had time to make your wish and it was gone. I have asked for my wish and hope that another meeting in the future will come true.

The second event, but of no less importance, that has had such an impact on my life during 1995 was the release of Uriah Heep's new album, "Sea Of Light". It is not only that this album is so magnificent that it is beyond all praises, but also the extreme importance of the album. During the last five or six years I have often heard Uriah Heep being referred to "as the band with it's current line up being supported by it's former fame which had been earned in the seventies". They of course speak of Ken Hensley, it would be silly to refute the leading role of this gifted man in Heep's success. The band lost such a lot with his departure. During the eighties they did not go through one of their best periods. It is necessary to understand that any band is made up of individuals who do their job to the best of their ability and whose aims may be quite far apart from the original ideas of the original band. When these new individuals do their job well and with honesty, although the music was created by someone else, how then can that be bad? I realise that anyone can object that musical production can not stand still in it's development. "Sea Of Light" proves that the band has a right to exist, the music is presented in a sea of light to the fans and has thrown light on those who are indifferent to Heep, people who obviously lost their way in hundreds of low quality bands. The combination of Mick and Phil is magnificent and for me the fact that this style was previously worked out by Ken Hensley did not matter at

all. "Sea Of Light" should appease all critics and opponents and if any or all of them want to commit suicide because of the success of "Sea Of Light", let them do so immediately.

My article was almost completely translated in to English when I suddenly got information about a future Heep show on 6th May. But now an even greater surprise was that John Lawton would be on lead vocals. This was a third wonderful surprise for me in this great year and it is of so much importance to me that I have to share my thoughts about it. If I were to write all my impressions it may take a couple of pages or more so I'll try to be brief. The creative work of John Lawton was also extremely interesting to me but for obvious reasons I could never see him perform or obtain more information about him. I only knew his voice and I consider him to be the greatest rock singer of our time. I still cannot understand how this talented man could get lost in less known bands after he left Uriah Heep in 1979. I was not disappointed because the show that I saw on 6th May was the best concert I have experienced in my life. I already felt the rush of emotions before the show started. About two thousand people from all different parts of Germany, Austria, Great Britain, Holland and Switzerland were gathering in the hall in Vacha including quite a lot of fan club members. It was most enjoyable to meet all these members and to my surprise they were also quite pleased to meet me as they could now put a face to the story they had read in the last issue. I would not like to disguise my happiness about all this, as it was also a great experience for my wife, Irina and sister, Olga who have now also become big fans. The atmosphere in the hall was filled with cheerful anticipation and when Uriah Heep took the stage they warmed the audience with their long awaited fireworks. John Lawton sang six songs from the new album. The audience enjoyed the show very much and joined in with clapping and loud singing. During the first part of the show I could not join in this singing as I was struck by nervous immobility. Dear friends, I assure you that I am quite sane, but at that moment I wanted to cry! This beloved voice sang songs from Uriah Heep's best album (to my mind) in the last 20 years. Heep are magnificent with any line up because they are the greatest band ever. The year 1995 was a wonderful, generous year for me, but if so many wonderful things have to happen to me again, I just hope that my heart will be strong enough!

Alexander Kolesnikov.

THE SIGMUND AND COLLEEN RUUD STORY

Three years ago I joined UHAS, the best thing that has ever happened to me. I had Alan and David put my name in the penfriends wanted section and I received letters from UHAS members all round the world. Living in New Zealand I seemed miles away from anywhere and from Heep info. Their albums were non-existent but at least I had all my letters to look forward to. I received packages of information, LP's, CD's and tapes that I had never even heard or seen before. It was really exciting. In Sept/Oct 1994 I had the chance to meet Paul from Hull, he too is a UHAS member and he stayed in New Zealand for 10 days. He really enjoyed his holiday seeing some lovely sights and our talks about Heep and listening to all types of music from the 70's. In Dec 1994 there was yet another UHAS member coming to New Zealand. His name is Sigmund from Norway and he stayed for 3 months, arriving on Christmas day. We had been writing to each other since Sept 1993 and meeting for the first time was another story. We soon discovered that we had so much in common, music, food, entertainment, things we talked about, all of a sudden life had turned around for us. Uriah Heep had brought us together in so many ways I thought were impossible. I decided to end my disastrous marriage and start a new life, it's like a fairytale story come true. Sigmund and I did so many things together in New Zealand visiting lots of

towns and cities I'd never had the chance to see before, it was quite exciting. Anyway, to cut a long story short, Sigmund and I fell in love, I sold just about everything and we were married in New Zealand on 21st March, 1995, and I am now living in Norway with my wonderful new husband. Thank you Uriah Heep, if it hadn't been for you we would have never met and I hope something special Happens to other UHAS members out there. Nothing is impossible.

Colleen Ruud.

MEMBERS' LETTERS

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

Dear UHAS, Since we have a world wide network of Heep fans, I suggest that we all do something to get right behind "Sea Of Light". For instance, calling local radio stations in your own area and requesting they play the single or any track from the album. Also, some members must know someone, or someone who knows someone, in the radio business such as DJ's, programme directors etc, these members should bring Heep to their attention. Any other members out there with ideas about how we can use our numbers to help Heep, please write in and share your thoughts with us all. **Chris Previti, USA.**

UHAS reply:- Some good ideas there, I know some of our members already pester the hell out of the radio stations, eh Billy? But that is what we want so please do what you can and if you have any other ideas, as Chris says, please share them with us all.

Dear UHAS, I have two questions, did the Heep line up from July to September 1980, that included Greg Dechert, John Sloman and Chris Slade ever make any records. Also did the line up from July to September 1986 that included Steff Fontaine make any records?
Herbert Grath, Austria.

UHAS reply:- The 1980 line up you mention released one single in England, "Think it over/My joanna needs tuning" (Bronze BRO 112, pic sleeve). They also recorded an album's worth of material but the band split up and it was never released. The track listing for this unreleased album was given in the answer to a letter in issue 11. The A side of this single did appear on "Abominog" with Peter Goalby on vocals and both sides of the single are on the CD "Rarities From The Bronze Age" (Sequel NEX CD 184). The Steff Fontaine line up in 1986 was only together for the band's North American tour and never recorded anything.

Dear UHAS, About bootlegs of Uriah Heep on vinyl, my friend saw one during a trip to New York. It was from the "Demons and Wizards" era. **Yves Monast, Canada.**

UHAS reply:- There's one to be tracked down, any further info' out there on this or any others?

Dear UHAS, I write concerning the letter from Andrew Weeks in the last issue and your reply. "Wonderworld" and "High and Mighty", in my umble opinion, were definitely not the worst Heep albums, to be fair I wouldn't say they were the best either. At the time you could feel that things were not right in the band and that proved to be the case. I certainly feel that John Lawton brought his own talents to the band and enabled them to become

refreshed again both in their musical direction and their stage performance. It has been stated that the Lawton era was not the happiest of times but all I can say is if there were troubles in the band, it wasn't apparent from the 3 very good albums they did with Lawton, nor was it obvious from their live performance. I still think the "Firefly" tour was one of the best and they certainly looked as if they were enjoying themselves. We have been lucky with the personnel in Heep, they have all given their own unique talents to the great cause, but I would probably go along with the thought that the "Conquest" line up was the weakest. Peter Goalby and Bernie Shaw have (vocally) got us going again but I don't think we should overlook or forget John Lawton's contribution. We all have our own favourite tracks, albums and opinions, and it would be very boring if we didn't, no one is right, no one is wrong, after all, the beauty is in the eye (or ear) of the beholder. The main thing is (judging from Mick's comments in the last issue) that the band are as happy right now as they have been for a long time so let's hope they keep going for many more years to come.

Mike Kirwan, England.

UHAS reply:- You may remember the letter from Andrew Weeks in the last issue, he wrote of John Sloman that, "he brought Heep out of the High and Mighty and Wonderworld era", and went on to say, "they are the 2 worst Heep albums". Assuming that to be the case I posed the question, do you not feel that John Lawton brought anything to Heep and was Wonderworld really so bad? Read on.

Dear UHAS, In issue 15 you posed the question, "is Wonderworld" the worst Heep album"? To which I answer a resounding NO! That dubious distinction should be awarded equally to three albums, "Very eavy very umble", "Fallen angel" and "Equator". (One for three different eras, let's be fair). What "Wonderworld" is however, is the worst produced Heep album. It may in fact be the most poorly produced record by any major artist of that era. The sound is so muddy that it must have been recorded in a cow field in April! And it's a shame because the songs themselves are very strong. Given what was in the charts at the time, both "Suicidal man" and "The easy road" had hit single potential. The songs, "Wonderworld", "The shadows and the wind" and "Dreams", with the proper production should have been progressive rock classics. To this day my friends and I debate over how the band could let their precious product out in that condition. They must have realised how bad it sounded, I'm sure, as their next album, "Return to fantasy" was the cleanest they had achieved to that point. **Joseph E Kelly, USA.**

UHAS reply:- The production of Wonderworld is one aspect of the debate but I'd really like to know why you feel the 3 albums you mentioned are the worst.

Dear UHAS, I rate very highly the controversial albums like "High and mighty", "Conquest" and "Wonderworld", probably because they are that bit different. I know many fans will disagree but I just think they take more effort to appreciate than the 'classic' LP's as they are less predictable. For instance, on the opening of the "Wonderworld" debate, I remember how when I first bought this LP and listened to it, I actually took it back to the shop and got my money back because I thought it was crap! But over the next few weeks I kept thinking about the songs and begun to want to hear them again. I went and got another copy and it has since remained one of my favourite Heep albums. An extreme case I know, and it does prove that the best albums are not always instantly likable. I felt guilty about such fickle behaviour when I read Alex Kolesnikov's story, which I found very moving. His message gives even more value to the priceless music that Heep, and other bands have given us over the years. To think that what to me is a local band from down the road are held to be demi Gods and status symbols in darkest Siberia! It's a funny old world alright. It makes even more sadness that this is overlooked for the mindless rubbish that passes for popular music today.

Dear UHAS, Admittedly, "Wonderworld" was the first Heep album I heard, but I have never understood why it has received such low acclaim. I wonder if commercial factors like sales figures can have an affect on how an album is rated. If an album (like "Conquest") does not succeed in obtaining world wide distribution, or high sales, then the band, record company or management may feel unnecessarily negative about the musical quality or direction. **Mark Simmnet, England.**

UHAS reply:- Thanks for all the letters on the "Wonderworld" debate and all the other topics, there's more from our friend Alex in this issue. Is there anyone else out there who will admit to taking a Heep album back because they thought it was crap? Please keep the letters coming in.

LIVE REPORTS



GUNHILL, BRICKMAKERS ARMS, RIDGEWOOD, 8/4/95.

This was going to be a special one for more than one reason, firstly UHAS member Yutaka Nakajima was over from Japan, all that way for a Gunhill gig has to be some kind of a record and the fact that he had to attend a week long seminar for his work

was a mere secondary reason for the trip. Secondly, Dave and I had been preparing a special surprise for the Gunhill lads, their cassette album, "One Over The Eight" had sold so many copies through the society that we had lost count and we decided they deserved a gold award for it. A gold sprayed cassette, the front of the insert and an engraved brass name plate all mounted on a solid mahogany plaque made a very nice looking memento for the band, more of that later. In the afternoon John proved he can cook as well as he can sing before driving Tina and I south to Ridgewood, via the scenic route eh John? you should have listened to Iris!! Most of the other band members were already there and were setting up the equipment by the time we arrived. Yutaka had traveled from London by train and was enjoying a pint of British beer which he quickly forgot about in favour of a few introductions to the band. There was a great atmosphere in the crowded pub as a 21st birthday party was being held at the same time, specifically because Gunhill were there, the band have a real army of their own fans. The first set started, as it often does with "Walking in the shadow of the blues", the Gunhill sound was as clear as ever and the band seem to tighter each time I see them. Their PA system is a quality piece of kit as is the rest of their equipment and the sound benefits greatly from this. One highlight for me was another old Whitesnake classic, "Ain't no love in the heart of the city", I'd not seen them do this one before and John certainly did it full justice, another new one to me was the old Toto hit, "Rosanna" which featured Rik on the piano. All the other favourites were there together with their own track "Can't get enough" which is not to be confused with the Bad Company song of the same name which they also did an excellent version of. During the interval four male stripagammms arrived and descended on the birthday girl, she was also up at the mic during the second set to say her thankyou's. One of the songs in their set is

sounding better and better each time I hear it, Marvin Gay's "Some kind of wonderful" is performed in as rockier style as you'll ever hear it and Neil makes a great contribution on lead vocals. Once again John's performance was brilliant to say the least, he literally raised the roof.....well it was low!! It was a typical Gunhill night, a party atmosphere, a crowded venue, everybody joining in when they had to and a good time was had by all. During the last number I presented the guys with their gold award which they were all knocked out to receive and they rounded the evening off with a version of "Happy birthday to you". It was another great performance from the guys who are just too good to be playing at this level. Yutaka travelled back to London with us in John's car and flew back to Japan the following day, he'd had a week of the British weather at it's best and experienced one of the best British bands around...with a Welsh drummer that is!! The cheese and pickle sarnies were very welcome at about 2am on the way back to Iris and John's as was the flask of coffee for the drive back to Manchester.

Report and photo by Alan Hartley

PRATERFESTIVAL, VIENNA, 1/5/95.

It's exactly 11 months since I last saw Uriah Heep, in the meantime they have a brilliant new album and I was shocked when I heard about Bernie's voice problems, I hoped so much he would be with the band but he wasn't. The festival is a yearly event in the open air with different bands and free entrance. There was a cold wind but no rain and as 1st May is a holiday for almost everybody in Austria there were thousands of people there. I arrived at about 5 in the afternoon and had a chat with Jim and Charlie before some friends arrived, we were all fascinated by all the different merchandise. Uriah Heep, with John Lawton arrived at about 7, the last time I saw John was back in 1981 with Lucifers Friend. We all had many questions for the band but most of all congratulations on the new album "Sea Of Light". This would be the first time I've ever seen my favourite band with John and everybody could see that he and the rest of the band enjoyed themselves on stage. As they had no soundcheck half of the first song came over a bit strange but Charlie sorted everything out to make a great sound which maybe didn't sound quite so compact at the back due to the strong wind. At the front I could hear John's voice very well and he had the audience in his hands every minute. He's still a great performer. The set list was Devil's daughter, Stealin' Rainbow demon, Words in the distance, Fear of falling, The wizard, Dream on, Lady in black, Against the odds, Gypsy, Look at yourself and as encores Free me, July morning and Easy livin'.



For me it sounded very different but John did his job very well and got the people singing along on all the old songs and the new ones were welcome to. Something else was different, after the show had finished the band came back for another encore with just one acoustic guitar and once again played "Lady in black". I found out later that the local promoter went to Heep's caravan asking them to do more whilst someone was onstage whipping the audience up for more. It wasn't easy to see Heep go but I hope they'll be back in June for some festivals with Bernie. I'll do everything I can to push "Sea Of Light", with a brilliant album like this it should be easily possible to bring Uriah Heep back to the very top.

Report and photos by Isabella Seefriedt.

MERKERS OR SOMEWHERE NEAR MERKERS, 6/5/95.

Absolutely gutted!! that's how we felt when we heard the German tour was postponed, Dave and I (and Tina of course) had planned to do 8 dates between us, after all it had fallen perfectly over the Easter hols but now it was gone and we found ourselves grasping at straws arranging a drive to the former East Germany to catch what would probably be John Lawton's last show with Heep. There was quite a big assembly of UHAS members present and we weren't the only ones who had said "turrar for a bit" to old blighty. We were pleased to meet up with all those we've met before and those we haven't. The 3 of us also want to say thanks again to Willy, Rinus and Elina from Holland for the lovely meal the night before the gig. The weather was hot and sunny and we all spent the early afternoon on the sun terrace of the hotel. When we had checked in earlier I'd left a message on reception for John Lawton, when the band arrived and Mick brought it through for him he didn't like the look of the plain brown envelope at all, you should have seen his face. He went into the bar to open the official looking letter only to come back out cursing me, what did it say? "Ooh Ahh Cantona"!! just part of the long running football banter between myself and the band. The venue had been changed from Merkers to a place called Vacha, this was because so many tickets had been sold and they were still in demand so a bigger venue had to be found. For saying we were in an area that consisted of one horse towns I wondered where all the people would come from. The band spent the afternoon on the terrace with the assembled fans whilst the crew spent a frantic few hours trying to ensure that the inadequate power supply was brought up to scratch. For a while things seemed to be taking a turn for the worst but all was well in the end and eventually the band received the call to go for a soundcheck. Although a few UHAS members went along, most of us stayed at the hotel for something to eat.

When we arrived at the gig a few hours later the place was absolutely heaving, who knows where all these people came from but come they did and they seemed to be in the mood for a party. As the lights went down and the intro tape started there was a huge cheer, the opening sounds of "Universal wheels" filled the air as Trev, Phil and Lee appeared on stage, then as if from nowhere Mick was grinding out the opening chords, John was belting out the first lines and we were on our way. The place was rockin to the sound of 1995 Heep even though I suspect many of the audience didn't know the track. "Time of revelation" was next, it really is just about as Heeey as you'll get and the live version captures all the energy of the studio cut. In all my years of watching Heep I've become used to the new vocalist singing the old songs, it's a strange turn around to see the old vocalist doing the new stuff, and doing it very well I might add. "Devils Daughter" was readily recognised as was "Stealin", by this point John was playing the crowd like a finely tuned instrument and I couldn't help casting my mind back to the first time I saw John in Heep on the "Firefly" tour. To me David Byron had always been the focal point of the band and I can clearly remember going to that gig and wondering what it would be like without

Byron and how John would perform in his place. The truth is that 18 years later, in East Germany, John performed every bit as good, if not better than he did all those years before in Manchester. It's not often that you get the chance to step back in time but when I closed my eyes I was 19 years old again as the strains of "Stealin" rang round the hall. At the end of the song Lee enjoyed an extended run round the drum kit, his arms looked like windmill sails and the rest of the band stood and watched, waiting for the signal for the final chord to be struck. Live set regulars "Rainbow demon" and "Words in the distance" were followed by "Fear of falling", I was looking forward to the live version of this, much of the rhythm guitar parts on the studio cut were replaced by the Hammond to great effect and it was the real thing, not the Rhodes keyboard, what a sound, it's a great song anyway but the inclusion of the Hammond gives it more of a Heep feel. John's voice was above Trevor's in the mix and the spotlight didn't seem to find Trev at all during the track. "The wizard" was done as it always is these days with Mick playing the first part on acoustic guitar, I had wondered if John would take that part as he often did in the old days, then again, he didn't in the rehearsal. "Dream on" was very effective with Mick and Trev playing acoustic guitar at either side of the stage, the harmonies were spot on and the song was very well received by the audience. Sticking with the acoustic guitar, "Lady in black" followed with the crowd in full voice and Mick and Lee demonstrating that any dance "The Shadows" can do, they can do better. "Against the odds" was the last of the evenings offering from "Sea Of Light", the full power of the song came over and Mick's guitar work was red hot, if anything it seems heavier live than it is on the album, I'd half imagined this song would open the live set but I was just glad it was in there. To the great delight of the crowd, "Gypsy" and "Look At Yourself" were next and by the time Heep had left the stage the fans were baying for more. Back they came, I knew it was there, I'd heard it at the rehearsals and I have to say, it's a much better version than it was in the 70's, yes, I'm talking about "Free Me", a real solid version of the track and I must admit it was well received. "July morning" and "Easy livin'" brought the evenings proceeding to a close but I think the crowd could have carried on all night, I suppose they don't often get the chance to rock to a big name band and they certainly made the most of it, even the "burgermeister" (sorry if I've spelt that wrong) or so I believe. After the show Mick spread a vicious rumour that he saw me singing along to "Free Me", if I was it must have been in a moment when a brief lapse of concentration and the mood of the rest of the crowd caught me off guard. On a serious note though, I'm now of the opinion that the balance of the live set should swing in favour of the newer material. Sure, I still want to hear some of the old classics, who doesn't? But what about the new classics that epitomise the band as they are today in 1995. In addition to the six tracks from "Sea Of Light" that made the set, I feel there is a place for at least "Mistress of all time" and "Spirit of freedom". There is also the material from "Raging Silence", songs like "Cry Freedom", "More fool you" and "Bad bad man" are too good never to be part of the set again. Let's also not forget "Mr Majestic". I've not mentioned any of the material from "Different World", that's because I see the tracks from "Raging Silence" and "Sea Of Light" to be far stronger. I know this may be seen by some fans as a little controversial, and believe me nobody enjoyed the 1993 set that brought back a majority of older songs more than I did, all I'm saying is I feel the material of this line up should now make up the larger part of the live set without discarding the past. Easier said than done I know, and I suppose you'll either agree or disagree with me through the letters page. I'll look forward to hearing your thoughts.

Just as a brief footnote to this review, we went to the Gunhill gig in Epsom on Monday night on the drive back north. I have to mention this old guy who I'd seen in the other bar area with a mouth organ playing along with the band. During the last number he made it up to the mic and played along. Not content with that he also demonstrated his skill on the keyboard. What a great old character!

Report by Alan Hartley.

THE LATEST FROM KEN HENSLEY.

AN EXCLUSIVE INTERVIEW.

UHAS: First of all, where are you up to with the 3 projects that we've talked about in the past, the album of Christian songs, the new album and the second part of the "From Time To Time" retrospective album?

Ken: The part 2 of the retrospective is on hold at the moment because "Red Steel Music" are involved in the 25th anniversary box set, they do have access to all the material so it could be put together pretty quickly. My Christian record is moving along at a snails pace but the songs are coming along very well so I would expect to have finished recording that later this year, that's my first priority, to get that finished. The songs for the new album are pretty much ready to go now, the thing is, I'm hoping more than anything else to offer those, or at least some of them to Heep if we can get together and do them for the 25th anniversary box set, my idea is to include an extra CD of new songs recorded by all different people who have been in Heep at various times, many of us have agreed in principal to do that but we need someone at Castle to get involved. I'd like to see some of the songs that were destined for my new album included in that because they are written and pretty much arranged, although I would be quite happy for them to be re arranged, but they could be ready for recording at short notice, it just takes Castle to give the go ahead and us all find a time when we could all be in the studio. It needs Castle to put up the money but my thoughts are that it would be better than just another re cycling job. If that doesn't happen, I'll probably do my new album next year, I want to do my Christian album first because it's real important to me and I'm really excited about the songs.

UHAS: How far has the Christian album got?

Ken: Where it's at at the moment is, I have a studio at home and I'm writing, arranging and developing all the songs so they're at a stage where, as I write them I record them in a primitive fashion to get them down on tape, then I take them, develop them, re write some of the parts, work out arrangements and I record them in 2 or 3 different keys to find out where I'm comfortable singing them. Then I do a more elaborate recording using sequencing, drum machines and that type of thing to get some kind of representation of how I hear the songs. Once they're finished I'll send the tapes out to the various musicians who are going to play on the record, then we'll go in the studio and do it for real, that way I can keep the cost down. I'll be financing it myself so I want to keep the production costs as low as I can. Once it's finished I'll look for people to work with me on distribution. "The Lansdowne Tapes" and "From Time To Time" were put together very well but there wasn't any long term thinking, for example, they're not properly distributed in Germany which is crazy, it's one of the band's biggest markets. I want to specifically avoid that with all my future projects.

UHAS: How has "From Time To Time" sold?

Ken: It's sold quite well, I don't have an exact figure from America or England but in the States it's starting to do well, all the major chains have it. It was a little slow at first because the distribution company didn't really get behind it, but then there were management changes and now they've worked a little bit harder and they've got it into the chains. My level of expectation for it isn't that high so I'm already pleased with the way it's doing. Financially I don't know, I just have a straight commission deal with the label in America, I gave them the project for distribution and I just take a straight figure off per unit sales and I'm perfectly happy with that, EMI are handling the publishing so I'm sure it will

generate some income that will contribute to the production of the next project and so on.

UHAS: So the Christian album will be the next project to be released from you?

Ken: Yes, I've given myself until the end of September to finish the recording and if that goes to plan I won't release it until March 1996, I don't want to release anything around Christmas time.

UHAS: Will the Christian theme have a high profile on the album or will people just see a Ken Hensley record if they didn't know otherwise?

Ken: You know me well enough to know it's not something I would keep a secret, but I don't yet have any idea of how it will be represented graphically. If you listen to the record it will be very typically me, stylistically and musically it will be exactly what you would expect to get from me. There will be some hard songs, some pop songs and some softer songs. I've taken 3 of the songs that are finished and rehearsed them with the band at church and we actually played them in a live concert we did for the church recently, they were very well received and rehearsing them with the band gave me the opportunity to see what they would sound like and they sound like exactly what you would expect from me musically. Lyrically they will be overtly Christian songs, the message is clearly a message of my own transformation and I'm absolutely and completely happy with that. As a matter of fact I've just met Rick Wakeman, he's a born again Christian and he's out doing concerts and giving his testimony to the audience, he's witnessing quite openly and I'm hoping that he and I will collaborate musically on some Christian work in the future. I'd don't intend to stand in the pulpit, I don't intend to have a cross tattooed on my forehead. People know me and those who know me well know that I lived a life that was very un God like with the drugs and everything else that was going on. I'm not going to stand around and like a hippocrat and say, "Jesus saved me, I'm perfect now", it's a life long process, salvation is a life long process, I need a lot of fixing and it's going to take a long time but the process is in motion. Musically I just want to make a statement and profess my faith because music was the gift I was given, I now recognise the origin of the gift and the source of inspiration and I want to make that statement. Musically, there's no reason why the album shouldn't be acceptable to anybody and if there are people who are turned off by the message in the lyrics, then that's their choice, I would like to think it will give people something to think about, to have some second thoughts about the possibilities that exist in their own lives because ultimately, what Christians are called up on to do is to witness to other people, to share the good news and that's all I'll be doing. It's a wonderful thing that's happened to me and I want to tell other people, I would love them to experience what I've experienced. I realise I'm not a preacher, if I was to go out beating people over the head with the bible it would probably have the opposite effect. A lot of people think that to become a Christian you have to give up all the fun things in life and that's not true, kids in America are terrified of any kind of faith because they think it means they have to stop wearing certain types of clothes, they have to stop hanging out with certain people, they have to stop going to certain places, it doesn't mean anything of the sort. What I did was I gave my life to God and he's doing all the changing, I'm a very happy person, I'm happier than I've ever been, I still love to play, I love to play loud power chords and high energy rock, there's nothing wrong with any of that, what's on the outside and the way you look isn't important, it's how you behave and if you're obedient to the faith, it's not a complicated issue, if the people I come into contact with want to hear about it then I'll tell them, if they don't I won't. If you found a restaurant that was just fantastic, you'd be so excited about it you'd want to share it with your friends, my faith is exactly the same.

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

SEA OF LIGHT - MEMBERS REVIEWS

The music is very mature and sets the standard for our time, to me this album does not sound very heavy though there are some hard parts. It is music of the highest quality as only a group such as Heep can produce thanks to their vast experience. The songs are quite different from one another, some parts of "Mistress Of All Time" and "Love In Silence" are nearly new age orientated and lead to fantasy and dreams. Also among my favourites are "Against The Odds", it's such a strong overture, and "Fires Of Hell". The best of all is "Spirit Of Freedom", it is the kind of thing that could easily be number one in the charts if the promotional work was well done, this track has reached the top level and seems to me to belong to the rock and pop classics of all time. The only negative point of the album is that it is a little too much keyboard orientated, I really miss Mick's howling guitar as we can hear on "Head First" or "Raging Silence". I don't say that the guitar parts are bad, they are just not dominating enough. Heep can be very proud of their album and I hope it will bring full success though music of this quality often will not reach the charts.
Phil Ramer, Switzerland.

"Sea Of Light" is everything I love about Uriah Heep, from "Against The Odds" with it's superb "Bird Of Preyish" feel, through to "Dream On" finishing the CD in "The Easy Road" fashion, sheer class. Bernie's vocals are just brilliant, very impressive from start to finish, crystal clear, powerful but with ease and effortless style. This is a great Heep line up with each member contributing his own individual part with masterly efficiency but most importantly, all in the same vein. Long may Heep write and record more like this. **Steve Wheeler, England.**

The album immediately took a hold of me, the photography is as hard edged as Mick's opening riff. I've always considered Uriah Heep to be at the highest point of creativity but now they've progressed beyond. Trevor has struck new ground with "Fear Of Falling", it gives the band new dimension. On this album the band really come across as a unit, rather than individual musicians and that's the vibe I always got from the early 70's albums.
Barry Lombardo, USA.

Finally Heep have made an album that is up to their actual standard. We all know what a good band they are, but for one reason or another they've failed to prove it on their last couple of albums. Fortunately, "Sea Of Light" has changed all that. It really is an album worth the long wait, the songs are well chosen, they are all good compositions with no lesser track just to fill up the CD or please a producer (like in the Bronze years) which you might want to skip while listening. There is enough diversity from "ZZ Top" like riffing on "Sweet Sugar" to the beautiful melodies of "Mistress Of All Time", the modern sounds on "Fear Of Falling" and the development of "Salisbury" and "Why" like ideas on "Love In Silence", just to name a few. On "Sea Of Light" the new line up finally shows it's worth, the member that really stands out is Bernie, Phil had already proven his importance in the band with compositions like "Mr Majestic" and "Cry Freedom". I'm a little disappointed with the cover, it's good but Roger Dean could have used brighter colours and included a figure (the mistress of all time?) as he did in his two earlier Heep sleeves. I'm pleased with the lyrics, some of them remind you of old time Heep fantasies and others just make you feel good because they contain some basic truths that we tend to forget about in hard times. Serious issues such as those in "Universal Wheels" and "Fires Of Hell" are also included and make Heep sound more of a mature band. There is just one thing missing in all these great tracks and that one that clearly stands out as a single. I was surprised to hear that "Dream On" will now be the first single but I must say that it really impressed me at the live concert on 6th May in Germany. We should all request the video on MTV so

more people can hear how good Heep are and put them in the charts. **Elina Aaltonen, Holland.**

I (and I think we all) have been waiting a long time for a new studio album from Heep and it was well worth the wait. What an excellent album, 12 great songs with a variety of styles. This is why I've loved Heep for over 23 years playing heavy rock and soft ballads using not only well known instruments but also others like flute, strings and piano and let's not forget the melodic acoustic guitar and the wonderful choral singing. The cover design by Roger Dean is good but in my opinion the artwork from "Demons And Wizards" and "The Magicians Birthday" was much better. The portraits of the great 5 are excellent but why are the right side of the photos darker? To pick a favourite track would be very difficult, "Sea Of Light" is a powerful album and I hope the next one will have reference to this one. **Walter Deutschmann, Austria.**

Having followed Heep for 23 years, I have always eagerly awaited a new album. I have to say that in my opinion, "Sea Of Light" is their best album since "Demons And Wizards". The writing of Mick and Phil is outstanding, specially on "Logical Progression" and "Love In Silence", but for me Trevor won the day with "Dream On". May I just thank the band for their best album since 1972 and keep on trucking. **Peter Straker, England.**

Nice cover, not quite as striking as "The Magicians Birthday" but non the less, it's good. Well laid out credits but the guys look so pissed off, who's idea was that? A lot of my friends in the society will know what I mean when I say I feel a deep, very deep affinity towards this, the best album from Heep in many a long year. It's impossible to compare it to any of the old albums, it's so radically different. To rate it is easy, just compare it to the last 3 Heep albums:- "Live In Moscow" **, "Raging Silence" ***, "Different World" **, "Sea Of Light" *****, there is no higher rating in my book. **Billy Smith, Scotland.**

You were right in your review of "Sea Of Light", I certainly am not disappointed, far from it. "Different World" is a good album but personally I think this one is a lot better. The style of writing is definitely up to Heep standard, this album seems to have revived their sound from the 70's without sounding dated. There are some great lyrics and each track has it's own message or meaning to the listener which to me is what a good song is all about. You already mentioned the guitar and percussion sound but what gives it the edge for me is the Hammond sound being back in such strength. Bernie's voice compliments each style of song, he can sing a softer number just as well as a powerful one. Compared to some vocalists who just sing the song, Bernie puts his soul into it, this comes across on record just as well as it does live. Not to leave Trevor out, "Fear Of Falling" took a couple of listens, it is different, but it grows on you. My personal favourites are "Mistress Of All Time" and "Spirit Of Freedom" but there's not one song I don't like. I've always liked Roger Dean's style and this sleeve does tie in nicely with the album. Overall it's a brilliant album that has it all. Well worth waiting for. **Tina Smith, England.**

You've really done it this time, a number 1 album. With the right promotion it has the potential of selling millions around the world. This album is getting close to classics like "Demons And Wizards". It has it all, blistering riffs, harmonies, high vocals, the Hammond, I could go on forever. This is Uriah Heep at their best. It's 4 years since the last album but I don't mind waiting that long when the new one is of such superb quality. **Egil Bokn, Norway.**

Four years is a long time to wait for a new album from your all time favourite band. I've been living with Heep's music for 20 years now. My passion started with the Lawton line up and I grew to love the whole Hensley period. I was glad to see the band in 1982 on the "Abominog" tour and with "Head First" I had a second high, I thought this was Heep back

at their best. Later came the current line up which was most of all a good band living on past glories. Not that I didn't like "Raging Silence" and "Different World" but live on stage Heep were little more than a greatest hits band. The morning the postman delivered "Sea Of Light" my heart was beating faster and faster and in to the player it goes. My God! it hasn't left since, what a brilliant record. There are no words for the greatness of it, the band are in top form, great playing, great production, great music and fabulous production. I doubt anyone was expecting a masterpiece like this, it touches my heart and my deepest feelings, it's an imensley mature record and the soundtrack of my life. I hope it isn't wasted by ignorance, the word should be spread. **Geert Ryssen, Belgium.**

It's absolutely fantastic!! I'm so impressed by "Sea Of Light" that I know it will return Heep to the charts. There is no single song that hasn't the potential to become a Heep classic, "Time Of Revelation" could stand comparison to "Easy Livin", it's the absolute climax of all I've heard from Heep throughout the past 20 years, there is only "Fear Of Falling" that I can't relate to. "Sea Of Light" ranks along side the biggest Heep albums ever released such as "Demons And Wizards" and "Look At Yourself". As one German journalist put it, "it's a return to fantasy and demons". **Frank Hunlich, Germany.**

"Sea of Light" is magnificent and I am impressed by it more than I have been for a long time . It is everything that is Uriah Heep and I am playing it so many times that it's becoming addictive, mind you I did refrain for a few minutes to watch ABBA -THE MOVIE. **Steve Preece, England.**

I don't know where to start but I must confess that I didn't expect much and I had my doubts about what it would be like. I had my doubts because I've been quite disappointed with previous albums. "Live in Moscow" was just another live album. "Raging Silence" was okay but it was not a Heep album (something was missing) and "Different World" was awful (worst LP by Heep). Sounds and songs were poor and I didn't like Bernie's voice so much. So that's why I didn't expect anything when I received this CD. First thing to do is mention artwork . Fine cover by Roger Dean and also nice booklet cover with photos and information but where are the lyrics for the first three songs? I guess someone has made a big mistake! Finally to the music itself. This CD is a killer. Boy's all is forgiven. Sorry I had my doubts "Sea of Light" is one of the biggest surprises ever. It's full of great songs. There is very strong 70's feeling but it's also very much here and now. Sounds are superb, very powerful and clear. Best sounds ever in Heep LP. There is lots of Hammond, wah-wah guitar, harmonies and all the other stuff which makes this Heep CD a classic one. Songs are longer, there are more solos and more of everything. Most important thing is that songs are great. There are only two songs that I don't like so much "Sweet Sugar" and "Fear of Falling". My favourite tracks are "Against the Odds" (Brilliant song, it could be a good opener for the concerts), "Time of Revelation" (this should be a hit), "Universal Wheels", "Logical Progression" (which has a killer chorus), "Love in Silence" (Yes, it has the same feeling as paradise) and "Dream on" (nice acoustic song!). Also the rest of the songs are good. Some of the songs have the same feelings and sounds of Heep and Deep Purple in early/mid 70's but with 90's production. I hope that many of these songs will be in live set together with old favourites and some surprises. I just wonder how it took so long to make songs like these. Anyway it's great that Heep got a recording deal at last. Phil has got more responsibility in "Sea of Light" I think that his Hammond sound reminds me of Jon Lord's and Ken Hensley's sound in the 70's, Great! Mick plays better than ever, great solos. Trevor and Lee, very dynamic and powerful rhythms, great playing from both . Bernie hasn't been my favourite Heep singer but in "Sea of Light" he really shows that he's a good singer. Actually he sings very well. I guess that these songs bring the best out of him. **Roy Landgren, Finland.**

I kissed my lovely auburn-haired raven-wife goodnight, then walked down the hall to tuck in my beautiful daughter. Next I drifted down the stairs and picked up the cardboard package marked fragile. I opened it, out flowed a sea of light and vinyl vibrations. I held it in my hands and watched the years melt away. Suddenly it was 1975 again. I switched on the blacklight, mixed a tequila sunrise and packed a bowl. Then on went the headphones, the needle hit the groove and the sky cracked open wide. Thunder and steel crashed inside my head, I rode this music, hanging on for dear life. It kept building speed 80, 100 miles an hour. Then suddenly and softly, I was lifted through the clouds to witness angels weep in harmony. Lost but not lost in a strange but familiar land, I was trapped, but more free than I had ever known. The planets aligned, heaven open it's gates and for 60 minutes or so everything seemed right in the world. Uriah Heep had produced a masterpiece. **Joseph E. Kelly, USA.**

Had I known what pleasure was in store from the noise at my letterbox I would not have stole my usual lie-in. It was comforting to see the distinctive imagery of Roger Dean on the sleeve, although not quite the same as proudly clasping the album cover of "Demons and Wizards" on the bus home from town in my fond but distant seventies memory. I do like to relate the artwork to the music, so a promising start. I eagerly put the disc in place and waited with hopeful anticipation. (I hadn't paid too much attention to your review as this sometimes colours ones own opinion) As the introduction led the way to a superb rock track my hopes were fulfilled and the words of sounds Geoff Barton came to mind when reviewing the head first album. "Seldom has heavy rock sounded so good." Could they keep this up? No, I felt a little deflated by the next track, "Sweet sugar" is not a bad song but the time for me to leave work was beckoning. The next track renewed my hopes, unmistakably Heep in traditional form. "Mistress of all time" was the first indication of the depths to follow. Bernie's voice silky smooth in a way I had not expected, a very pleasing track. With one eye on the clock I was drawn tantalisingly into "Universal wheels". It was becoming apparent that all Heep's wheels were rolling as one, the song arrangements were thoughtful and although dubious about the taped news commentary as this has ruined many a fine song, the structure here worked nicely and the lyrics very conscious of the all too sad events around the world. "Fear of Falling" for me was out of place, a track I do not enjoy but perhaps shows a willingness to experiment and diversify. If this were an album then, for me, side two is faultless with "Spirit of freedom" smoothly leading the way into it's finest moments, "Logical progression" and "Love in silence". Any chance of me getting to work on time, totally expelled with the irresistible introduction to "Logical progression", (with a couple of plays the hook catches everyone I have since played it to) instantly an all time favourite if there ever is such a thing, the best I've ever heard from Heep for years. They could never better a track like this! or could they? I wasn't reckoning on a track like "Love in silence", a song that starts harmlessly enough lulling you into thinking it's just another real classy ballad from a real classy band when, with a momentarily stall, we are launched into a truly epic track with drama, complex arrangements, and a build up to a finish that rivals any of Heep's typical classic title tracks, unique in a way it seems Uriah Heep can achieve. "Words in the distance" is another good solid song that kept up the standard I was now expecting, as is "Fires of hell", which I found in parts reminiscent of the old track "pilgrim". Dream on to the song, you could say. I've dreamed of Heep accomplishing again, a little harsh on some of the backing vocals, but for me, a classic again, showing the range of Heep's talents and a perfect way to end a truly wonderful album to be proud of. **David Laurie, England.**

Not only is "Sea of Light" Heep's best album for years, it is possibly their best ever. There only two slightly weak tracks and it is pleasing to note the all round contributions from each member of the band. Even the review in Kerrang was favourable so my undoubtedly

biased view is by no means based on blind loyalty. Some of the instrumental orchestration is reminiscent of "Yes" circa "Yes Songs", albeit given a far better treatment by Heep. The most surprising track for me is "Fear of Falling" which is unlike anything I seem to recall Heep have recorded before. Despite this it is a magnificent inclusion on the CD and again shows just how versatile and what a superb range of styles the group are able to tackle. I have to confess to the following many of Heep's contemporaries, Black Sabbath, Deep Purple, Rainbow, Whitesnake, UFO, Yes and other "seventies" bands. "Sea Of Light" is the best album that any of them have managed to produce in the 90's and a welcome return to form. I hope that Heep will undertake some UK dates to promote the album as soon as possible following the favourable reviews. In the meantime I shall continue with the album at the top of my play list. **Peter P Rook, England.**

When the shop manager of a local record shop told me he had the Heep CD, I couldn't wait to get it and when I started to listen to it for the first time I really expected a lot of it. But having heard it twice I really was disappointed. I didn't hear the "Heepy" in it. I only liked "Words in the distance" and "Dream on". The next day, I gave it another try and I started to like it. Almost one week later, "Sea Of Light" is one of my favourites, I like all of the songs and I think they are all very strong. I really like the lyrics Trevor wrote and "Fires of hell" and "Dream on" are favourites of mine, but "Universal wheels" and "Mistress of all time" are superb. **Lennaert Groot Wassink, Holland.**

This new album is a big surprise and the best album since the classic line-up with Byron and Hensley. Very Heepy with Hammond organ, great vocals and Mick's wah-wah guitar. Great production, great artwork from Roger Dean. But I missed the lyrics from the first three songs. If this album gets good promotion I hope and think Heep will be back up at the top. My favourites from the album: "Love in silence" (this song could be a new Heep classic), "Time of revelation", "Mistress of all time" and "Spirit of freedom". I hope these songs will be in the next live set. **Terje Larsen, Norway.**

I have given the "Sea of Light" album a few spins, and have got to give the band fifteen out of ten for this one. It is the best studio album yet from this line-up, and surely the lads have set themselves rather a steep wall to climb if the next album is to better it. First impressions... The Roger Dean artwork is as eye-catching and as surreal as ever, and it is good to see the full width of the work produced on the rear. Very difficult to choose a favourite really... "Time of revelation" perhaps, if I had to choose just one, but they are all really excellent. It's very rare to get a completely brilliant album (even from Uriah Heep), but this is one of them. This album has been well worth the wait, now, when's the "Sea of Light Tour"? **A.J. Reed, England.**

I have decided to write my review on the Sea of Light album while I still have some criticism left. The pictures in the booklet only work 50% The one of Mick is great, but the one of Trev isn't. Really, it looks like he has been 6ft under for a week or so! The new logo is great as I have always thought the Legacy logo was horrible, so lads, stick to this one please!!! Now over to the music. The album is growing each time I hear it, and I really think this album will, after 100-150 more hearings, end up on my 5 all time favourites list. There is only a few things I would like to remark. Personally I would have brought the Orchestration a bit more up in the mix at the end of Phil's Hammond solo on "Love in silence". I also think there could have been slightly more tempo on "Words in the distance". Trevor's writing on this album is great, and I count 3 of his songs to be of the best tracks on the album. Bernie sings brilliant, and it is revealed a great deal of enthusiasm in the playing from the whole band. I feel however that the title of the album isn't quite Heep. With all the hard work from Mick, steering the Heep ship back on the right track. I feel that "Logical Progression" would have been a good title just to sum up the feel

of the band. To end this review my personal choice for Singles, "Fear of falling" and/or "Logical progression". I really hope we won't have to wait long for the next one! **Anders Rofstad, Norway.**

Yes, it has been a wait well worth enduring! The inspired decision to commission Roger Dean for the artwork cannot be more highly praised, it is both fitting in this commemorative year and in itself a haunting realization of some of the albums central themes. In a sentence, I think that this album is both one of the most modern examples of the band's work and it is also one of the most reflective of their past work. The artwork is in the same way an inspiration for their future horizons and, of course, nostalgic for the past seventies heyday. Production of the album is very good, probably the best in terms of the output from the current band. Similarly the standard of playing and singing is at a peak in comparison to "Raging Silence" and "Different World". At times, as in "Universal Wheels", Mick's guitar sounds almost Dokkenesque. At others, as in "Logical Progression", there is an almost Alan Parson Project feel to the highly melodic and driving vocal and instrumental combination. These comparisons are by no means criticisms, or suggestions of plagiarism, but rather simply indications of the broader styles of playing which are evident on this album. But far and away the most numerous musical references are made to earlier Uriah Heep work, the "Bird of Prey" vocal styles in "Against the odds", the "Easy livin'" tempo of "Time of revelation", the Hensleyesque slide guitar in "Spirit of freedom" and the early seventies Hammond in "Love in silence" are all examples of this. In fact the only song with which I have problems is "Fear of falling", which although interesting is just a bit too left of centre for my taste. **David Bartle, England.**

So heavy, so beautiful, so much Uriah Heep. The album is really the best album since "Return To Fantasy". I never expected that Bernie could sing so beautiful as he is doing on "Sea Of Light". I enjoy so many aspects on the album. The recording quality is excellent, the use of Hammond well done Phil, especially in "Against the odds". The serenity of the close harmony parts, that's the ultimate Heep thing, Mick solos like the old times and better, the wandering bass of genius Trevor, the writer of the highlight "Dream on". This one could be, no, it should be the new "Lady in black". The powerhouse of Lee. He's so strong. What is he drinking. The best compositions since the seventies and comparing to the predecessors, "Sea Of Light" is miles better, **Louis Rentrop, Holland.**

In my opinion "Sea Of Light" is much better than the few albums put out by Heep since "Head First". Songs like "Against The Odds", "Universal Wheels" and "Logical Progression" are the kind of music the traditional fans have been waiting for. "Time Of Revelation" is also very well accepted but for my own taste it is near to a self copy being too much like "Easy Livin'" and "Too Scared To Run". "Love In Silence" brings us through different harmonies, similar to some stuff by "Grand Prix" Exciting!! A number of songs like "Sweet Sugar", "Mistress Of All Time", "Fires Of Hell" and "Words In The Distance" are of the kind that will not reach public interest, there are no interesting parts or rhythms, just like some of the stuff from "Different World". If Heep are to get airplay and reaction from the modern music scene I think songs like "Fear Of Falling", "Logical Progression" and "Dream On" are the ones that should be used for promotional purposes. "Fear Of Falling" is the only really modern kind of song on the album, although it may depart from Heep's musical tradition a bit it contains very Heepy vocals from Trevor. Last but not least, we live in 1995, perhaps we can look forward to some more groovy and progressive songs on the next album. The lead vocal contributions from several members of the band show versatility but I miss the writing contributions of Lee and Bernie. The album sounds great, clear and very well mixed, the cover concept is very positive, the last two were terrible. I know that most fans will agree that we are happy with "Sea Of Light". **Thomas Schaumburg, Germany.**

CLASSIFIED AD'S

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

WANTED, Uriah Heep video tapes or information on where commercially available Heep videos can be ordered, preferably VHS format but others considered. Also wanted, Heep photos, Heep's Conquest album and Ken Hensley's Free Spirit album. I would like to establish contact with a Heep fan in Great Britain or on the continent willing to order albums/videos available only in Europe. I am willing to reciprocate and would love to correspond re Heep in general. James P Lynch, RLT, Box 303-B, Mankato, MN 56001, USA.

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

FOR SALE, Videos "Easy livin, a history of Heep", "Gypsy", "Raging through the silence" and a range of other videos. Also available, 6 radio rock shows featuring Heep tracks, for copies send a C-120 tape and 50p for postage in UK and Europe, £1.00 outside Europe. Billy Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

WANTED, All BBC Heep sessions and Heep at the Pink Pop festival, Holland 76, video or audio. Chris Previte, 812 Cricket Rd, Secane, PA 19018, USA.

WANTED, Uriah Heep tour programs and pictures etc from 1971-74. **FOR SALE**, Betamax video, "Easy livin, history of Heep. Alister Creevy, 25 Alston Gardens, Bearsden, Glasgow, GC1 4RZ, Scotland.

UHAS CONVENTION, German member looking for a few others for travelling there by car and sharing costs. Please contact Klaus Rieger, Durerstr 73, 01307 Dresden, Germany.

PENFIRENDS WANTED, especially from Japan. Please write to:-Hani So, 4 Pandan Valley 08-407, *Eugenia Court, Singapore 2159, Republic Of Singapore*, or contact me on internet:-Rkintah @ singnet.com.sg.

WANTED, videos of TV performances of Uriah Heep from any part of the world. Must be in the VHS PAL system. I'd also like penfriends from Aisa, East Europe, South Africa, South America and Australia. Anders Rofstad, Skrivarbakken 24C, N-7096 Kval, Norway.

WANTED, Byron era live Heep tapes and Hensley and Byron solo live tapes, will buy or trade. Jesse Lowe, 5203 S Harvard, Apt G, Tulsa, OK 74135, USA. Also, any UHAS members with access to the internet contact me at:- Jesse@sccsi.com

FOR SALE OR TRADE, Blackfoot 12" single featuring Ken Hensley, tracks include "Send me an angel" "Driving fool" and "Wishing well". "Free Me" 7" promo, mint condition. "Still eavy still proud" CD with a miss print on the back. "Poor little rich girl", 12" promo, very rare. Hendrick Otto, 316 E 6310 So, Murray, Utah 84107, USA.

WIZARDS, fanzine dedicated to 1970's classic rock. Please note my new address and send SAE or IRC for details. Kevin Julie, PO Box 12, Queenston, Ontario, L05 1L0, Canada

SABRE DANCE, BUDGIE AND RELATED BANDS FAN CLUB. Sabre Dance HQ, Simon Wilson, PO Box 1291, Bundoora, Victoria 3083, Australia. Sabre Dance UK, Axel Thomas, 15 Fairfax Close, Marple, Stockport, Cheshire, England. Sabre Dance USA, George Martin, 15562 Scotts Factory Road, Smithfield, Virginia 23430, USA. Please send IRC or SAE with all enquiries.

UHAS CONCERT DATES SERVICE. If you would like to be kept up to date with the latest concert information as it is confirmed, just send us a SAE (UK members) or IRC (overseas members).

The contents of this magazine are protected by UHAS copyright 1995 and may not be reproduced in whole or part without prior permission.