

THE OFFICIAL
WRIAN HEAP
APPRECIATION SOCIETY



Photo by Isabella Seefried.

ISSUE 17

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 17

The first thing to say in this issue is a big welcome back to Bernie who is now right back in the swing of singing live and is showing no after effects from his operation. The long awaited single, "Dream On", will be released in the UK on 2nd October, however, it did appear in the shops in Europe before this date. It is available on CD only and as previously reported contains 3 tracks:- "Dream On" (3.31 mins), "Mr Majestic" (5.41 mins) and "The Other Side of Midnight" (4.22 mins), the catalogue no is:- HTD CD 102. "Dream On" is edited down to 3.31 mins losing the verse that starts with the lyric, "this hotel rooms a lonely place" and one chorus. "Mr Majestic" is a studio recording of the track which has previously only been available as a live recording. It was recorded during the "Sea of Light" sessions and is an excellent version which of course features Phil on lead vocals. Apart from a few 'ad lib' lines from Phil, it's pretty much true to the live version that we all know so well. "The Other Side of Midnight" was recorded live at the Koln Music Hall on 23/6/94. It's quite a fast moving version, the Hammond is prominent throughout and the excellent Heep backing vocals and harmonies are performed live to a better standard than most bands could achieve in the studio. The only downside to this release has to be the packaging, it's the standard "Sea of Light" artwork on the front of the insert with the new logo and "Dream On" in block lettering, when you open the CD case the reverse of the insert is blank! There's no information about any of the tracks, no information about the band, no photos, it doesn't even say that "Dream On" is taken from "Sea of Light"! A major goal by SPV in my book. As with the album, we have once again spoken to "Track Records" who provide a world wide mail order service and we recommend you order your copy from them. You can order over the phone and pay by any major credit card, you can also contact them by fax or letter and pay by cash, cheque, money order etc. Do not try to order the single from us or send us any money, please deal direct with Track Records and tell them you are a UHAS member. Their details are set out below:-

Track Records, 15 High Ousegate, York, YO1 2RZ, England.
Tel 01904 629022. Fax 01904 610637.

We must thank SPV for supplying for each UHAS member a copy of the "Sea Of Light" CD insert which has been re-printed and now includes the lyrics for the first 3 tracks. Your copy is included with this issue. The digital re-mastering of "Very Eavy, Very Umble", "Salisbury", "Look At Yourself", "Demons And Wizards", "The Magician's Birthday" and "Sweet Freedom" is now complete and the CD's should soon be ready for release. They all feature bonus tracks and there is a full review in this issue. The track listing of the 4CD box set has now been finalised and is as follows:-

CD1, In love, What about the music, Born in a trunk, Gypsy, Come away Melinda, Dreammare, Wake up (set your sights), Here am I, Time to live, Lady in black, July Morning, Look at yourself, Paradise/The spell.

CD2, The wizard, Traveller in time, Easy livin, Rainbow demon, Proud words, Sunrise, Rain, The magician's birthday, Circle of hands (live), Rock 'n' roll medley (live), Stealin, Sweet freedom, Love hate and fear, Stones throw, Something or nothing (live), The Easy road.

CD3, Wonderworld, Prima donna, Why did you go, Showdown, Return to fantasy, Weep in silence, Midnight, The hanging tree, Sympathy, A far better way, Free me, The river, Free 'n' easy, Come back to me, A right to live, Who needs me (live).

CD4, Let it ride, Feelings, Your love, It ain't easy, Valley of kings, Think it over, The other side of midnight, Weekend warriors, Split image, Rockarama, Night of the wolf, Poor little rich girl, Too scared to run (live), Blood red roses, Blood on stone, Holy Roller, Still calls his name, Time of revelation.

In addition to the A and B side of the "Spice" single on CD1, there are quite a few song titles that you won't recognise, these however are not the only previously un-released tracks, some of the more familiar titles are either different versions or demos. It's an exciting release to look forward to and there will be a full review in the next issue when it's hoped that the project will have reached a stage where we can take orders and release date will be close. We can now also confirm that "Live In Moscow" has been released on video in Japan on "Suncrown", through "Castle Music Pictures", (Cat no CRVR-80037). A review of the video is in this issue. In addition to the dates listed in the last issue the band have also played the following:-

19th Aug, Veledrom Brno, Czech Rep
25th Aug, Orkdal Lesiure Park, Norway
26th Sept, Verdalen Folkpark, Norway
27th Aug, Rockerfeller, Oslo, Norway
1st Sept, Huijbergen Festival, Holland

Unfortunately the plans to take Heep back to Russia in August didn't work out and even though some of the gigs were advertised in Russia, the deal never even reached the contract signing stage. The following dates have been confirmed and are correct at the time of going to print, you'll notice there are a few changes to the German dates printed in the last issue:-

Sept 12th, Olympia, Sao Paulo, Brazil
13th Sept, Olympia, Sao Paulo, Brazil
14th Sept, Metropolitan, Rio de Janeiro, Brazil
15th Sept, Venue TBA, Belo Horizonte, Brazil
16th Sept, Aeroanta, Curitiba, Brazil
21st Sept, Batschkapp, Frankfurt, Germany
22nd Sept, E-Werk, Erlangen, Germany
23rd Sept, Tent, Aalen Oberkochen, Germany
24th, Wappensaal, Munchen, Germany
25th Sept, Stadhalle, Schweinfurt, Germany
26th Sept, Longhorn, Stuttgart, Germany
27th Sept, Capitol, Mannheim, Germany
29th Sept, QU, Regensburg, Germany
30th Sept, Tivoli, Freiburg, Germany

1st Oct, Capitol, Halle, Germany,
2nd Oct, Neue Welt, Berlin, Germany
4th Oct, Live Music Hall, Koln, Germany
5th Oct, Music Hall, Hannover, Germany
6th Oct, Stadthalle, Betzdorf, Germany
7th Oct, Grosse Freiheit, Hamburg, Germany
9th Oct, Art And Craft, Neu Ulm, Germany
10th Oct, Rockhaus, Wien, Austria,
11th Oct, Musik Hall, Passau, Germany

Please send in your reports from these concerts for the live reports section of the next issue. There are no confirmed dates for any of the other territories we mentioned in the last issue but if you send us a SAE (UK members) or a International reply coupon available from any post office (overseas members), we'll let you know if (and we stress the word if) any dates are confirmed.

Due to the uncertainty about the bands touring commitments it's proved impossible to isolate a suitable date for a society convention and it now seems likely that the event will not take place this year. We hope it will in the not to distant future and if it proves to be a possibility we'll let you know through the magazine. However, The Wishbone Ash Official Fan Club will be holding their convention at Leicester University, England on Sunday December 3rd 1995. The day starts at 10.30am and will close with a full length concert performance by Wishbone Ash. UHAS will have a stall at the convention and we hope to see many of you there. If you would like to attend there are full details of how to get tickets in this issue. It will be a great day and there are many other attractions planed in addition to the evening performance from Ash who are one of the UK's best bands.

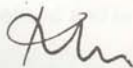
There has been a number of UHAS members advertising an E-mail address in the "Classified ads" section recently. As you'll see in the note from Ken Hensley below, you are not alone on the Internet. We hope to bring you more news of Ken's single and video in the next issue but in the meantime I know he's looking forward to hearing from you.

DEAR DAVID & LAM
2

THANK YOU FOR FORWARDING MAIL TO ME,
IT SEEMS MANY OF THE FANS & FRIENDS ARE CURIOUS
ABOUT MY NEW PRITH AND THAT IS A REAL BLESSING. I'M
HAVING A GREAT TIME AND SHOULD HAVE MY FIRST NEW
PRODUCT (2-SONG SINGLE & VIDEO) READY BY MID-OCTOBER!
WILL KEEP YOU POSTED.

I AM NOW CONTACTABLE ON-LINE. THE ADDRESS
IS... UHEEP@AOL.COM. IT'S OKAY TO PUBLISH THIS.

ALL THE BEST & THANKS AGAIN



LEGIBLE VERSION:-
UHEEP@AOL.COM

Ken is also featured on a Peter Green tribute CD titled "Rattlesnake Guitar - the music of Peter Green", on a track called, "Hellhound on my trail". It's released through "Coast To Coast Records". We're once again sorry that the usual feature 'Discography' isn't in this issue but it should be back next time.

Once again our thanks go to the following people for their help and support, Mick, Lee, Bernie, Trev and Phil, Ken Hensley, Tina Hartley, Rob Corich, Issabella Seefriedt, Kevin Julie, Sigmund and Colleen Ruud, Walter Deutschmann, Anders Rofstad, Eduardo Capurro, Monique Spruit, Billy Smith, Yutaka Nakajima and Henk Vad der Vis.

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

Blair & David

Sept 1995.

CD RE-MASTERS REVIEWED

The first digital re-masters of Heep's back catalogue are set to be in the shops in the near future and there is a lot for us all to look forward to on these releases. "But aren't they just the same as the albums that I already own on CD, with a few alterations?" I hear you ask! No is the answer, they have all been digitally re-mastered. This has not changed; re-mixed, added to or taken away anything from the original recordings, (apart from removing the pops, clicks and unwanted tape noises etc) what it has done is enhance the sound quality and produced very clean and dynamic sounding CD's. I do however find that this suits some Heep tracks better than others. Having said that there isn't a single track that has lost any power or feel, a few raw edges may have gone here and there but the overall listening experience is improved. It also has to be said, in my opinion at least, that the better the quality of ones CD sound system, the more noticeable the improvement in sound quality. "Okay, but are they still worth buying?", you ask. Well, they are going to be released with all the original artwork from the albums, not just the back and front sleeve artwork, but also that from the gatefold and from the inner sleeve. Full lyrics will be included, additional photos from the period and comprehensive sleeve notes. In short, there will be everything that was on the original album packaging and more besides and it will hopefully all be contained in a 16 page booklet. "Yes, but is it really worth forking out money for the same CD's as I already own?" Yes, yes, yes!! because while you may not be tempted by all the above, these re-mastered CD's all come with bonus tracks from the period, some of which are previously un-released, others are previously un-available on CD and all are digitally re-mastered. The track listing and running order of the album tracks is the same as the original releases and this review will centre on the bonus tracks only.

VERY EAVY, VERY UMBLE:- "GYPSY" - This is the single edit of "Gypsy" previously available on other CD's, most notably "Rarities From The Bronze Age".
"COME AWAY MELINDA" - A previously un-released and beautiful version with Byron's lead vocal standing alone without any of the backing vocals included on the album track. It really does show the softer side of David's voice at it's best.
"BORN IN A TRUNK" - A demo version and therefore a slightly different version of the bluesy rocker that first appeared on "The Lansdowne Tapes". It was recorded while the band were still called "Spice".

SALISBURY:- "SIMON THE BULLET FREAK" - re-mastered version of the track that first appeared on the North American release of "Salisbury" and also as a B side.

"HIGH PRIESTESS"- The single edit of track that has never been available on CD in the past and is quite hard to find on vinyl.

LOOK AT YOURSELF:- "LOOK AT YOURSELF" - This is the edited version released as a single. **"WHAT'S WITHIN MY HEART"** - The gentle acoustic song recorded during the "Look At Yourself" sessions, it first appeared on "The Lansdowne Tapes" and formed part of Heep's acoustic live set in the early 70's.

DEMONS AND WIZARDS:- "WHY" - The B side version of the song that is thought by many to be so good that it should have been included on an album. **"WHY"** - No, it's not a misprint, this is the full length version of "Why" clocking in at around eight and a half minutes. It's a different version to the one featured on "The Lansdowne Tapes". The previous track which was used for the B side of "The Wizard" and "Easy Livin", was basically this version faded out as the bass goes into solo at the end of the vocals. What follows is a frantic jam which features the very prominent bass line that fades out on the B side version, plenty of Hammond and lots of Wah Wah on Mick's guitar. It's fast moving and gets even faster towards the end, a really great track! **"HOME AGAIN TO YOU"** - A track recorded during the "Demons and Wizards" sessions but previously un-released. It starts in a really promising way with the Hammond, there's a slight rumble of the bass and then in comes the drums followed by the return of the bass and then the guitar. It's a mid tempo number but as soon as the vocals start the melody line reminds me of "I'm standing in the road", a hit from the 70's, I think by "Blackfoot Sue". The track retains a steady pace throughout and whilst it is a good song, I couldn't really say it's a great song. It would not have fitted in well with the rest of the material on "Demons and Wizards" and it's clear to see why it never made it onto the album.

THE MAGICIANS BIRTHDAY:- "SILVER WHITE MAN" - Anyone who has David Byron's "Take no Prisoners" album will be familiar with this one. It's a Byron composition and the version featured here was recorded as a Heep track before Byron re recorded it for his solo album. However, this is just an instrumental, there was a vocal line on it but it's been taken of as it was never completed. The instrumentation is slightly different to the version you're more familiar with but is instantly identifiable as the same song. It's a previously un-released gem that gives you the chance to sing along in Byron's place. **"CRYSTAL BALL"** - Another previously un-released track that can best be described as a rocker. In fact, you could be forgiven for thinking that it has something of a sound of early Black Sabbath, you could even imagine Ozzy singing the first few bars. It's a guitar driven track with a punchy bass line but after a couple of verses there's a softer passage before the riff starts again. After the second softer passage the song takes on more of a Heep sound as the Hammond comes in, but it starts to fade out all too soon. The most striking thing of the track is Byron's great vocal performance.

SWEET FREEDOM:- "SUNSHINE" - One of my favourite B sides, it is for me, typically Heep. Although previously available on the "Rarities From The Bronze Age" CD, the digital re-mastering on this release makes it sound even better. **"STEALIN"** - The edited version released as a single. **"SEVEN STARS"** - A previously un-released demo of the album track, it starts with some very spacey sounds backed with a rhythm similar to "Blind Eye" before the familiar guitar comes in. It's possibly slightly slower than the album track, the mix is a little different which means Lee's cymbal work is very prominent and it sounds great. It's not vastly different but it very interesting to hear and it come to an end instead of fading out.

Well that's it for the initial batch, the only gripe I can come up with is that the edited version of "Salisbury", which was released as a promo single in the USA, would have been

nice to include as a bonus track, there are reasons why it couldn't be and we can only hope that these can be overcome for some future project. That said, "Red Steel Music" have done a great job on this project and we are all getting used to the consistent high standard of their productions. The CD's will be released through "Castle" and will replace the existing "Castle" releases of the albums as stocks are cleared from the shops so if you want any of those for your collection, get them before they're all gone. These reviews have once again been done from the masters, there is no release date set or catalogue number allocated as we go to print, you can however order them from UHAS now and they will be dispatched as soon as they are available to us.

Alan Hartley

LIVE IN MOSCOW - THE VIDEO

SUNCROWN CRVR-80037 (Japan)

Track listing:- Pacific highway, Too scared to run, Stealin, Mr Majestic, The wizard, July morning, Gypsy, Easy livin, Corina, Look at yourself.



Eight long years have passed since Heep played their historic concerts in Moscow and it is only now that the video of the event is commercially available, despite the film having been edited into it's finished form several years ago. It seems like another Heep item that has escaped rather than been released, I

can't understand why Japan is the only territory, I'm sure there would be a market in Europe and North America for this but I suppose the powers that be, who hold the rights to the material, know better. Anyway, the video opens with a shot of the airport in Moscow, then the action moves inside the terminal building as the Russian film crew are on the spot in arrivals asking everybody who comes through the same question, "are you from Uriah Heep?" Some kind soul takes pity and tips them off saying that the Heeps are right behind wearing black jackets. (you know the ones, you've seen the photos on the album sleeve). A moment later you hear Mick's familiar voice saying, "ello, ow are yer", as it said on the sleeve notes of the "Live 1973" album, the cheery Mick Box had arrived, and so had the rest of the Heeps, all kitted out in their matching black tour jackets. As the cheers of the audience are faded in, 'Uriah Heep Live in Moscow' is flashed up, set against the Russian flag. The opening chords of "Pacific highway" start and clips of the band in and around Moscow are shown. As the vocals come in it's live footage all the way, with Bernie looking like a bit of a lad! Intermixed with the live footage is the odd clip of the band putting their photos on Christmas trees.

The sound quality is very good, it's taken direct from the album sound track, as far as I can tell. The only thing is, I don't think the film was shot on the same night as the audio recording of some of the tracks were made as there are a few occasions when Bernie is heard to say something, but on the film his lips don't move and the mic is nowhere near his mouth. The first time this is evident is during the opening of "Too scared to run", listen to the album and you'll hear Bernie saying, "come on, oh yeah" over the intro, on the video

Bernie is in full shot as you hear this but he is not saying it on the night the film was made. It doesn't really distract that much from the quality of the rest of the video although it does give the illusion that some miming is taking place, in particularly on "Corina" where a vocal note is held on the sound track but the film shows the note ending sometime before. That said, it really is a good video to watch, visually the camera work is as good as any other Heep video and as previously mentioned, the sound quality is of a high standard. It perhaps hasn't quite captured the live atmosphere in the same way "Live Legends" did, but personally I find this lacking on a lot of concert videos. There are some memorable moments though, just take a look at how proud Mick looks as he's singing along during "The wizard", and quite rightly so. Then there's "July morning" where Bernie goes up into the crowd to shake a few hands and comes face to face with a stern looking soldier, Bernie offers the soldier his hand but there's no change of expression, quite a few seconds go by before forces the issue and grabs the soldier's hand. And during "Look at yourself" it's back to the snow in Moscow when poor old Lee is on the receiving end of more than his fair share of the stuff. After all this time it's nice for fans to have the opportunity to own the video of such an historic event in the career of their favourite band and it goes a long way towards capturing the feeling of the concerts, just take a look at the cross section of people in the audience when the camera pans round. I'm not too keen on the way the running order of the set has been changed round but it's better to have it in this form than not at all. It should of course be remembered that if you live in Europe, you will need to have the video transferred to the European PAL system unless you have a multi format video machine, but it's well worth the expense.

Alan Hartley

WISHBONE ASH

OFFICIAL FAN CLUB CONVENTION, 1995.

Mark a date in your diary of December 3rd, 1995. The Official Wishbone Ash Fan Club Convention for 1995 will take place at Leicester University, England on 3rd December 1995 starting at 10.30 am. The day will close with a full length concert performance from Wishbone Ash but a full programme is lined up for the rest of the day including a display of Ash memorabilia, stalls, competitions, raffles, extensive archive video show, a selection of un-released recordings will be aired, there will be a performance from Wishbone Ash covers band, "Magma" and personal appearances from ex-Ash band members.

Tickets for the convention are available by postal application from:- Wishbone Ash Convention Box Office, 17 Prospect Road, Rawcliffe Bridge, Nr Goole, N. Humbs, DN14 8PD, England. Tickets are priced £10 each which includes admission to both the convention and the evening concert. Applicants should enclose a SAE or IRC for the return of their tickets and make cheques/money orders etc payable to:- "WISHBONE ASH FAN CLUB". Tickets are also available from Leicester University SU, tel 0116 2556282. See you there!

QUIZ TIME

Congratulations to Joe Keenan from Scotland who won the signed "Sea of Light" promo CD in the last issue. The correct answer was, "live in Moscow". In this issue you can win Lee's pants and top designed and made for him by Barbara Shenker, together with a signed snare drum skin. Just tell us what Lee's date of birth is and please include a SAE, (UK members) or a (IRC overseas members) with your entries. Good luck!

THE KEN HENSLEY INTERVIEW - PART 2.

(Continued from last issue)

UHAS: How do you feel about fans of Heep who may say they are Christians, but they say it just because you are one, not because they have any real sort of conviction of belief?

Ken: I feel there's a lot of people who do that to tell you the truth, I've met people who are Christians on the surface but not Christians underneath. There are a lot of people who call themselves Christians just because they go to church every Sunday, it's probably better to do that than anything else but it would be horrible to think that fans had labelled themselves as Christians just for the sake of it, I'd hate to think that I'd have that sort of influence but at the same time, anything that causes people to think about their lives from a religious perspective means there's an opportunity for God to do his work on them. To me the greatest blessing of all would be to bring another person to know God the way I do. But like I said, I don't want to bombard people with it, I'm only willing to talk about it if people are willing to listen.

UHAS: How did you become a Christian?

Ken: A few years ago I walked into my house and my wife made it very clear to me that there was a lot of things wrong, I'd made a few bad financial decisions, I was drinking, I wasn't doing drugs that much, just smoking a little pot, nothing too radical but she made it very clear to me that we were either going to do something about the situation or our relationship would go downhill. There was a lot of other things also but to encapsulate the situation for you I was faced with a choice at that precise moment in time, I could either walk out the door, throw money at the problem, let the lawyers sort it out and throw away yet another relationship which I'd done two or three times before, or for once just stand and face the truth. I decided to stand and face the truth, I acknowledged that I was doing a lot of things wrong and that I needed help. It was very tough, I had to go through some therapy and I'm a very cynical, sceptical, self reliant type of person, Americans seem to have this obsession with consultants and counsellors and I found a counsellor who was very helpful and with lots of patience, hard work, a lot of prayer and guidance and advice from people in the church and outside the church we began the healing process. My wife hung with me throughout the whole thing, it was the first time in my life that I decided to stand and face up to things instead of running away. It had been all too easy for me in the past to say, forget it, call the lawyer, throw some money at it, get rid of it and move on. In counselling you look at a lot of the reasons why you do the things you do, we're still working on that and we probably will be for a long time to come but I've got to tell you what happened to me is kind of like being in the situation where you feel sick and you know you are going to throw up but you do everything you can do to avoid it, you know the only way to feel better is to get rid of it and once you've been sick you feel a whole lot better but you had to go through all that agony to get there. That's kind of what I went through, I knew in my heart that I had to get things fixed but I knew it was going to be painful and I didn't want to volunteer for it but finally when I did it, it was like having this huge weight taken off my shoulders. It was all the influences, personal conflicts and problems that brought me to the realisation I had that I should do something about my life, I had tried to do something myself but it wasn't until I turned to the church and through the church to God that I found the solution to all my problems.

UHAS: Was your wife already a practising Christian at the time?

Ken: Yes, she has always been a fairly committed Christian, she didn't go to church every

Sunday but she was from a very religious family and it makes it all the more amazing that she hung out with me for so long and hung in when I was going through all that I went through, but then that's what Christians do, they don't judge people, they try to love people and be patient and she certainly did a good job of that.

UHAS: Are you still of a mind that no matter how well your next album may do that you wouldn't take it on the road at all?

Ken: Yes but with one small exception, I was recently interviewed by a Russian TV crew and I've read the letters from the members in Russia and it really made me think, when you're a musician you want people to like your music but you don't understand the responsibility that goes with it, people like it and attach themselves to it in some shape or form but where there are people in a repressed and suppressed society who have to pay a months salary to own a bad tape recording of the only record in town, they attach themselves to it much more than I ever imagined they would. I talked about this to the TV crew and they are working on trying to get me to go to Moscow to meet these people and take my guitar and sing and play for them, which I would do. I have to say to you that when it comes to the Christian recordings, while I would never go on tour in a normal sense of the word, if it was obvious that I was being called to go out and play these songs live, not for the purpose of earning money or promoting the record sales but for the purpose of spreading the Christian word, then I would do that. I could never go back to touring the way we used to, I couldn't do it physically, I have to keep an eye on my heart, although that's improving, I have to watch what I eat and drink so doing it like Mick does it I would kill myself within two weeks. Plus I don't trust my self not to flash back to the old days and all the bad things that went on. I do miss playing with people though, it's so much fun to do that and even when I play with my church band I really enjoy it. Since I've been writing this new batch of songs it's the first time I've felt an energy and excitement about my own music in a long time.

UHAS: Is the church band one that plays just for the church you attend?

Ken: No, we play for benefits and it's an okay band. It's called "The Session" which is a tongue in cheek reference to the governing body of our church which is also called "the session", we say we have the same name but we actually do things where as they just sit around and talk.

UHAS: What sort of material do you perform?

Ken: We play an interesting mix of things, Randy, the singer in the band has been a Christian musician for over 15 years, he releases albums every 2 or 3 years so we do a couple of his songs, we do some of mine, we play the re written version of "Lady In Black", what I did was take all the "she" words out of it and put "he" in instead and the whole vision changes concept completely, anything female is changed to male and if you look at the lyrics you'll see the deference. We do songs like "Jesus is just alright" by "The Doobie Brothers", we do "I can see clearly now", songs that aren't overtly Christian but convey a somewhat Christian message, then we do a series of straight ahead praise and worship songs. There's quite a blend of material, something for everybody but I'm resistant to playing too much in the church because Christians can all sit around and pat each other on the back and say how wonderful we are but what we need to be doing is be out there playing to people who don't believe. If they throw things at us so be it, I don't care, we need to be playing where there are people who would not normally hear the message but the band's a little reluctant to do that.

UHAS: Do you have any vision of where you'll be both musically and personally in 2 or 3

years time?

Ken: Yes I do, I probably won't do the job I'm doing for "St Louis Music" for more than about another 5 years. I've got goals to finish a book that I've been working on for a long time. It's a novel about a large family reunion which takes place in the north east part of America and as they gather and talk a whole bunch of opinions and experiences start to emerge on all sorts of subjects and it will give me the chance to voice my opinions on subjects I feel strongly about. It will be called "Thinking Out Loud" and I don't even know how it's going to end but it's something I've started and it's something I have to get finished. I just write bits and pieces and throw them in a file but eventually I want to compile it all and finishing it is a definite goal for me. I also want to continue to write music and possibly other books.

UHAS: What gave you the inspiration to start the book?

Ken: I see a lot of things around me, especially living in America, that really bother me, there are so many lies in the political world, kids in schools with guns, there are too many things that bother me and I got to writing down my thoughts on it all and it gradually gravitated towards the concept of a book. Long term I want to get into writing but it's got to be a full time thing, it's not something I can do part time or on weekends. Writing and composing is the thing I enjoy most.

Interview by Alan Hartley and David Owen.

HOW BIG A HEEP FAN ARE YOU?

Following on from the last time this item appeared, back in issue 15, we now bring you Henk Van der Vis from Holland who has an excellent "Fallen Angel" tattoo on his arm. We have another one to look forward to in the next issue, but if you have some visual show of dedication to the band, please send us some photos.



PHOTO ALBUM.

We're happy to welcome back the 'photo album' feature to this issue, for those members who have joined since it was last in the magazine, it's a feature where we print previously un seen photos from the collection of past and present band members. This time we've got a portrait of David Garrick (Byron) taken during the "Spice era in the late 1960's.



SEA OF LIGHT - PRESS REVIEWS

URIAH HEEP

Sea Of Light

MTD 33

Like The Twilight Zone, Uriah Heep's Sea Of Light drags you into a retro nothingness where the world isn't turning and no one is looking thin on top. Superficially, there are some decent songs here, but the content lacks sparkle and imagination. Veterans Mick Box and Lee Kenlake can't cut it in a Very Easy, Very Umble manner any more and the assembled crew, Bowie bassman Trevor Bolder and Grand Prix's Phil Lannon and Bernie Shaw, despite sounding commercial in places, don't rock the rafters at all. Shaw's vocal is predictable and earthy, converting well to more tempered material, but it's the inclusion of radio-friendly ballads with plinky organ next to glam guitars and misdirected riffage that make this album not simply dated but ultimately annoying. ★★ Dave Henderson

MOJO, 6/95

Uriah Heep have been rather quiet in the past few years, although they could have been making money from their former fame. Heep don't mind starting work from the grass roots level because they have to win the audience of the younger generations who don't know the band. "Sea Of Light" is an excellent record to win new fans. Naturally they do it in the spirit of the 70's but they are at the same time up to date. Heep don't live in

the past, they skillfully use their own history in today's style making brisk and vivid heavy music. Uriah Heep are in good shape and "Sea Of Light" is full of boyish enthusiasm. It's great that Uriah Heep, the pioneers of heavy rock, can age respectably and still make a significant contribution to the heavy music scene. Marko Saynekoski for Soundi magazine, Finland. Translated by Jari Vimonen.

URIAH HEEP

Sea Of Light

MTD Records MTD LP 33

THE SADDEST thing about Heep's last LP, 1991's abysmal 'Different World', was that it substantiated much of their bad press, wiping out a mid-'80s renaissance with one sweep. The quintet's 19th studio platter sees them back on course. Place the needle down anywhere and your ears'll be pinned back by Mick Box's blistering guitar, lashings of Hammond organ and Bernie Shaw's exquisite falsetto. 'Against The Odds' and the Deep Purple-esque 'Time Of Revelation' are among the very best things they've recorded in 25 years together. ★★★★★/2 DAVE LING

RAW, 5/95

KEEPING IT UP: Uriah Heep, "Sea Of Light" (N.Y.D., Records CD33, dist. Pinnacle)

There was a journalist in the U.S. who threatened to kill himself if Uriah Heep ever became successful. So what do we call 1000 journalists at the bottom of the Atlantic? A good start.

Now that porno would be in his late 'fifties, and the band are still gilling all over the world. Original members Lee Kerlake (drums) and Mick Box (guitar) must be laughing their crazy old rock 'n' roll socks off. Although like most acts of their age they are now signed to a smaller label, they are playing and recording better than ever. New boys Bernie Shaw (vocals), Trevor Bolder (ex-Bowie bassist), and Phil Linton (keyboards) seem to have settled into the old firm admirably and seem ready to rock 'n' roll like their cackoo-clocks. If you liked the old stuff, you'll love the new stuff. If you like glorious screaming rock guitar playing, dittos, if you like good rock songs driven by steel-fisted bass, dittos, great wailing vocals, growing Hammond organ and thundering drums, dittos... get the picture?

Nineties techniques allow "see-ent-ee-style rock to be recorded properly. You no longer have to get used to the inadequacies of dodgy recording quality, dragged-up musicians and engineers or that terrible affliction of "artistic freedom" which happened to many bands who knew their records were going to sell anyway. The fighting fit, trimmed-down Heep of today is well aware that things must be done properly, and it has been on this album. Everything has been pitched just right: the amount of guitar and keyboard solos, the dynamics, the effects, the carefully-balanced aggression of the performance; try and remember, kids, when people get older, some of them actually learn something. And then again there's Barry White... Uriah Heep really know how to make a solid, melodic, death-or-glory rock 'n' roll album, and many of its lesser players might do well to get a little humble, grovel on our knees and sob "We're not worthy!" just to get our perspective back. I can hear this CD being played over a thousand P.A. systems prior to pub rock gigs all over the country. Good stuff.

*Uriah Heep reviewed by
Tony the Talking Frolopf*

VENUE, 5/95

**URIAH HEEP
Sea Of Light**

HTD

THIS is not an ageist review. Frankly, I admire anyone who feels passionate enough to jump on a stage and deliver some kind of musical message, whether they're 24 or 94. But didn't Dave Lee Roth once say that rock 'n' roll is like a shark - if it stops moving forwards, it dies? And if you don't have anything new to say when you enter a recording studio, shouldn't

you stop and question what you're doing and why you're doing it?

"Sea Of Light" starts off prominently enough with the confident "Against The Odds", but as the record progresses it blends out into a selection of nicely executed but rather unremarkable songs. And that's a shame, because the accumulated talents and experience of the individual members of Uriah Heep should be able to come up with a more original album than this one. (1/2)

Valerie Potter

METAL HAMMER, 6/95

The most astonishing thing on the album is the circumstance that the band around Mick Box, after all these years, is able to connect on brilliant Heep albums like "Very evey, very umble" or "Salsbury". This is no attempt to warm up old stuff, these are strong new songs with clear character, beautiful guitars, the typical beat of drummer Kerlake and the strong singing of Bernie Shaw. Vojko Radkovic for NZ Daily Newspaper, Austria. Translated by Issabella Seefried.

The concert promoter Rainer Hansel is specialised in setting up tours for bands that have been around a long time. As large record companies apparently don't want groups like Motorhead and Saxon, Rainer Hansel decided to set up his own recording label some time ago. Consequently, Motorhead and Saxon were sheltered and also Uriah Heep can breath easily again. This English band has been around for a quarter of a century but since Peter Goalby left (after the "Equator" album) my interest has faded away. Their releases since have been decent ("Raging Silence" and "Different World") but a new album by Uriah Heep was often received with a shrug of the shoulders at the editorial desk. The biggest problem was that no real top songs were written and live the band relied on their old glory days when songs like "Easy livin" and "Gypsy" were created. Still, the newest piece from these veterans makes a good

impression at the moment. The style of the band hasn't changed but on "Sea Of Light" are at least some very good songs on which Bernie Shaw has risen above the level he was on. Especially the two ballads "Mistress Of All Time" and "Dream On" are performed brilliantly by the man and the latter song has had a great impact on me. It's an acoustic song, simple in design and supplied with the characteristic Heep harmony vocals. Because of this simple design the song is of disarming beauty. The Heep men can also rock heavily which is shown on songs like "Sweet Sugar" and "Fires Of Hell". "Sea Of Light" exceeded my expectations. The album falls short of albums like "Abominog", "Head First" and "Equator" but this CD may well be described as the best Heep CD of the past 8 or 9 years and that's a compliment. 78 points out of 100. Dutch Aardschock/Metal Hammer, May 95, translated by Monique Spruit.

URIAH HEEP

'Sea Of Light'
(SPV SPV085-76952-P)

KKKK

EVEN AT the height of their success in the mid-70s, Uriah Heep were about as popular with the media as papier-mâché swimsuits. In 1987 just call 'em Pariah Heep! But the fact remains that in their pomp, the Heep delivered multi-layered vocal harmonies before Queen made these their trademark, they could equal Deep Purple in musicianship and always wrote magnificent songs.

"Sea Of Light" won't appeal to Pearl Jam/Metallica/Hole fans. Does that make it a crap album? Hell, no! For those who appreciate quality melodic Hard Rock, this is virtually an essential purchase. Heep have produced a contemporary AOR record that also stays respectful to their past. And, at its best, this is outstanding.

Special mention must be made of the rousing "Time Of Revelation" (an "Easy Livin'" for the '90s), the sweetmeat balladry of "Mistress Of All Times" and the sophisticated yet immediate "Words In The Distance". As for the other nine cuts, it's a case of the band maintaining a warm, welcome standard that fair brings a tear to the old eye.

Heep are back - and sounding as if they belong in '95.
MALCOLM DOME

KERLANG, 5/95

Return to fantasy because Heep fans have definitely waited for this follow up to "Return To Fantasy" for over the past two decades. Mick Box and co rely on their old strengths again (power, roughness) without losing their well known sense of melody and Hammond organ. Tracks like the opener, "Against the odds" or the great "Time of revelation" can easily compete with the legendary title track which was released in 1975 and will stand the test of time as you'll find out 20 years from now. Definitely an album of all time like "Look At Yourself", "Demons... and even "Fantasy". This is music. 6 out of 7 points, German Metal Hammer, May 95, translated by Monique Spruit.

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, Just as Heep seem to be getting better and better (if "Sea Of Light" is anything to go by), the same is to be said for your magazine. Issue 16 was absolutely superb and contained some very interesting articles - Bernie Shaw's throat problems, John Lawton's temporary return, South Africa tour details, members "Sea Of Light" reviews, etc, etc. However what this did to me was really emphasize how much I miss the opportunity of seeing Heep play live in the UK and I want to know what, if anything, can be done about it. I realise that such is their standing over here that it would be very difficult to get a promoter interested in taking them on. The vast majority of British people who have heard of Uriah Heep don't know that they still exist, and if they went on a solo British tour we have to be realistic enough to realise that attendances would be very poor. As much as I am desperate to see them it would be very difficult to walk into an arena or hall only to be met by row after row of empty seats. The band wouldn't deserve this and I suspect that this is the reason why they have toured Britain only once since 1989's Central TV recording for the "Live Legends" video, a tour, by the way, that was beset by promotional problems from start to finish. The TV studio gig was the last time I saw them play live and I've missed all the sets since then. Which leads me to the question, have any video recordings been made of any of these sets or are there any plans to video any of Heep's future sets? While on the subject of live shows, I have a possible solution and I would be interested in your comments to see if you think it would be plausible. What are the chances of Heep touring Britain as a support act for one of the more commercially accepted rock bands? The reason I ask this is because I see that Deep Purple are to tour over here early in 1996 and I was wondering if there was any possibility of Heep linking up with them again as they seemed to hit it off so well in South Africa. This would allow Heep to play to full houses without the responsibility of pulling the crowds in. In fact I'm sure there are some people who wouldn't necessarily go to see either band on their own but might well be tempted to see such a double bill. I hope this doesn't come out the wrong way but there are people like myself who have supported the band through thick and thin for over 20 years and we deserve the chance of seeing the magnificent Mick Box and co at least one more time without having to blaze a trail across Europe to do so. Financially not everyone can do this. A new live video would help to soften the blow if there are no plans for any sort of UK tour but hopefully it wouldn't be heavily edited down to 1 hour. Is it too much to ask to have the full show in all it's splendour? Finally, has Mick in his role as manager tried to get the band on the Jools Holland programme on BBC2, it's the only show on terrestrial television that plays live music and it is worth looking into as it's very popular and would give Heep some much needed national exposure. Just a thought, thanks for reading.
Barry MacDonald, England.

***UHAS reply:-** This is typical of many letters we've received from UK Heep fans, there isn't any good news to report I'm afraid. There are no plans for a UK tour at present, nor are there any plans for a live video. Mick has made enquiries about the Deep Purple UK tour but it seems that Purple intend to tour on their own, without support or special guests. Mick hasn't had any better luck getting the band on live TV either. We just have to live in the hope that it will all happen in the not too distant future.*

Dear UHAS, It's great that Heep seem to have come back with a cracking album after

such a long wait. I think they really needed a good one under their belts following the embarrassment of "Different World" which has got to be Heep's worst album of all time, and what about that cover?!? It amazes me why anyone, no matter how much they love the band can come out and say "Different World" is a good album. Let's just be honest, it's crap! I've been a fan since the "Abominog" LP and have bought every album since, plus a few old ones which I must admit, I find hard to get into. The thing I find difficult to understand is why after such great offerings as "Abominog", "Head First", "Equator" and "Raging Silence" the live set is still seems to be made up of songs from the 70's. I keep reading letters from members about how they can't understand why Heep aren't getting any airplay or coverage in the music press. It seems obvious to me that the band have slit their own throats by continually resorting back to their heyday when it comes to choosing a live set.

Heep have now come out with another highly acclaimed LP, it's an album that will impress a whole new collection of fans given the chance, but they can only win over new fans if they play new material. Songs like "Gypsy", "Lady in Black" etc were great at the time and obviously mean a great deal to the older Heep fans, but if those fans want to see their beloved Heep back in the charts and playing to large crowds (especially in this country) then they have got to accept that the band must move with the times and stop dwelling on the songs they came up with over 20 years ago. Heep have a reputation, especially in the UK of being a 'greatest hits band' merely playing concerts wherever they can get a gig and basically flogging a dead horse. The past few years, I think, confirms this but now the chance is there again to put Heep back up there with the big boys. It's up to the band themselves to take their chance, Mick and co, please turn this band into a 90's band, not a 70's time machine. I want to see Uriah Heep playing on the same bill as Bon Jovi, Def Leppard etc, not Freddie and the Dreamers!! **Bryan Scott, Scotland.**

***UHAS reply:-** There are some very controversial opinions here stated in what can only be described as pretty strong terms. The question is, does anyone agree? I stated in the last issue that "I'm now of the opinion that the balance of the live set should swing in favour of the newer material". That said, I don't believe that the band's best know material should be ignored when it comes to choosing a set list, they can't ignore these songs because they are the very songs that the majority of people attending Heep gig expect to hear. But it would be nice if the strongest of the newer material made up the larger part of the live set so that the army of new fans who are hopefully being turned onto Heep by albums like "Sea of Light" and "Raging Silence", see Heep as a modern day band. Let us have your thoughts and opinions on the subject.*

Dear UHAS, I've just recently bought the "Different World" and "Live in Moscow" CD's. I was disappointed to find that "Corina", "Mr Majestic" and "Pacific Highway" aren't on "Different World". Were they on some other album that I haven't heard about? And what about "Still Eavy Still Proud", is this something new or a reissue of the first album? **Steve Strobel, USA.**

***UHAS reply:-** The three tracks you mention from the "Live in Moscow" CD do not appear on any other album although the "Raging Silence" album was released inbetween "Live in Moscow" and "Different World". However, as previously reported there is a studio version of "Mr Majestic" on the new single. "Still Eavy Still Proud" is basically a compilation album released to celebrate Heep's 20th anniversary. The track listing is:- Gypsy*, Lady in Black*, July Morning*, Easy Livin, The Easy Road, Free Me, The Other Side of Midnight, Mr Majestic*, Rich Kid and Blood Red Roses. The tracks surfixed * are live recordings from the 20th anniversary concert (Live Legends Video) and as such, are previously un released. "Easy Livin" is the version from "Live in Moscow", "Blood Red Roses" is a*

previously un released re mixed version and all the other tracks are the standard studio versions.

Dear UHAS, I hope it's not too late to add my two cents worth regarding "Sea of Light". First of all I'd like to say thanks very much for the signed copy I won in the last issue, This is the best thing I can ever remember winning! I feel the title of the album is all wrong, it should have been called "Sea of Delight" because that's what it is, a delight! I've followed Heep from the very first album and this one undoubtedly ranks up there with the best work they've ever done. I also have to say welcome to the forefront Phil! Until "Sea of Light" it seemed Phil was sort of relegated to the background but it's nice to hear some great keyboard solos and fine keyboard work in general. Also, Phil's songwriting contributions are wonderful, "Mistress of all Time" is truly great. I also feel this is the best work Bernie has done since he joined. I liked him before but he excels here. Mick is playing the best I've ever heard him, good work "Jake the peg", some very fine writing and Lee the powerhouse is the driving force behind it all. The boys have every right to be proud. **Chris Previti, USA.**

UHAS reply:- All very true as far as I'm concerned, but not everybody thinks so ... read on!

Dear UHAS, It was very touching to read Alexander Kolesnikov's odyssey - as a fellow ex-Soviet citizen, a lot of points rang a bell. I have met a lot of Heep fans myself who have, similarly to Alexander, gone through the purgatory formally known as the Soviet Army, and, despite the hardships, have carried on the free spirit and the love of our favourite group. I have personally gone through many similar experiences myself, such as rejection and scorn of peers for liking the "wicked" western music, the "thought police", everything except the army. I had left the country just a few months before the drafting age of 18. It was 1988, I thought, finally, freedom at last! Now that I'm in the States I'll be able to buy all the Heep albums I fancy, not so! In 1988 the general public in America, and the music market were ignorant of older music and only orientated on the newer MTV style hits by useless bands such as "Kingdom Come", "Danger Danger" and "White Lion" to name just a few. I was subjected to scouring the used record shops as everything was out of print apart from "Magician's Birthday". Before I move onto bashing "Sea of Light" (intended only as a constructive criticism, not as any sort of discouragement) I just want to point out that in Heep's history, I view the period between 1983 (since the demise of the Bronze label) and 1992 as their worst. A few really bad albums spring to mind immediately, "Equator" and "Different World".

Thus I view "Sea of Light", as much of an improvement to the above, some tracks are extremely enjoyable, such as the opener "Against the Odds", "Time of Revelation" and "Mistress of all Time", everyones favourite picks! Yet the style of production and some of Mick's guitar modulations and Lee's drum beats are far too modern to please an old fart like me who's nearing 25. It seems that Heep have made an honest attempt to record an album for the 90's while retaining the aesthetic and musical values brought on from their 70's heydays, this is much evident. But as a result, a fan like me walks away with mixed feelings, having liked the melodies, the lyrics and the Hammond work a lot (the comeback of the Hammond is a blessing to me as I play one), yet not quite being able to see how the authenticity can go hand in hand with the late 80's styled "pomp metal" guitar and drum playing. Indeed, "Time of Revelation" for one has a very clear touch of "Return to Fantasy" and "Easy Livin", an undoubted hark back to the old days, yet the excellent Hammond organ sounds way out of place, side by side with the almost arena/glam metal like guitar modulations, being better suited for the likes of "White Lion", "Def Leppard" et. al. Listen to the original 70's recordings and you'll see what I mean. And from track 5,

"Universal Wheels", it all goes down hill. The tunes become less and less memorable as the CD draws to an end. There are two exceptions, "Logical Progression" is a creative and energetic piece with a lot to offer, and "Love in Silence" which flows freely, as if it belonged on the "Firefly" album, but the artificial electronic keyboards in it's first part are a bit irritating and thankfully, mid way through the song, they give way to the almighty Hammond and some very powerful strings.

Mind you, to Heep's defense, there is no lack of professionalism in sight on the album, Bernie appears in top shape vocally, Mick's fretboard and Trev's ever energetic bass prowess are as clearly evident as ever. It's the overall direction that baffels me. I can't help but watch my heroes almost slip away and think, "not them too!" Just to reiterate, I still love the music on 50% of the album, but at times, can't stand the production. I hope nobody hates me for the above harshness (if there was any), mind you, I am still a staunch fan of Uriah Heep of old .. to the end! **Alex Gitlin, USA.**

***UHAS reply:-** Everyone is entitled to their own opinion on any aspect of Heep, that's what makes the letters page so lively. I don't share Alex's opinion concerning "Sea of Light" but I'll look forward to your comments on the points raised.*

Dear UHAS, Fans support has helped Heep clinch their record deal, your active involvement can now help bring Heep back to the big time. As a local TV commercial producer, I frequently work with radio industry professionals, and have asked a variety of DJ's, programme managers and promotion managers to help me compile a list of things we can do as individuals to make a new release a success. Here is that list and though it is specific to the USA record industry, I'm sure it translates to other markets as well.

1. Buy the CD in it's first week of release. Not only will it look good to the record company and retail store buyers, but it could help it make Billboard's Heatseekers chart, which really generates industry buzz.

2. If you bought the import, buy your own countries release too. that's the only way to get the album on your charts.

3. Call your local radio station and request THE SINGLE. Do it until they play it. Don't worry about bugging DJ's, that's the point. In the USA, also call Z-ROCK, the nationwide rock network at 1-800-992-7625, and again, request the single only.

4. Write to MTV and flood them with letters to play the new video. Nothing gets the industry's attention like numbers, so get your friends and relatives to write too. The address is:- MTV Viewer Services, 1515 Broadway, New York, NY 10036. Also, once a video is in MTV's rotation, you can request it over the phone toll-free by dialing 1-800-DIALMTV.

5. If the band plays near you, get to the gigs. The music industry takes notice of bands who constantly sell out shows.

6. Finally, turn on your friends and co workers to Heep. For every little push, that much greater the momentum.

Now it's up to you. **Joseph E Kelly, USA.**

***UHAS reply:-** Good work Joseph, it would be nice if other members could come up with something similar for their own countries including names, addresses and phone numbers. please keep the letters coming in.*

LIVE REPORTS

GLOPPERROCK FESTIVAL, SANDANE, NORWAY. 11/6/95.

After driving for about 11 hours in sunshine, fog and rain, we arrived at Sandane. Next morning was the second day of 'Glopperrock 95' and who was having a soundcheck at about 11am? Yes, you've guessed it! We had a nice meeting after the soundcheck then a few hours after, just before the gig, we talked again. The band said they were all very satisfied with the new album. (No reason why they shouldn't be) And what a gig! At 5.30pm they kicked into high gear with "Universal Wheels" and we all knew they meant business. "Time of Revelation" was next with all the power you expect from a band like Heep. Then came "Stealin" which made the crowd go wild. "Against the Odds", already a classic in my ears proved that Bernie is back on top after his throat problems. "Words in the Distance" was next then a pleasant surprise was "Rainbow Demon", a song I've never heard live before. "The Wizard" followed nicely then it was the new anthem, "Dream On" with both Mick and Trevor on acoustic guitars. The crowd was silent as if something divine had happened. But not for long, when Mick started the unmistakable riff to "Gypsy" we were all up there again. Straight into "Easy Livin" and nothing can go wrong. This was the end of the set but we wanted more, and we got more. Phil hit it off with the intro to "July Morning", a breathtaking version as usual. They finally had to end the show and what better way than having 2000 fans singing along to "Lady in Black". I've seen the band quite a few times but this is the best so far. The only song I missed is "Sweet Sugar", maybe next time?

Sigmund and Colleen Ruud.

CLASSIC ROCK SHOWS OVER AUSTRIA. 14-17/6/94.

There were 4 shows with 3 bands in small cities in the Eastern part of Austria. I was on holiday to catch all the shows with Heep headlining. The first gig was on the 14th June in Neuderfl, it was good to know that Bernie was okay again and of course I was looking forward to hearing the new songs from the brilliant "Sea of Light" album played live. When I arrived I met "The Alvin Lee Band" who were just coming out of the hotel. They told me that Heep had left for the festival 10 minutes ago and they led me to the venue where I soon found Jim Hughes. Although there were some mistakes in setting up the equipment, the atmosphere was very relaxed, there was even a barbecue for the road crews back stage. "The Alvin Lee Band" have still got the blues and they haven't changed since I last saw them one year ago. "Nazareth" were next, they have changed their set and some members, they now have a new guitarist and keyboard player in place of their old guitarist Billy Rankin. I like the new set although I missed some new songs from the "Move On" album and of course I missed Billy. I went backstage before the end of their set to say hello to Heep. It was great to talk to them again and to know that I would be their shadow for the next 4 days. Bernie told me that tonight was his 2nd live appearance since his operation and although he was hungry to get back on stage, he said he was a bit nervous.

The opener for tonight's set was "Universal Wheels" followed by "Time of Revelation", "Devil's Daughter", "Stealin", "Rainbow Demon", "Words in the Distance", "The Wizard", "Dream On", "Against the Odds", "Gypsy", "Look at Yourself" and encores "July Morning", "Lady in Black" and "Easy Livin". It really impressed me how powerful the new songs came over and how they were welcomed by the audience almost the same as the classic songs. It's great to see Heep on stage with new and strong songs that mix very well with the classics. I am in the morning and the band are still signing T-shirts, booklets and record covers, then they realise it's Bernie's birthday so there were more drinks together

with the crew members from Nazareth before going back into the hotel. Of course I had decided to stay in the same hotel and found out that there was someone else who was still not really tired. Bernie was still walking around and that was a good chance to pass the little gift on to him I had brought for his birthday. We had a few drinks together, listened to some CD's and had a long chat about all that had happened since the "Stone Rock" concert last year.

Next day we left at about 12.30pm for Bruck. I followed the big bus and believe me, it was an incredible feeling to know that 3 of my favourite bands and their crews were on that bus. When we arrived at the hotel we were told that the PA truck had broken down and the equipment truck had been stuck in mud for about an hour. After checking in we left for the venue which was a sporthall. Everybody was very busy and we found out that the show would be delayed by 90 minutes. After dinner I returned to the venue just as Alvin Lee's band came back on stage for their encore. The changeover was a bit slow and as I walked around I found Walter Deutschmann, he was easy to recognise with his UHAS badge and now I can put a face to his voice on the phone. I met up with some more friends as Nazareth came onstage, this time both the band and the audience seemed to have a really good time. Finally at about midnight, Heep opened their set with "Universal Wheels", tonight they had changed the running order to: "Time of Revelation", "Stealin'", "Rainbow Demon", "Words in the Distance", "Wizard", "Dream On", "July Morning", "Gypsy", "Easy Livin'" and for the encores, "Against the Odds", and "Lady in Black". Great to see that the audience was with the band from the first to last song. Especially "Against the Odds" as the first encore came over so strong and powerful, I believe in that another 10 years this song could be a classic. This was the only show where Heep were totally on their own in the dressing room after the show because it was 300 meters from the sports hall and the rain was pouring down.

The 3rd day was a small bikers festival. The bus went to the hotel first but I went to the festival site. It was warm and sunny, the place was not so big but the people were friendly, the bands had big dressing rooms but the stage was small. I had a good feeling about tonight's show but when it started to rain I went back to the hotel for dinner, it was a 45 minute drive from the gig. Later on when I came back with Naz and Heep the rain had stopped and there was a party atmosphere, everyone was in a good mood. I met friends I had not seen for years and some of them said they didn't expect Heep to be so good after all these years. I took loads of pics and after the show a party was going on with some fans in the dressing room. It was funny to hear old 60's songs being sung by the Heep's and Darrell from Naz. It was early morning when we arrived back at the hotel and a beautiful sunrise brought us to bed.

We left later than planned for the last show at Zurndorf but there was plenty of time for some of us to have ice cream and coffee in the late afternoon while other slept in their rooms. This last show was a big open air gig with a huge stage and thousands of people. All the bands enjoyed the big audience and Heep's new and old songs were celebrated with almost the same intensity. Great sound, good lights and for "Lady in Black", the members of Nazareth, Alvin Lee's Band, the crews, the promoters and the bus driver were all on stage singing together. It was party time again after the show and I guess we got back to the hotel at about 3 or 4 in the morning. I think everybody had a great time over the 4 days, I can't say which show I liked the most as they all had something special. Although the set list was the same, it was different each night. Thanks to everyone who made it possible and to Heep who were very patient every time things went a little wrong. It's good to know that they'll be back in a bout 1 month for another bikers festival not far from my home town.

Isabella Seefridt.

CALSSIC ROCK FESTIVAL, BRUCK, AUSTRIA, 15/6/95.

Originally "The Sweet" were on the bill but they cancelled some weeks before and "The Alvin Lee Band" took their place. The concert was in a tennis hall in my home town but the acoustics were not that good. The first band was an Austrian group called "Vollgas", besides their own songs they played many cover versions from top bands, they were very good. Alvin Lee was next with his well know rocky guitar sound. Of course he played his Woodstock classic, "I'm Going Home". It was a fantastic atmosphere and every on enjoyed it. After about 1 hour Nazareth came on stage. I was a little disappointed with them, although they played their hits I think it was not one of their best performances, what a pity. At 11.45pm the headliners Uriah Heep started their show with the "Sea Of Light" track, "Universal Wheels" followed by another from the new album, "Time of Revelation" and the classic, "Stealin". I was happy when I saw Bernie on vocals! Yes - he was back again without any problems. Powerful and full of feeling, Bernie was fantastic and after a few minutes Heep had the audience in their hands. Not only Heep's variety of styles playing heavy melodic rock and soft ballads, but also the happiness and kindness on stage was (and still is) the reason for the popularity of the band. Also this night every visitor felt that Heep were giving their best, doing a great show no matter if it was 7pm, 10pm or after midnight. My sister, who saw Heep for the first time live on stage, said to me that she now understands why I'm such a great Heep fan. She enjoyed the show and was filled with enthusiasm. It was wonderful to hear the classic track "Rainbow Demon", hearing such a great song I wish more tracks from the early years were in the live set like "Shadows of Grief", "Salisbury" and "Dreammare". Unfortunately time ran too fast and the show ended. It was a great night. Thank you Uriah Heep, until next time, we all hope you come back soon.

Walter Deutschmann.

CAJUN MOON - FEATURING GREG DECHERT, KICK'S ROADHOUSE, ONTARIO, CANADA. 15/7/95.

Gerg Dechert was one of those guys whose stay in Heep was brief, and in his case, very little was actually released with his name on it - making him a somewhat overlooked member of the Heep history. There was however, as we all now know, a whole albums worth of material written and recorded during Greg's time with the band but for various reasons was, and probably never will be released. He joined the band when they were at a major slump in popularity, and had, what must have been awkward for the fans to accept, the job of replacing Ken Hensley. His post Heep career was actually a bit kinder to him - playing on Dave Gilmore's "About Face" world tour in 1984 (with Chris Slade) and Bad Company's 1986 "Fame and Fortune" album and tour. After that Greg pretty much returned to his native Canada and has become a veteran of the Ontario club circuit. My association with Greg started last fall when I placed an ad in a trade paper for Heep collectables. A few weeks went by with no replys, until one Saturday when I got a call from one Bill Knapp (remember that name Mick? Trev?) who lives in Southern Ontario. Bill told me of the days of Greg in Heep and his brief association with Mick and the band while they were recording what would have been the follow up to "Conquest". We agreed to meet sometime for a chat about those days and although that hasn't happened yet, he gave me Greg's phone number and said I should call him up - it's Bill's fault Greg!! That I did and Greg was really happy to hear from a Heep fan and was pretty amazed at the amount of collectors out there. I told him of the UHAS and all our worldly friends and he was surprised. Since then we've spoke a good deal and he's always been a decent guy and nice to speak to. He's happy to know that Heep are still going and he's shared a good few

stories which show he enjoyed his time in the band. Months went by and I never got the opportunity to see Greg's former band "C-4", although I've heard a live tape that included a few originals written by Greg and I can honestly say that Heep fans would like these songs. It would be nice if Greg got a break and a chance to record them for us all to hear ... any record co execs reading this? More recently he's been doing other things outside a permanent band, but he's playing part time with a band called "Cajun Moon". Unfortunately they've been playing in places where I had no chance to see them but Greg phoned last week to say that they were playing at Kick's Roadhouse in nearby Stoney Creek (next to Hamilton) that weekend. Great, I'd be there.

I arrived at the gig a good half hour before the band were due on stage. Kick's looks like a family restaurant inside with booths along the sides and tables nearer to the middle, a small dance floor off to one end and a bar at the other. The stage was actually on the second level - above the pool tables, it was a bit odd as you have to look up, way up at the stage. I grabbed my second beer and started to look for Greg, the place was only about one third full so there weren't



that many people to look at. I noticed some scruffy looking guys in a booth type seating area and figured they were the band. I made my way round and I could hear Greg so I said "hi, you Greg"? I guess I was easy to spot with my Heep T-shirt. He introduced me to the band and he was very polite as we talked about Heep, other musicians and what "Cajun Moon" are all about. They went on stage and started the first of their 3 sets. It contained largely blues numbers by "Muddy Waters", "George Thorogood" and "Eric Clapton". Into the second and third sets the band played a few tunes by "Bad Company" which Greg sang pretty well, and "Pink Floyd". Joe Brett handled most of the vocals as well as the guitar and the band put on a pretty entertaining night. I must say that I was hoping for a few originals, in particular one of Greg's and maybe a Heep tune. At one point he was cool enough to introduce me to the crowd, asking if anyone remembered Uriah Heep and Bad Company. The bar was pretty quiet and the responses were something you'd hear in a scene from "Moe's Tavern" on "The Simpsons" - just a few mumbles. Between sets we talked about Greg's days in Heep and Bad Co. He still keeps in touch with John Sloman and he told me that he believes, as I think many of you do, that John is a tallanted guy who just hasn't had a break to show what he can really do. He commented that David Byron was a great singer and told me of the one time he'd seen David at the "Marquee Club" in 1980 or 81 when everybody had turned out to see Ozzy's new band, "Blizzard of Oz". I found it strange considering that Lee was in Ozzy's band, David had been fired from Heep

and Greg was the new guy in Heep, I wonder who else was there? Anyway, it was a fun night and I hope to get out and see him play again, he's a great musician with some fine songs and a nice guy also.

Cajun Moon have a 4 track cassette and if anyone would like a copy, I can get it for them. The music is kinda funky with a good bit of humour. Greg is only featured on one track called "Dessert Storm". The cost is 12 Canadian dollars including postage, money orders should be made payable to Kevin Julie and a signed photo of Greg and his bio will be included. I can also pass items on to Greg if anybody wants to send anything. The address is:- Kevin Julie, PO Box 12, Queenston, Ontario, L09 1L0, Canada.

Report and photo by kevin Julie.

BIKER FESTIVAL - LIVING FREE STYRIA, EIBISWALD, AUSTRIA, 22/7/95.

There I was on a July morning ... waiting for Heep. I was up early waiting for details about the arrival of Heep and what would happen before the show. A very sunny day and it's a shame that only a few journalists found their way to the press meeting in Graz. Maybe it would have been better to have it in Eibiswald. When I arrived at the hotel, the band and crew had just had their dinner and afterwards there was plenty of time to say hello and have a look through the pics I took on the classic rock tour. Mick was in his room most of the time because he had a pain in his ear. Bernie and I were talking about bikes and we couldn't wait to get to the show to have a look round.



When we left for the gig every one was in a good mood as we drove the few kilometers through the beautiful countryside. On the narrow street to the festival area our cars could hardly pass all the people, it was crowded and there were bikes everywhere. We had a walk round and you could buy lots of biker stuff, the club who organised the event did a real good job. Stage time for Heep was 10.30pm and while they got changed I checked out my camera. It was crowded and I guess there was more than 1800 people there. The 2 new songs that opened the show were welcomed by the audience and throughout the show there was no difference in the clapping for the new and old songs. It was hot and I'm sure it was even hotter on stage with all the lights but everybody had a good time. The set list was the same as the Classic Rock shows in June and after the last encore the president of "The living Free Club" came on stage with a huge cake decorated with guitars made of sugar and "Uriah Heep, thanks for coming" written on it. After the show the band members stayed for hours and we tasted the cake and had some drinks. It was another great concert and so far was the one I liked most in 1995, but if I'm lucky I'll find a way to see some more.

Report and photos by Isabella Seefriedt.

THE SEA OF LIGHT HITS THE LAND OF THE MIDNIGHT FUN (SUN). ORKIA FITIDSPARK, ORKANGER, NORWAY, 25/8/95

This event started when a friend of mine asked if I could do an interview with Heep for him. He runs a video production company and was planing to make a documentary of the show. We applied to Mick for permission and got the answer, yes. We met the band at the airport and did a lot of filming there and after half an hour Heep and their crew jumped in their car and drove to Orkanger, we were on their tail. After one hour they arrived at the hotel. Once they had checked in there was time for a little chat, some great scenes were filmed in the hotel lobby, Phil between the horns of a stuffed moose in the lobby. Phil was a real gentleman, he figured the moose wasn't used to the camera light so lent the moose his sun glasses. Lee was very interested in the stuffed Norwegian salmon on the hotel wall, he was impressed with it's size. I knew Lee was a keen fisherman and he looked disappointed when I told him that I had planed to invite him to go fishing with me. They had such a tight schedule that there wasn't time. (Lee, if you call me next summer I'm sure I can arrange for you to try our famous Norwegian salmon) The road crew went to the gig to prepare for the soundcheck, Phil, Lee and Bernie went to their rooms to rest and Mick figured we could do the interview in the hotel lobby. We were given 10 minutes for the interview but after I had finished the questions I had written down, which took about 10 minutes, we continued talking. Mick and Trev were real gentlemen and we got a 25 minute interview.

Next was the soundcheck where we filmed some unique moments up on stage, Phil talking about his favourite beer, Irish Guinness, Mick showing what he thought of Norwegian bread, he stuck his finger down his throat. Lee saying hello to mummy and a very extended version of "Stealin" into which the moose from the hotel lobby became part of the lyrics, to quote: "moose moose, oh oh oh etc". After the soundcheck it was back to the hotel for dinner. Bernie and the Norwegian road manager had to ride with us because the car the promoter had ordered was too small, and during the trip Bernie told us a little about his fellow country man Bryan Adams. During dinner we gave the band a rest from the camera, that gave us chance to relax and when the band finished their meal and went to their rooms, we went for a burger. Before returning to the park for the gig the band took some time to sign some photos and albums which was followed by a photo session, guess where, yes, you're right, in front of the moose! Lee and two of Heep's crew rode with us

back to the gig. We were allowed to film one song and we chose "Universal Wheels". Once it was recorded we could relax and enjoy the show. We were treated to the best show I have ever seen from Heep. The songs were very well put together and the power of their new songs was really shining through when played live. Trevor did a great show and a lot of people told me after the concert that he had really surprised them. "July Morning" was magical and came out as the highlight of the show. The only disappointment was that "Fear of Falling" was dropped from the set. After the gig it was time to go back to the hotel, once again I had Lee in the car. He told me about his years with Ozzy, the "Epic" law suit, Randy Rhodes, and he also talked about Gary Thain. Back in the hotel lobby we said bye bye and went home to get a short look at the video tapes. The one thing that really sticks in my mind is Lee's words about Gary Thain. I quote "he was a genius!"

Anders Rofstad

GUNHILL, DECORUM PAVILION, HEMEL-HEMPSTEAD. 8/9/95.

After seeing John Lawton in Vienna and Vacha with Heep earlier this year, I decided to see him with his new band Gunhill. After travelling from Germany 8 hours by car, jet foil and train I arrived in London where I was picked up by David Owen and UHAS member Perri Davies. After a good meal at the Hard Rock Cafe we went down to Hemel-Hempstead, the Decorum Pavilion was a small but fine pub. The show started at 9pm and the pub was really crowded. Gunhill got the audience going from the first moment and it was great to hear songs known from other bands sung in the very special John Lawton style. There was great rock and roll music and a lot of jokes between the songs. I also had the chance to meet Trevor Hensley who had come to see Gunhill, it was not the first time for him so you can imagine that they are really great. To say it another way: If you live somewhere in Great Britain and do not go to a Gunhill gig, thin it's like having a Rolls Royce and preferring to walk! I do not regret one minute of the travelling to see them. To make my weekend complete we went to see "Lulu's Knickers" the next day. They are a 3 piece band featuring no less a person than Paul Newton!! It was once again a great evening with some fine music of the 50's and 60's and the odd chorus, 'who the **** is Alice'. My thanks go to Dave, Trevor Hensley and everybody at Gunhill and Lulu's Knickers for giving me an unforgettable weekend.

Eduardo Capurro

LET'S GET HEEP ON THE RADIO!!

A couple of UHAS members have volunteered to try to co-ordinate a radio station phone in or write in to request Heep's new single to be played on the radio. At the moment we've only got members in the UK and Holland offering their help but if anyone would like to volunteer their help for other countries, please let us know. In the meantime, please contact the following people if you would like to take part, don't leave it to someone else, the more people who are involved, the better the chance of success.

For the UK, Billy Smith, 144, Ashley Terrace, Alloa, Clackmannshire, FK10 2ND, Scotland.
Tel:- 01259 212343.

For Holland, Monique Spruit, Bredenoord 107, 3079 JC Rotterdam, Holland.
Tel:- Rotterdam 4792418.

YOUR TURN TO REMEMBER- LOOK AT YOURSELF

On sale Friday, week ending October 23, 1977.

NEW MUSICAL EXPRESS

LOOK AT YOURSELF



URIAH HEEP

Uriah Heep's new Album, Look at Yourself, is out now. BRONZE/ITLPS 5165

© 1977 BRONZE RECORDS, INC. ALL RIGHTS RESERVED. BRONZE RECORDS, INC. IS A DIVISION OF AT&T COMMUNICATIONS GROUP, INC.



FIRST SINGLE BY URIAH HEEP

● Uriah Heep is to release its first-ever single in mid-August. Titled "Look At Yourself" and written by organist Ken Hensley, it will be issued three weeks in advance of the group's third album. Both discs will appear on the Bronze label.

Uriah Heep 3-week late-summer tour

URIAH HEEP is to undertake an extensive three-week club and concert tour of Britain, starting on August 24 and running through until September 15. A nation-wide itinerary is currently being set up for the group, and its third album will be issued by Bronze to tie in with the tour. The outfit commences its second American tour in mid-October — it will last for six weeks and will be followed by eight days of concerts in Australia.

Due to the success of its "Salisbury" album in Germany, Uriah has been booked for an 11-day string of concerts in that country from September 20 — and its fellow Bronze artists Melvin will be on the same bill. The outfit is also set for two days of Italy — the first opens tomorrow (Saturday) and continues until June 13, and the second is for 15 days from

URIAH HEEP: Look At Yourself (Bronze). Roars along at a gallop pace, with thundering drums, some shattering raucous guitar work and a fiery rhythm-section backing. There's a fervent vocal enhanced by ear-catching harmonic chanting which re-creates the unusual effect that was the band's forte on Uriah's "Salisbury" album.

This is an edited version of the eight-minute — title track from the band's forthcoming LP good stuff, but it deplores the habit of unnecessarily compressing album material into singles.

DISC, 9/71.

This album for Uriah Heep and Padelin on their tour with the Na Na is finding it is a 30-minute set to fit in everything they want to play. Both are accustomed to having much longer on stage.

With Uriah Heep including their ambitious "Salisbury" work, which lasts 16 minutes on the album, they were able to do only a few other titles from their two LPs when the tour began at Westminster's Civic Hall on Monday.

From the proving "Bird of Prey" singer David Byron showed it down for "Time To Live," then the band went straight into "Dreammare," which found Mick Box almost making his guitar talk in an extended solo spot.

After "Salisbury," skillfully interpreted by organist Ken Hensley without the aid of the 25-piece brass and woodwind orchestra used on the record, they had to make "Gypsy" from the "Very Easy Very Umlie" album their final offering.

Padelin broke the ice with pianist Lou Stonebridge singing "Bad Times," the first track on their new Bronze LP. A number with considerable Indian influence, "The Fair," featured the violin of organist Peter Solley.

Keith Webb made full use of his two bass drums to get "Give Me The Hand," and "Third World" and Peter was busy on both Siddle and organ in "Give Me The Hand," and "Watching The World Pass By." — DRIVING FORWARD

Uriah need Heep more time

MELODY MAKE 2, 26/7/71

URIAH HEEP TO PLAY 2½ HOURS NON-STOP

URIAH HEEP is to undertake a series of occasional solo concerts. The first of these will be its previously-reported date at Southend Palace Theatre on September 12, which is being billed as "An Evening With Uriah Heep." The group will be on stage for 2½ hours without a break, and will feature an acoustic set as well as tracks from its forthcoming Bronze album "Look At Yourself."



Sunday August 22nd
URIAH HEEP
Mem. 40p Ser. 7.30
Next Sunday MEDICINE HEAD
RED LION
LEYTONSTONE HIGH ROAD
LONDON, E11

Acoustic too



URIAH HEEP are, of course, best known for their own particular brand of loud, heavy rock. But on their first nationwide concert tour, which starts this week and includes the Reading Town Hall on Thursday (2nd), they will be including an acoustic set in the act.

"We've got about half a dozen acoustic numbers and we'll include at least two," organist Ken Hensley told me. "In fact, they're not completely acoustic: We're using an electric bass. But they'll be lighter, like "What Should Be Done" from our latest album.

"It's just a natural progression for us, although there'll be lots of the usual style of Uriah Heep material as well.

"I'm not sure how the audience will react, but I don't feel we've got the sort of audience to hold us back. We did a concert in Southend recently when acoustic material made up the first forty minutes of the set. Without being cancelled, I think it was an unqualified success.

"In fact, we much prefer concerts to clubs. In a hall everybody is seated, there are no diversions like a bar and consequently it tends to bring out the best in us.

"We've played several tours in Germany and now things seem to be building up over here.

"Progress has always been slow, but it's been steady. It's the most satisfying way of making it. It has allowed the group to know itself and tie together." J.J.

ORIGIN UNKNOWN

Uriah Heep album is delayed

● Uriah Heep's new Bronze album "Look At Yourself" will now be released on October 15. It was originally scheduled for today (Friday), but was postponed due to delays in cover production. The LP has entered the American Top 100 after three weeks on release in the States.

Heep — single and tour

URIAH Heep, who have previously refused to issue singles, have their first British single released on September 3. Titled "Look At Yourself," it is a distorted version of the title track on their forthcoming third album, set for October 1 issue.

The group have just returned from an Italian tour and have the following British dates set: (August 26) Manque, London; (27) Swansea University; (28) Brickhouse, Hull; (29) Kendal Festival; (30) Winter Gardens, Malvern; (September 1) Winning Post, Lwickenham; (2) Greyhound, Fulham; (3) Attic, Doncaster; (4) Kilmalpin Festival; (8, 9) Broiler, Greenford; (13) Love Club, Derby.

URIAH HEEP

AT times I wonder whether these progressive rock musicians are anything more than clever con-men.

Take last week's Uriah Heep gig at Liverpool's Mardi Gras Club. The band got away with murder. It sounded as if something had been let loose amongst the electronic usage — it was hardly credible that the sound-ensemble was being created by a five men rated as talented musicians. From the moment Uriah Heep leapt into "Bird of Paradise" — a number interjected with wails and screams until they ended with "Gypsy" there was little relief from the thundering din. Only once during the set in a song called "July Morning" could any of David Byron's singing be heard. In every other number, even when David was joined in vocals by organist Ken Hensley, not a word was audible. One could only tell they were singing by their mouth movements.

To be fair, one part of one number was very good. Mick Box, lead guitarist, did an amazing solo at the end of "Tears In My Eyes." To the applause he received was merited. Organist Ken Hensley did have a few moments of glory on the set, especially in "I Wanna Be Free." — BARBARA DRILLSMA.

MELDY MAKER, 23/10/71.

URIAH HEEP: "Look At Yourself" from the LP "Look At Yourself" (Island).

Black Sabbath? Or somebody? It's that pounding, pounding bass and organ. It's pointless. Just playing loud from start to finish. It's so forced. It must be hard to keep that up, and feel it. Oh, that weak guitar. Deep Purple are very good at this sort of thing — better than this. It's hardly quality rock is it? Well you could say it was a heap of shit. Great! Controversy! They don't have any big muscle-bound blokes in their group do they? I'm quite outspoken today. But I don't think I'm being pretentious. (Laughs).

MELDY MAKER, 4/71

URIAH HEEP are redeeming themselves. Their fine single, "Look At Yourself," is bubbling under the charts and now comes the album of the same title (Bronze ILPS 9169, £2.15).

It has a great sleeve with a silver mirror on the front (to look At Yourself) and large poster inside complete with the lyrics of the seven contrasting numbers. Mainstay and keyboard man Ken Hensley had a hand in all and they show a light and shade hitherto missing from the ex-'zany' lumbic brigade.

"Look At Yourself" is loud, fast super-commercial rock, elongated from the single by some splendid Orbica percussion courtesy of Mac Fontoh, Loughy Amap and Teddy Osei. "July Morning" is quiet and gentle, building an organ and Moog (courtesy Manfred Mann) as does "Tears In My Eyes." "Love Machine" however, returns to the earlier frenzy.

Perhaps that fewer groups are keeping in the frenetic heavy "channel makes those remaining sound better. Perhaps, and this seems more likely, only the strong are surviving... which bodes well for the Heep."

Quality—good. Value—excellent.

Disc, 12/10/71.

From the Heep

I READ WITH interest the review of our new LP in last week's MM and also the Caught in the Act. As Chris Welch says, "It is too easy to be cynical about Uriah Heep and other bands that appear to be labelled in the same category. After all if we were such a load of rubbish or 'clever con-men' as Miss Barbara Drillsma (Caught in the Act) put it, I doubt very much whether we would have lasted as long as this.

It is a hard battle for acceptance now, and our battle is not made any easier by pop-critics who expound their own preferences rather than giving a clear concise review. I am quite sure the public would rather know what is on a record and whether it is likely to appeal to them, rather than reading only non-information, cliché ridden (to quote yourselves) drudge each week.

So come on MM, we don't really play like Purple, Sabbath, Funk, Who, Stones, Edison Lighthouse, or the Incredible String Band, we play like Uriah Heep and will carry on playing as long as people want to listen.—DAVID BYRON, Uriah Heep, 29-31 Oxford Street, London, W1.

MELDY MAKER, 6/11/71.

URIAH HEEP: "Look At Yourself" (Island). It is rather too easy to be cynical about Uriah Heep. They are the kind of unfortunate band the business loves to hate, taking all the rock clichés and knocking out the kids. Gah. But many a young fan who never saw Cream live and enjoys Heep gigs at his local club will respond: "Well I likes 'em, anyway." Then there is Uriah Heep's point of view. Bad reviews? What do THEY know. The Heepmen are not bad players. When they stop indulging in obvious riffs copped from the Purple in Rock syndrome and relax there is hope. The best track on the album comes when the organist stops "diddle-reading," like an electrified Ceilidh band; and they switch to tasteful piano on "What Should Be Done." David Byron sings particularly well and it's a lovely tune. But then its back to more

"diddle-ee-diddle-ee." The "Rock Machine." The worst of popular 'easy music is represented by "Look At Yourself" the title track; and its a pity—Mick 'Box'—lead guitar gets so corny on "July Morning," making "bicycle pump" noises. Perhaps its meant as a giggle, but its pretty uncool, man. Know what I mean like? It may be said that Uriah Heep are not playing for the critics or rock snobs; and that they are out to entertain and excite. And to those not covered familiar with all the shades of rock, this they may achieve. The choral effect on "Look" is most effective; the arrangements are neat and the playing — enthusiastic. Once they have fought the hard battle for acceptance in the vicious competition of the group circus, they will doubtless mature; and produce better music. What should Be Done," is maybe the best track. — C.W.

MELDY MAKER, 23/10/71.

MALVERN WINTER GARDENS

Monday, August 30th, 7.30 to 12.30

URIAH HEEP TRAPEZE

plus IZEGARD and SIDEWINDER

Tickets 65p, door 80p

URIAH ARRESTED FOR BOOTLEG PREVENTION!

URIAH Heep tried to prevent one of its concerts from being bootlegged last week-end — and ended up under arrest! The incident occurred during a show the outfit was giving last Saturday at Ascona on the Swiss-Italian border. It seems that Uriah's road manager seized three tape recorders, which were being used to tape the concert. Police were called, and the group was accused of stealing. On Tuesday, Uriah was still being held under close arrest in Ascona.

Meanwhile, up in the Northern Hills

THE 1971

KENDAL POP FESTIVAL WITH COLOSSEUM! URIAH HEEP! UNIVERSE!

Plus Inner Sound; M.B.O. Pendulum; Swamp Dog; and just added — SPRING from Lancashire

Sunday, August 29th, 1/10 p.m.

County Showfields, Kendal

Tickets 40p advance

On sale at: KENDAL: Daly's Records. CARLISLE: The Cycleside; LANCASTER: Simmons Records; BLACKPOOL: Starpick Records; PRESTON: Brady's Music; BLACKBURN: Reidy's; BARNOLY & ULVERSTON: Wm. Kelly; BURNLEY, NELSON & RAWTENSTALL: The Record Bar; BENTLEY: The Music House; MORECAMBE, Herker & Howarth. Or BY POST from: Tourist Office, Town Hall, Kendal, Lancashire. (Cheque or P.O. and S.A.E. please.) Tickets 80p on the day. J. See you down there.

Festival

CAN YOU imagine a festival where nobody was arrested, all the artists turned up on time, the fans enjoyed themselves and the organisers actually admitted making a profit?

Well, it happened at the Kendal Pop Festival a one-day event held as part of the annual two-week Kendal gathering.

And the only person hurt was a motorcycleist who, while passing the festival, got too interested in it and ran out of road.

Even the Westmorland weather, after 48 hours of almost continuous downpout, gave up in time for the festival to start. It had ensured that the 7,000 or so fans had to stand or risk a severe chill by the nether regions, but the British are a hardy race and nobody seemed to mind.

I knew it was going to be a pretty relaxed affair when I saw that the Jobsworth's on the various entry points had "Jobsworth" written plainly on their caps.

Colosseum topped the bill and, though festivals are hardly the ideal conditions for reviewing groups with high artistic ideals, justified their position. But it was Uriah Heep who really got the crowd going with a well judged balance of heavy music and showmanship. They must be in the running for our Most Improved Group of The Year award.

The rest of the bill — Universe, M.B.O., Inner Sound, Spring, Pendulum and Swamp Dog — kept everybody happy and I used the way M.B.O. used their brass.

ORIGIN UNKNOWN

URIAH HEEP: LOOK AT YOURSELF

(Island ILPS 6169, £2.15)

Any exponents of heavy music like Uriah Heep are bound to come in for a bit of criticism along the line. Black Sabbath, and even Deep Purple, have found the going rough since the trends decided there isn't such a demand for heavy bands. But despite the cynics, both are still selling albums and make enough money gigging to be able to laugh all the way to the bank.

Uriah Heep aren't, perhaps, to be ranked as high as the two previously mentioned bands in that they've so far

met with a relatively small amount of success in the country. But they are a great export for Britain and already I am informed this particular album is in the American charts.

The thin line that divides the good heavy bands from the bad finds Uriah Heep on the winning side. So forget the trends — if you like good heavy music, well played, go buy this album.

A variety of musicians join the band on this album, including names like Manfred Mann and some of Osibisa. The title track is, of course, their latest single but for me the most listenable is perhaps the less heavy-sounding 'What Should Be Done'. JW

NME, 16/10/71.

LOOK AT YOURSELF

Uriah Heep
Bronze ILPS 9169

What a record from an old familiar band who know what they are doing. The boys rock so much that the walls are shaking. Ken Hensley is a good composer, the only song which doesn't seem to belong here is "What Should Be Done". The album is high on the Billboard list, on it's third week it jumped up 20 places but was not near "Imagine" which was third on the list at the same time. The title track explodes to full speed with Hensley's organ and Mick Box and Paul Newton on guitars. The songs are not too complicated and they use a guitar sound that is like "Hendrix" in style. This one is recommended for those who like hard rock.

INTRO - FINLAND,
2/72

URIAH HEEP
Look At Yourself
Bronze ILPS 9169

Best one of the month, many of us who have listened to this months new releases think that Uriah Heep is the best of these. Although some of us prefer "Santana" or "Three Dog Night", it all depends if you like the so called heavy rock sound or not. Uriah Heep are one of the most popular heavy bands. This one is much the same as their previous albums even though they have used some outside help from "Manfred Mann" and members of "Osibisa". This explains the powerful rhythm in the title track which reminds me of "Santana". The feeling remains tight from the beginning to the end and I think that fans of Uriah Heep will have nothing to complain about. In fact, this LP is one of the best of its kind and it includes lots of gems.

SOUSIBISA,
FINLAND, 12/71.

Other new dimensions is included the latest from Uriah Heep which I think is sensational. I wasn't really into Heep with their first LP, I considered them just another heavy riff band. Their second album, "Salisbury", showed a bit of a breakthrough in vocal arrangements and harmonies etc and for that reason I felt they had a lot of potential and they've certainly proven it on this new LP called "Look At Yourself" where the entire album is a great collection of music with their harmonies acceptable.

KID JENSEN,
RECORD MIRROR,
6/11/71.

URIAH HEEP: "LOOK AT YOURSELF" (ISLAND ILPS 9169)

This album, is Uriah's third, and keyboard's man and guitarist Ken Hensley reckon that now they've their musical direction sorted out. I must say I have never noticed many changes along the way. It has always been heavy, pounding, blow your head off, kick you in the guts rock.

The title track "Look At Yourself" and "Love Machine" illustrate this perfectly. The entrance of Manfred Mann with Moog gives "July Morning" and "Tears In My Eyes" more colour. Apart from that, everything is mostly pitch black and dirty. D.M.

SOUNDS, 23/10/71.

HEAD GIGS

FOLLOWING THEIR tour with Sha Na Na Uriah Heep are to make another tour in December. Venues will include the Lyceum, Roundhouse, Manchester Free Trade Hall, Portsmouth, and at least three dates in Scotland.

The band will be promoting their new album and single — both entitled "Look At Yourself" — which is due to be released prior to the tour.

at the SURREY ROOMS OVAL KENNINGTON
Monday, October 25
URIAH HEEP
+ THIN LIZZY
November 1: HAWKWIND D.J.: BOB STEVEN

URIAH HEEP

Look At Yourself (Island ILPS 9169). Fine, inventive heavy rock with a grand production by Gerry Bron. Dominant ingredient is the organ, played by Ken Hensley, which provides great

RECORD
MIRROR,
6/11/71.

stability from which the guitars, bass and drums work effectively. It's very hard these days, but Uriah maintain a spark of ingenuity and a flair for presentation. Each member plays beautifully and no-one overdoes it, so the result is some of the best harmony-rock in the field. Very creative group L.G.

IMPERIAL COLLEGE ENTS.

Presents

URIAH HEEP
plus GOLLUM

SATURDAY, NOVEMBER 27th 8 p.m. 50p

Bar • Disco T • Gorilla Lights

Enquiries: 589 2963 Prince Consort Road, S.W.7

HEEP SUITE

URIAH HEEP, currently in the charts with their new album 'Look At Yourself', may combine with German classical composer Gunter Krepmler to help in the production of a suite he is composing based around the 'Salisbury' theme from the group's second album.

Krepmler, apparently, saw the group at a Hamburg gig and approached them. Heep are presently considering the offer. Meanwhile, the band have two singles in the German chart, 'Look At Yourself' and 'Lady In Black', in addition to the album. Current British dates are: (Nov 19) Waltham Technical College; (20) Durham University; (21) Greyhound, Croydon; (22) Poole College.

RECORD MIRROR,
20/11/71.

IT'S "DEMONS & WIZARD" NEXT ISSUE. PLEASE SEND COPIES OF CONCERT & ALBUM REVIEWS FROM THE PERIOD - THANKS.

THE CHRIS TETLEY INTERVIEWS, NO 5, PART 2.

LIVE IN MOSCOW

(Continued from issue 15)

Chris: It was on Portrait which is associated with CBS, what went wrong?

Mick: I don't know really, we didn't get the backing from within the company, the people who were supposed to look after us didn't come up with the goods, the record wasn't in the shops at the times we were touring so if we had made an impression on stage and people were moved enough to go and buy the album, they couldn't, it was no where to be found. It was one of those catch 22 situations but you learn from it and you move on.

Chris: Well, I've got a little surprise for you, it's when we last spoke in the Balmoral pub and you'd had a drink or two.

Here a portion of the Equator interview, which featured in issue 14, is played.

Chris: Well, didn't we have fun there?

Mick: I'm going to strangle you Tetley, it sounds like I'd found a sleeping pill, woke up and took it. No, the truth was I'd had a few jags, I was enjoying myself.

Chris: We'll finish this portion of the programme with a couple of Heep classics. "The Wizard" and "July Morning". The Wizard was from "Demons And Wizards" and featured David, Lee of course, Ken Hensley and Gary Thain.

Mick: It wasn't Gary, it was a guy called Mark Clark who was on that particular track, he co wrote it.

Chris: Oh right, well, we'll be back after the break.

Chris: Tell me a little about life in Russia, firstly, what was your reaction Bernie?

Bernie: Pretty overwhelming, the building that the gig was in would take up four city blocks, as soon as we landed we felt there was something special about it, there were TV camera crews, journalists, a few hundred fans at the airport beating on the doors. It even effected the passport control, you would think the Russians are very stern, but, we had about 10,000 black and white pictures to give out and if you slipped one through the glass, a little crack of a smile would appear.

Chris: In other words, they weren't as long faced as you may imagine?

Bernie: They were just like anybody else, these guys were just doing a job. All the soldiers that were around us, the KGB, they're just you and me but that's their lifestyle.

Chris: Yes, but they're not just you and me, they've been brought up in a totally different world.

Mick: I think most of what's happening now and the changes that are occurring are quite simply because they want to be like us. They hear about things that are happening in the West, they want to hear our music, they want to see it and be involved in it. If they could be sat here today wearing the clothes we're wearing, they would. They have to go to the

black market to get a pair of jeans and then it costs them an arm and a leg and god knows what else. They want it all and I think Gorbachev's been very clever in realising this.

Chris: Yes, but several others have tried it and they're working in the salt mines now.

Mick: Yes, but hopefully it will be pulled off this time. It's only fair that people should be allowed in there, it's loosened up a little because people are allowed out, including us.

Chris: What was the vodka like, is it the real stuff?

Mick: 180% proof, we were cleaning bass strings with it. It was disgusting, it's nice to taste but it's so strong that after a few glasses it's like being hit over the head with a baseball bat. You just loose everything, not unlike that earlier interview!! I'm still going to kill you for that!

Chris: So, you get in there and through customs, did they lay on transport, do they have their own promotion people?

Mick: Yes, it was very organised. We were taken to a hotel that only diplomats and artists stay in, we didn't get to stay where the normal people would go if they were just visiting. We had special treatment, anything we wanted at meal times we could have, they took good care of us. We were very aware that we were being watched all the time, if we jumped into a car to go shopping, there was always one of them with us, but that didn't bother us. It became a game, the guy who was in charge of us was called Max, he couldn't understand why we were calling him 'Headroom'.

Chris: Did you do much shopping?

Mick: Sure, we went everywhere, didn't we?

Bernie: Yeah, we must have spent £2.

Mick: At least!! We went round the shops, did all the sight seeing, soaked up the atmosphere, the whole thing.

Bernie: Souvenirs are so cheap, £2 converted into Roubles was something ridiculous, on the black market it was about 40 to 1. You could walk in a shop and buy a beautifully made box or wallet for about 3 Roubles which is less than 6p.

Mick: It's very hard to get rid of your money.

Bernie: Unless you like caviare or champagne which was about 40p a bottle.

Mick: What was really funny was that we took the black and white photos to give out and they became currency on the black market. They were being sold for 100 Roubles each so there was a lot of money in our pictures, it was unbelievable.

Bernie: You could get yourself a vulga car for a backstage pass.

Mick: They were great cars, the Trabant, plastic cars would you believe, moulded on plastic wings and everything. Somebody must have sold them pictures of the Noddy mobile, that car is now in mass production in the Eastern Block. I actually drove one, one of the stage hands said, 'you must come and see my car'. There it was, this plastic thing with bits hanging off it. It had a Renault type push and pull gear stick, I got her into second gear, god knows how, but I was driving it around the gig and it was brilliant.

Chris: We mentioned earlier that you played some of the old stuff from when David was in the band. You and he were founder members of Heep and I thought I'd play you a portion

of an interview I did with him about 10 years ago.

Here a portion of the David Byron interview, featured in issue 8, is played.

Mick: Good to hear him bless his heart.

Chris: He made a few good points there, firstly about Heep being labelled as a super group, which they weren't, they were very popular but there's no such thing as a super group because a super group can be where Bros are today.

Mick: We were more in the mould of a peoples group. Uriah Heep are all about communication, always have been, always will be, on any level. I think that's what David was trying to say. The heavy metal is just a pigeon hole to put bands in, you get put in these holes and they go out of fashion but only in the journalistic sense, not in the musical sense.

Chris: David left Heep, he ended up with his own group, "The Byron Band", which didn't really work out then he died. Why did that happen?

Mick: I think David was one of those people that always lived on the edge, then the edge came too quick and he passed away. He's up there in rock and roll heaven now looking down on us and he gives us the thumbs up every night when we do "The Wizard" or "Easy Livin".

Chris: He must be envious of what Berinie's doing now because he would never have had the opportunity to go to Moscow.

Mick: Sure, it's like making rock and roll history and its got its point, music, which is great. We're opening the gates for other bands to go to Moscow which is fantastic. Our management company in London have already helped The Scorpions to go so that's good news, we're helping everyone we can to go out there.

Chris: One guy who contributed a lot to Heep was Ken Hensley, he wrote "Easy Livin" which were going to hear next.

Mick: He was in a great writing period around the time of "Demons And Wizards".

Chris: Then he went off to write solo albums?

Mick: He left the band because what he wanted to do was use the songs that he had for a solo album called "Free Spirit", which didn't sell so well. He joined Blackfoot in America which died a death, he tried to get his own deal but I believe he's now working out in St Louis at the moment getting sponsorship deals with bands for amplifiers.

Chris: He was a good showman on stage.

Mick: Oh yeah, he was great and he had his part in Heep probably more than anybody because he wrote a lot of the songs, but I don't think he realised he was big in Heep but small outside Heep. There are very few people who leave a world wide band and become successful on their own.

Continued in the next issue

CLASSIFIED AD'S

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

FOR TRADE. 7" singles:- Ken Hensley, No more/The system, PS Germany, In the morning/Who will sing for you, UK. Uriah Heep, Stealin/Sunshine, PS Holland. Harry Otten, Geldermanmate 12, 8014 KN Zwolle, Holland.

WANTED. "Easy livin, the history of Heep" video. Tel H. Colbear, 01702 346305.

FOR SALE. Uriah Heep albums and singles, Arrow Records, po Box 15, Ripon, North Yorks, HG4 1XP, England. Tel 01765 690861 (shop hours) or 01765 605037. Credit cards accepted.

GRAND FUNK RAILROAD. Free newsletter, just send 2 IRC's to:-Kevin Julie, PO Box 12, Queenston, Ontario, LOS 1LO, Canada.

FOR SALE. Heep records, Buccaneer Records, PO Box 43343, Baltimore, MD 21236, USA.

WANTED. Heep T-shirts, any era. Alex Marshal, 83 Brookside Avenue, Potegate, East Sussex, BN26 6DQ, Englan.

FOR TRADE. Uriah Heep bootleg CD "Byron's lost poem", VHS video Look at yourself and Sunrise, both live in Japan 1973 and Stealin live ? I want rare Heep CD or LP, Black Sabbath bootleg CD or LP or Wishbone Ash LP, "Twin barrels burning" and official LP, Live in Tokyo 78. Chippa Giovanni, Via Umberto I 23, Capiago Como 22070, Italy.

ECHOES IN THE DARK. A free newsletter for Heep traders and collectors, Please send 2 IRC's for postage to:- Jesse Lowe, 5203 S. Harvard Apt G, Tulsa, OK 74135, USA. I am also trying to compile a complete list of all Heep's live gigs and related events over their entire history. If you can help contact me at the above address or phone me on:- (918) 742 8510 or contact me on the internet at:- jesse@sccsi.com

IS THERE ANYONE OUT THERE in the States who fancies putting together an original band. I'm a keyboard player heavily influenced by Hensley, Lord, Emerson, Argent, Mann, Crane and many others. My intentions are extremely serious and I hope to receive some similarly serious replies from you. Alex Gitlin, 17 Savoy Road, Needham, MA 02192, USA.

UK FANS ONLY. I have a copy of the Different World album signed by Mick and Bernie. I will give it to the first person who sends me a tape of their favourite radio rock show featuring any track from "Sea of Light" or "Dream On" single. Any other recent Heep track may be considered. Closing date 31/1/96. Anyone who sends a show tape with a Heep track will receive a rock show tape from scotland featuring Heep. I also have a large trading/wants list for CD's, LP's and video. Bill Smith, 144 Ashley Terrace, Alloa Clackmannanshire, FK10 2ND, Scotland.

GOOD TIMES. 60's and 70's music magazine published in German language. For details send IRC to:- Good Times, Postfact 11 13 21, D-64228 Darmstadt, Germany.

INTERNET ADDRESSES:- Hani So, Singapore, lkimtah@singnet.com.sg
Jari Vimonen, Finland, vimonenj@hermes.ncp.fi or vimonenj@argos.ncp.fi.

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