

THE OFFICIAL

URIAH LEEP

APPRECIATION SOCIETY

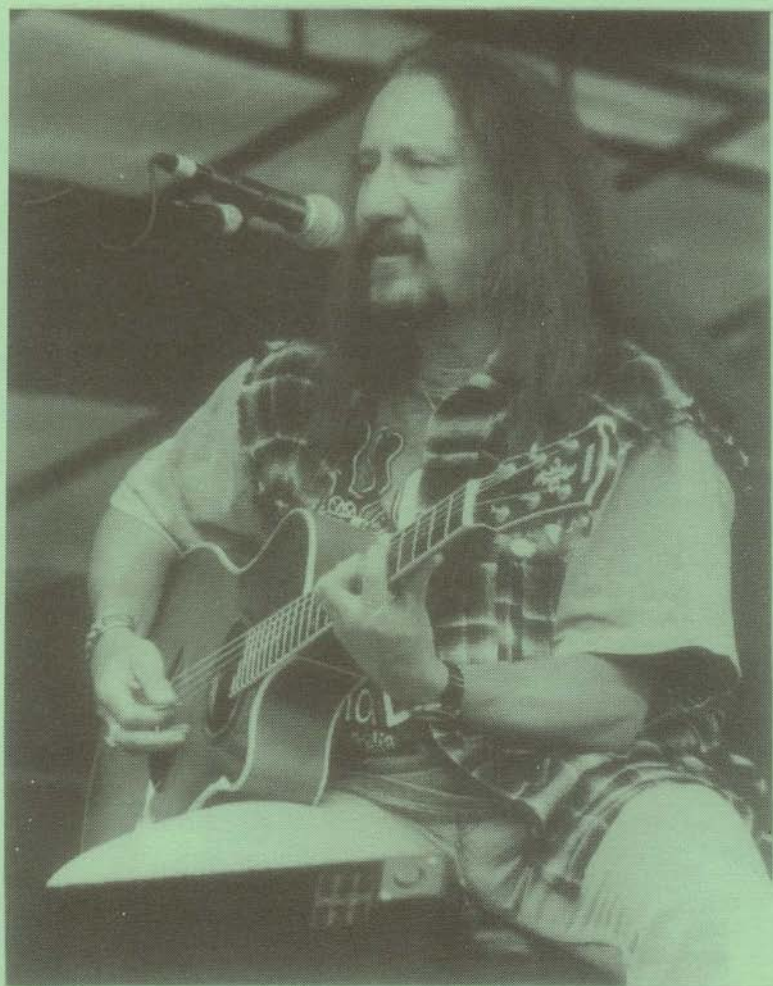


Photo by Egil Bokn

ISSUE 18

THE OFFICIAL

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

Hi again and welcome to issue 18

Heep's 25th anniversary year has been rounded off very nicely with the completion of a highly successful tour of Brazil and Germany, the news that "Sea Of Light" is riding high at number 9 in the "Burn" chart in Japan and the receipt of "The Golden Lion - Life Time Achievement" award from RTL in Germany. The Brazil tour was very well recieved with the Heep and Nazareth playing to some great audiences, this was Heep's second tour in Brazil, the last was 1989, and their standing hasn't got any less over the 6 year break. They once again played The Olympia in Sau Paulo and now the Uriah Heep name has a star against it on the wall of the venue signifying the importance of the band and the fact that they have returned to the venue for a second time. As well as the usual promotion work during the German tour, the band made an appearance on the popular German soap opera who's title translates into English as "Forbidden Love", or so Bernie tells us! The band appear as extras in a scene where the main characters of the show are in a bar with our guys turning in a very natural performance enjoying a drink. The whole thing was set up by a girl called Sabilla who works for Heep's promoters in Germany, she knows somebody connected with the TV show and has arranged for some of the other bands they promote to make an appearance in the past. The episode featuring the Heep's will be screened sometime around Christmas.

Soon after the completion of the German tour Heep were back in Germany to accept the prestigious "Golden Lion Life Time Achievement" award for their contribution to the music industry over their 25 year history. Just like the "Brit" awards in the UK and the "Grammies" in North America, the award ceremony was filmed for TV. Heep performed "Lady In Black" and "Dream On" but only "Lady" was used in the TV film of the event as the 6 hour plus ceremony had to be edited down into a couple of hours. At the end of the night Heep joined in with the rest of the celebrities to perform "We Are The World" as the event supports childrens charities world wide. "The Scorpions" were also there and it was they who first gave Heep the news that they were number 9 in the "Burn" chart in Japan, the Scors had just returned from touring there.

The Golden Lion ceremony was Heep's last gig of the year and they will now take a well deserved Christmas break, Mick and Phil will be spending 2-3 months in Australia working on new material. Trevor will also be writing, Lee is off to Lanzarote where he has a studio and Berine is heading back home to Canada where he hopes to put a covers band together with some of his old friends. He wants to do material by "Foreigner", "Dan Reed", "Van Halen", and bands like that. He has put together a tape of the songs he wants to do and sent it over to his friends to learn so they can go into full rehearsal as soon as he arrives. As Bernie says, "rather than just go home and spending money, I'm going over to do some singing and have some fun, as well as making a bit of money". He's excited about the

project and says, "I haven't been able to go to a bar and just sing in ages and it's something that will keep my voice in trim". The rest of the guys in the band are Don Restall on drums, he was the drummer from Bernie's first band and a school friend, a guy called Kevin on bass who Bernie has met a couple of times, and the guitar player out of Kevin's band. Also an old friend of Bernie's called Mitch who Bernie hopes to persuade to join the band, he's a guitarist but he hasn't played in a band for about 10 years, and there may also be a keyboard player involved. Bernie would like to call the band "In Transit" and they hope to be playing in and around Victoria and possibly Vancouver, it is a fun project for Bernie during the Christmas break and in case you're wondering, he hopes to include a few Heep songs in the set, possibly something from "Sea of Light". So if you're in that part of the world check out the local papers for their gigs and send us a review if you do see them.

Heep plan to release a live album in 1996, there is no release date set at the moment but we can tell you that the live set is taken from the gig on 23rd June, 1994, at Koln Music Hall, Germany. You'll probably remember that this gig was recorded for radio broadcast and that one track, "The Other Side Of Midnight", has already appeared on the "Dream On" single. It is expected that the release will include most of the show, the tracks that are likely to be missing are the afore mentioned "Other Side Of Midnight" and possibly "Mr Majestic". It is hoped that the release will also include a bonus track called "Sail The Rivers", this is a rocky ballad written by Trev and recorded during the "Sea Of Light" sessions. At the moment the working title for the album is, "Live In Koln" but none of this information is finalised and it may be subject to changes.

Those members who ordered copies of the re-mastered CD's of "Very Eavy Very Umble", "Salisbury", "Look At Yourself", "Demons And Wizards", "The Magician's Birthday" and "Sweet Freedom" from the last issue should now have them. They have all now been released in Germany and are set for release in the UK sometime in January 1996. The packaging is excellent and there is also artwork on the CD itself. Look out for Mick's new signature after his notes on one or two of the CD's. All 6 of the CD's include bonus tracks, many of which are previously un-released (see review in last issue for details) and they can still be ordered from us if you haven't yet got a copy. Work is now underway for the next 3 releases of re-mastered CD's, these will be "Wonderworld", "Return To Fantasy", and "Uriah Heep Live Jan 1973", they are reviewed in this issue. You can also put in an advance order for these CD's and they will be dispatched as soon as we get them. The 25th anniversary 4 CD box set is almost ready for release and is also reviewed in this issue, you can also order this item from us. Full details are on the separate merchandise sheet.

For those who ordered a copy of UHAS member, Igor Kotelnikov's book, "The Wonderworld Of Uriah Heep In Asia", you may be interested to know that an English translation is now available. The translation is in booklet form (similar to the UHAS magazine) and is text only. It is for sale and details of the cost are on the separate merchandise sheet in this issue. The book itself, written in Russian but including many photos, is still available from UHAS free of charge other than postage costs and there are still copies available. Costs on the merchandise sheet are detailed for the book only, or the translation only, or the book and the translation together. Our thanks once again go to Igor.

Ken Hensley's new 2 track CD single and video that he mentioned in his note in the last issue is not quite ready for review as we go to print. It will not be available in the shops as Ken's intention is to use the material for promotion but he is making it available to UHAS members. More details should be available soon, probably before the next issue is published. If this is the case we will provide a review of the material and details of how to order it on a special information sheet which you can receive by sending us a SAE marked 'Ken Hensley' (UK members) or a international reply coupon and a self addressed

envelope marked 'Ken Hensley' (overseas members) and we'll mail out the details, costs and review as soon as we have all the information.

On behalf of all our members we send our very best wishes for the future to Rik Robyns, the guitarist of "Gunhill". Rik played his last gig with the band on November 18th and has left to pursue a career as a commercial pilot. It's a great loss to the music world but we do wish him good luck. Mick also sent a fax wishing Rik all the best, Mick and Phil have both played with Gunhill on the odd number, re paying John for helping out with Heep earlier this year. Good luck also to Brian Bennet who replaces Rik in Gunhill.

Once again our thanks go out to the following people for their help and support, Lee, Bernie, Trev, Phil and Mick. Ken Hensley, Tina Hartley, Rob Corich, Igor Kotelnikov, Isabella Seefriedt, Monique and Leo Spruit, Marika Schumacher, Henk Van Der Vis, Marcello Frisoni, Egil Bokn, Kevin Julie, Elina Aaltonen, Phil Ramer and Christopher Hoeglmuller. The band and the society want to thank you all for your support over the past 12 months and we collectively wish you a MERRY CHRISTMAS AND A HEEPY NEW YEAR.

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

Alan J David

December 1995.

THE LATEST FROM BERNIE AN EXCLUSIVE INTERVIEW

Alan: How has your throat held out since you've been back singing live with Heep following your operation earlier this year?

Bernie: It's back to exactly where it was before I had all the problems, I've been hitting the very high note in "July morning" which I'd been staying shy from because it hadn't been too precise, but for 85% of the shows I've hit it bang on, the other times I've stayed slightly below it, not a full octave below but to a note that sounds comorable without screeching because it is an excrusiatingly high note. The tone is all there and Charlie, our sound engineer, has said that the tone has changed a bit, it's a bit fuller, a bit more round and a lot easier to mix. I do have to warm up my voice which I didn't use to do before to the same extent. I used to do a couple of running scales quietly but now I have to spend 12 - 15 minutes before each show working with a tape that my speech therapist made up and I actually go through proper scales and arpeggios to warm up the entire larynx and voice box

Alan: Was any theory ever put forward as to the actual cause of your throat problem?

Bernie: They don't really know. The material that the little polyp was made of was of the same stuff that nodules are made of, that would suggest that it was a result of stress, strain and over use, but because I sing properly, because I'm a natural singer and not a trained singer, I use the right part of my body and there was no strain on the vocal chords at all so it's very odd that such a thing should grow in the mucsel tissue on the side of the throat rather than on the vocal folds themselves.

Alan: Did it overshadow for you personally the release of "Sea of Light" and the 25th anniversary of the band?

Bernie: A little bit, yes. At the begining when John Lawton stepped in to do the shows in South Africa, the hole idea was that he would just do those shows and I would be up and running again when the got back. When I found out that it was a lot more serious than I expected and it took two months to find what the problem actually was, it put our plans for the year back, as you know, the German tour was cancelled and put back to later in the year, a time when we could have possibly been playing somewhere else in the world.

Alan: How did the tour of Brazil go in September?

Bernie: It was hard work! It was fun while we were there but it was no picnic! When we went there about 6 years ago it was a bit of a laugh, we had a day off as soon as we landed and we had days off inbetween the long flights. I remember we had a day off in Rio and it was brilliant, we all went up the big mountain with the 100 ft statue of Jesus on the top, we went shopping and souvineer hunting, but this time it was 5 shows in 6 days, straight in and out. Because of the stupid route that we took we were all shattered, we went from London to Rome, the flight was about 2 hours late, then there was a 4 hour layover in Rome which put us to about 4am our time, then we had a 16 flight from Rome on Air Argentina to Sau Paulo. By the time we gort off the plane we were blubbering idiots! The plane was packed, the air conditioning wasn't very good, the food was crap and the service was garbage. You'd press the button to order a drink and 20 minutes later, after you'd pressed it a couple more times, the stewardess would walk past and turn it off again, you had to shout after her, 'excuse me, I'd like a drink', and she'd say, 'no, I'm too busy!' Not an airline to travel with again in my opinion.

We got to Sau Paulo and it was a 2 hour drive from the airport into the city. Sao Paulo is just about the biggest city in the world right now, there's 23,000,000 people and it can swell to over 30,000,000 in the summer time. From the air it's just unbeleavabel, usually you can see the perimeter of any city from the air but not Sau Paulo, it's just a sprawling area of buildings and it's so hard to find the middle of it. So we got into town, had lunch and went to bed because we were all so dogtired. The next day was the first show and jet lag was kicking in on everybody. I didn't have a very good time, I need 10 hours sleep a night and I just wasn't getting it. We were late getting off stage, often well after midnight, there was always long drives back to the hotel in the 24 hour traffic jams, you couldn't sleep well because of the hot and humid atmosphere and it took its toll on everybody. In Rio it wasn't any better, I took a look out of my hotel bedroom window, it was 95 degrees, the surf was crashing, there was beuatiful white sand and scantily clad females and I just went to sleep for 4 hours. I was just constantly trying to catch up on sleep and it hung over in to the first few days of the German tour. Again we were jet lagged just flying back from Brazil. The shows there were brilliant, the first couple of shows in Sau Paulo were at the same big club as last time, the first night was great and the second nioght was even better, there are a lot of fans down there that remembered us from the first time round.

We were told that Nazareth were slightly stronger than us in Rio so they headlined that gig, it was a huge arena, a 7000 or 8000 seat job, it was a very large hall. The stage was so wide I could have taken a bus to see Trevor! I don't think the promoter had done a lot of promoting because there was not a heck of a lot of people there. the people who were there were having a great time but in a hall that size, even 2000 people looks very small. It was a little overwhelming but underwhelming if you know what I mean. We played our new set and we changed it around a bit here and there but we wish we'd had a little more free time in Brazil because we wanted to spend that time putting a longer set together. It just wasn't possible because of all the travelling and when we flew on to the next gig in the mornings, we may get there mid afternoon but the truck with the gear drove overnight so we had to wait a few hours for that. The gig in Curitiba was nice, we'd never played there

before, it was a smallish club, Nazareth had been there before and the place was just mobbed. They met us at the airport, there were cars following us and that night we were cooking! it was an absolute stonker!

Alan: After you'd got back from Brazil and done the German tour, you went back to Germany to receive a "Golden Lion -Life Time Achievement Award", what sort of day did you have at the ceremony?

Bernie: Great, the award was for 25 years of musical contribution and was set up for us by Honey Bee Benson, who once worked on radio Luxemburgh. She's been involved with the "Golden Lion" awards for the last 15-20 years and she put the idea to the award panel that it would be nice to say thankyou for Uriah Heep's contribution to the music industry, and they all went for it. They flew us out there and the ceremony was in the same big hall in Dortmund that we played with Deep Purple and Phil and I played there when we were in Grand Prix supporting Manfred Mann's Earth Band in the early 80's, so I remembered the building right off. The whole thing was very well put together, it was a huge production but there was a little lacking in the organisation because bands and artists were walking around backstage not knowing quite what was happening, but that did add to the party atmosphere a bit. We did all the camera angles and met everybody on the Friday and on the Saturday we had to be there at 2pm for a full days rehearsal and we're talking about 6 hours worth of filming so it was a long drawn out show. The doors opened at 6pm and we were on at about 8pm, we did our 2 songs and received our award to huge applause. It was really nice, there were about 8000 people in the audience of all ages, even outside the hall there was about 1000 people from screaming teenagers to grannies and grandads getting autographs for their kids, and they were stopping every car that came in the gate. I don't know if they knew exactly who was in every car but we stopped and signed autographs for them, there were also lots of kids backstage and it was good because people do remember, not just the oldies. I say oldies because we do a lot of things for RTL who have an oldies hour and they classify everybody from Petre Frampton to Suzi Quatro to us as the oldies. The do oldies tours which we never do but we still get categorised in that crossover section, which is kinda good because you get that audience but we want to make sure that people realise that we're not just living on old glory but we're producing good quality music year after year on our albums.

We were sharing dressing rooms with 3 or 4 other bands so you can imagine the party atmosphere, the main guy in our dressing room was a coloured artist called "Hadaway" with his band from America, and he was brilliant! They were singing accapello stuff to warm up their voices and their dances, even though the sound was all on playback. We said 'what's all this noise in here?' and they came round our side and had a couple of drinks and we ended up singing a couple of "Doobie Brothers" songs and some "Marvin Gay" and it was really, really good, the guy had a serious sence of humour and a beautiful voice, a really good singer. At the end of the night we went to the big after show party which started about 1am and the whole idea was that everybody would get up with everybody else and jam a little and play some songs. Especially because there were so many people from all over the world who were there miming, it was nice to go to a party with a real PA system and a little stage. We were the first to be invited up and we did "Lady in black" and "Dream on" as they were supposed to be done. Of couses the "Dream on" version that we did for the TV show was taken from the single which is eddited, which I hate, it's just to qucik, you can't get into the song. We did the whole version live at the party, and for "Lady in black", every body there from bussiness people to TV and camera people and media people, they were all singing with us which was really good. Unfortunately we had to leave early, it was 4am but it was early if you know what I mean, "The Scorpions" hadn't even arrived yet

which was a real drag because we were going to get up and do some jamming together. I could have shot the people who organised our travel because we had to be up for an early morning flight home the next day, I would have preferred a late night flight back so we could have stayed for the whole party and done some good PR for the band.

Alan: What do you hope will happen for the band over the next 12 months?

Bernie: I hope we can get a proper release label in the territories where "Sea of light" hasn't been released yet. I do not want to see this special album just go down the tubes like "Raging silence" did. It's 10 times, if not 100 times stronger than "Raging silence" and "Raging silence" was still a good album which we lost because of incompetence in record companies. I don't want to loose this the same way we lost that, I think we've got a good world tour still to do on this album. A lot of new stuff will be written over the Christmas period for the next album and hopefully we'll come back with another strong album, but I don't want to record another studio album before this one has time to breath because it's still in it's infancy. Albums can get released and do nothing, then all of a sudden a company can pick it up and really push it, almost like a re release and you can get a lot more milage out of an album that you thought was dead. I want to take it to Canada and America, I want to take it to Australia because everybody down there loves Uriah Heep and I've never played there in all the years I've been in the band. Rock and roll is having a tough time right now, hardly anybody is working on the rock scene except for the likes of "Bon Jovi" and "Ozzy Osbourne", everybody else is doing clubs where normally they would be doing big halls. I can't believe it our 25th anniversary and an English band is not doing a UK tour, it just shows the state of the busniss right now, I know our fanclub would probably turn up to every show but there are a lot more bums needed on seats. We're not heavy enough to get the real heavy metal fans, a lot of the fans that we take now wouldn't, I don't think, go to small shows. Over the last couple of years I've seen it a lot, when we do a big show, like with "Deep Purple", we get a lot of fans, but when we do a small club venue the same people won't go to the clubs. They don't mind spending £12 - £16 to go to a big venue but they wouldn't spend £8 to go to a club, they're not club going people. We're right on that cusp, we're popular enough to fill a big club but promoters won't take the financial risk on a hall. It has an effect on people and I'm the same, if I see someone is playing at a club I won't nesesarilly go and see them, I want to see them in their full light with their full stage production. I saw "Foreigner" and I saw "Motley Crew" at "The Marquee", it was fun and it was novel, but it was by no means a "Foreigner" concert or a "Motley Crew" concert. I would love to do a tour in the UK, it's the most asked question that we get and I'd love to do one like the last one we did with "Midnight Blue", or was it "Dangerous", that was a good tour and we were playing some good sized venues. We had football aginst us at most of the gigs, every town we went to there seemed to be a big match on that night and boy did we feel that, next time I think we'll have to tour out of season. We're still in good spirits about it all even though this year we havent worked much on a week to week basis, but the quality of the work we have done has been very good and I think we have done some good ground work for the album. A good example of how silly things are, we were number 12 in the Swiss charts this year but we didn't play one show in Switzerland, in Germany, when we played in Munich, we played the side of the venue that we don't usually play, on the other side was a dance/rave band who are high in the German charts, they had 200 people at their gig and we had about 1600, but they are in the charts! It's very strange but as Mick said to me the other day, he said 'don't get too disheartened, I've been through a couple of spells like this before where the music goes out of vouge for a while and as long as we can keep our heads above water and our noses clean, when it all comes round we'll be there again'. So I'm willing to sit out the storm.

Interview by Alan Hartley.

TIME OF REVELATION - 25TH ANNIVERSARY BOX SET

The track listing of the 25th anniversary box set printed in the last issue has already provoked some members into writing in wanting to know why there isn't more previously un released material included. The answer is quite simple, this 4 CD box set is not aimed solely at the collectors market, it's purpose is to present the buyer with a historical overview of Heep's recording career whether the buyer be a Heep collector, a person who knows only a little of Heep's material or someone who is new to the band's work. A box set consisting of nothing but previously un released material would be condemned to a much smaller market, but the balance of Heep standards together with the rarer un released tracks is just about right and should please most people who buy it. At the time of writing this review, the packaging isn't available to comment on, but it is intended that the release will be presented in the form of a hard back book which opens out to reveal 2 CD's on the inside of the front cover, 2 on the inside of the back cover and extensive notes, comments from the band and rare photos on the pages between. On to the music, every track has been digitally re mastered and this review will centre only on those that have been previously unavailable or are rare. The title of the box set is "Time Of Revelation" and the track listing is:-

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 LOVE. The B-side of the one and only "Spice" single, it's written by Mick Box and David Garrick (who later changed his name to Byron). The song was actually recorded just after Paul Newton joined Spice and the line up is completed by Nigel Pegrum on drums. This song represents the first ever release of a Box/Garrick(Byron) song and therefore is of significant historical value. Not many people own copies of the single so the track will be new to a lot of Heep fans, If you're expecting to hear an embryonic "Gypsy" type song, then you'll be disappointed. It is a commercial sounding mid tempo number and quite typical of the late 60's sound, there is a hint of a hard edged riff from Mick but it would be incorrect to say it's a rock song. It is interesting to hear the early writing style of Mick and David and reflect on the way it developed over the next few years but one thing that is unmistakable is the Garrick (Byron) vocal.

WHAT ABOUT THE MUSIC. The A-side of the "Spice" single, it's maybe just a shade more up tempo than the B-side but it is again, typical of the period. It's not Heeppy at all in presentation and it's more commercial sounding than the B-side, but there is a hint of the high vocal backing in there, albeit in a very raw form. The Spice single is apparently very much sought after by collectors of "Northern Soul" music, if you can cast your minds

back to the hits from the 70's from "Wigan's Ovation" and "Wigan's Chosen Few", just to name a couple, you'll see why. "What about the music" has a similar feel and this is what makes it a target for the NS collector. Don't let that put you off the track, it's easy to listen to and you'll find your foot tapping away without realising it's happening. Paul Newton does not feature on this track as it was recorded just before he joined, the name of the bass player has long since been forgotten.

BORN IN A TRUNK. A bluesy rocker recorded by "Spice" after they had signed with Gerry Bron and just before Ken Hensley began working with them. It first featured on "The Lansdowne Tapes" CD

HERE AM I. A mellow and stylish track that was first featured on "The Lansdowne Tapes" CD. It's from the "Salisbury" sessions, it ranges from slow and tasteful vocals to fierce instrumental parts. The version here is a slightly different mix.

PROUD WORDS. Most of you will be familiar with this as a Ken Hensley solo track, but this is the version recorded by the band but never used. It's quite similar to the one you know but it does give a comparison between the vocal styles of David and Ken. It's a little shorter and sounds a little fuller but the slide guitar solo is missing.

LOVE HATE AND FEAR. The first all new Heep track of the box set, it's taken from the "Wonderworld" sessions and will, I'm sure, take you by surprise. It's not what you would call typically Heep, it bounces along in quite a danceable fashion with an almost 12 bar blues rhythm line played through the wah wah. There are multi part vocals and "Gypsy" type ahh's and whilst it's not a song that I would get very excited about, it does seem as if the band had fun recording it.

STONES THROW. Also from the "Wonderworld sessions, it's an acoustic based track which features some excellent slide playing on the acoustic. It's an instantly likable song and is the type of thing that the trendy rock bands of today may do to show a bit of diversity, but here were the Heep doing it over 20 years ago. Great vocals, great playing, great arrangement, a great track!

SOMETHING OR NOTHING. A live version recorded from the "Shepperton 1974" gig. It's not the version that featured on the album of the same name, or the one that featured in the show when it was broadcast, but it is from the same gig and is just another take of the standard live version that the band performed at that time.

PRIMA DONNA. A demo version that is almost one minute longer than the finished track that appeared on "Return To Fantasy". It's more piano orientated which is very well mixed and balanced with the bass and Hammond. If there is a guitar in there, it's difficult to pick it out, the chunky guitar on the album version isn't there at all but other than that, the finished track is true to the demo.

WHY DID YOU GO. Another demo/alternative version from the "Return To Fantasy" album. Again it's quite similar, it features more piano but none of the slide guitar that is so evident on the album track. The backing vocals aren't as prolific and this leaves Byron's voice to carry the song, a job he does very well. It still amazes me to this day the way his voice could reach the heights it did, particularly when he pushed it to the limits live, but have such depth of feeling as he displays on songs like this. I sometimes think that this aspect of Byron's voice was lost in the backing vocals on some tracks and it's nice to hear it coming through here.

SHOWDOWN. The last of the trio of demos from "Return To Fantasy". This is quite interesting, the instrumentation is very similar to the album version but the vocal

presentation is different and very likable.

A FAR BETTER WAY. Recorded around the "Firefly" period, although it's previously unreleased I have to say that it's always been one of my favourite tracks to feature John Lawton on lead vocals and I personally could never understand why it wasn't used on the album. It starts very quietly with the Hammond and a beautifully sung melody from John before exploding into a powerful guitar driven number with a good deal of punchy bass work from Trev. After a simple guitar break it moves up a key before John puts his voice into overdrive and the Heepy style backing vocals come in. It does fade out at a point where I know there is more on the original tape but every time I've heard it in the past there was a hiccup in the recording so that's probably the reason.

THE RIVER. Another previously un released track, this time from the "Innocent Victim" sessions. It's an up tempo number with a backing from the swirling Hammond and a prominent bass line. "Innocent Victim" isn't my favourite Heep album but I do prefer this to some of the material that's on the album, a bit more guitar in the mix and it would have rocked along quite nicely.

A RIGHT TO LIVE. Although previously un released, this track was scheduled to be the B-side of a single release of "One more night". The single never appeared, except for the German release and that featured "Fallen Angel" on the other side, so until now the track has stayed in the vaults. It's a good song but I feel it could have been improved by a more heavy arrangement. In that sense it's typical of much of the material from the period. It would have fitted very well with the rest of the material from "Fallen Angel" as it's quite similar in instrumental presentation.

LET IT RIDE. This is not one of my favourite un released tracks but listening to it now, it's hard to say why. It rocks along in a very commercial type of way and features some nice vocal passages, clever lyrics, good backing vocals and a twin lead break. John Lawton also turns in another great vocal performance. I think the thing that puts me off it is the lyric, "let it ride let it ride, let it slip let it slide", I just can't get out of my mind that it's something that would be well suited to the likes of "Paper Lace". Just my opinion, you'll probably love it.

FEELINGS. No, it's not John Sloman on vocals. It's a version of the track that appeared on "Conquest" but a very different version with John Lawton on vocals. The lyrics on the chorus are the same but the presentation is less commercial and more acoustic guitar driven. The guitar has a harder edge on the verse but the lyrics are totally different to the Sloman version, the bridge section lyrics are the same and then it's back into the chorus. There's only one verse which means the song is over all to quick but it's a great version with some great vocal work from John.

YOUR LOVE. Very typical of the "Fallen Angel" era who's sessions it comes from, "Your Love" is a mid to up tempo rocker that is okay to listen to but not really memorable. As I say, it's typical of the period and if you like the "Fallen Angel" album, you'll also like this.

VALLEY OF KINGS. Not really traditional Heep in style but you must remember that this track is from what have become known as the "Ridge Farm Sessions" which were the fore runners of the "Abominog" album and the first recordings of the all new 80's Heep. It's driven by a slowish but powerful guitar riff which is complimented by the Hammond and a steady drum beat. The thing to remember about the Ridge Farm sessions is that many of the tracks were recorded without being finished, some didn't even have lyrics written and Peter Goalby just ad libs a melody rather than singing. In that sense some tracks can be

seen as a recording of ideas rather than finished songs. Instrumentally this one is excellent and could have developed into an excellent track but there is some repeating of the same lyrics which to me suggests that there was more work to be done. That however won't distract from the feel and presentation of the song and it's an interesting insight into the development on the re born Heep.

SPLIT IMAGE. Written for a film of the same name but never used, this is a light weight commercial sounding track that is really quite a poor representation of the band. It sounds very much like something that may have been done by "ABC", you know who I mean, those guys who had hits in the 80's with tracks like "Poison arrow" and "Look of love". This really reminds me of "Poison arrow" in style and presentation and the track is just blown away by "Rockeramma" which is the next track on the CD.

HOLY ROLLER. Taken from the 1992 sessions, it's a straight forward rock number that moves at a reasonably fast pace. The instrumentation is good with a nice mix between Hammond and guitar, the melody of the verse is quite pleasing and the chorus is quite powerful. It's a definite development from the "Different World" material whilst not being quite as powerful as the "Sea Of Light" tracks.

STILL CALLS HIS NAME. Also from the 1992 sessions, this is, to my mind, a better track than "Holly roller". The song starts with a "gliss" on the Hammond, it's almost like the start of the band's live set of 74 which opened with a Hammond "gliss" going straight into "Easy livin". I almost expect to hear that here but what you do hear is the crunching chords setting the pace of this mid tempo track. The mix of vocals and Hammond on the verse are quite haunting and the verse is powerful but could do with a little more vocal backing. Bernie turns in a great performance on the track as does Phil with a big Hammond solo.

So there we are, 63 tracks in all with around one third of them falling into the rare category can't be bad. On top of that, "Night of the wolf", one of the best tracks from "Equator" is on CD for the first time and there is also "Who need's me" from the "Live in Europe 79" album which was missed off the CD version of the release. Of the other live tracks, "Circle of hands" and "Rock and roll medley" are from the "Live 1973" album and "Too scared to run" is from "Live in Moscow". I'm sure we've all got our own personal fave songs that aren't included but overall it's a very good representation of Heep's many styles which should please most people, what ever their reason for buying. The release date isn't set yet but you can place an order with us using the separate form in this issue.

Alan Hartley.

"WONDERWORLD", "RETURN TO FANTASY" AND "LIVE 73". RE MASTERED CD's.

The second phase of re mastered Cd's is now underway and as with those reviewed in the last issue, this review will only centre on the bonus tracks of each CD. The running order of the standard tracks will be the same as the original album release.

WONDERWORLD:- "WHAT CAN I DO". The B-side of "Something or nothing", this is a bouncy track that is easy to listen to, It has also appeared on the "Rarities From The Bronze Age" CD. **"DREAMS".** A different mix of the popular album track, it's slightly longer and although a little more atmospheric, the mix sounds a little thin in parts. **"SOMETHING OR NOTHING".** a live version from the "Shepperton 74" recordings but once again, it's different on to the track that appeared on the "Shepperton 74" CD. **"THE EASY ROAD".** Once again, this is taken from the "Shepperton 74" recordings but is not

the recording used for the CD release.

RETURN TO FANTASY:- "SHOUT IT OUT". A great track which features some crunching guitar work and lots of Hammond. It was originally a B-side and appeared on CD for the first time on "Rarities From The Bronze Age". **"THE TIME WILL COME"**. Another B-side, this one never saw a UK release but also first made it onto CD on the "Rarities...." release. Just listen to Mick's guitar, it should have made the album. **"BEAUTIFUL DREAM"**. A demo version of the album track that's quite different and very interesting. It's more of a solid rocking version which is driven by a guitar riff. **"RETURN TO FANTASY"**. The single edit of the title track of the album.

Although all of the bonus tracks on these two CD's are known to you, it must be remembered that the whole of each CD, including the bonus tracks, are digitally re mastered.

URIAH HEEP LIVE, JAN 1973:- There are no bonus tracks on this one, the simple reason is that the whole concert was included on the original release which means that there are no left over songs which relate to the period. However, the master tape has been re edited and the flow from one song to the next is more representative of the show than the original release.

You can order "Wonderworld", "Return To Fantasy" and "Live 1973" using the order form in this issue and you can also still order the other 6 re mastered CD's reviewed in the last issue.

Alan Hartley.

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, The Christmas 1994 edition of "The Guitar Magazine" ran a feature on Jimi Hendrix which showed a photo of the great axeman playing a right handed Gibson Flying V (left hand strung and hand painted by Jimi himself) The text stated that Hendrix gave this guitar to someone called Mick Cox who sold it to Mick Box. To quote the caption:- "The guitar has not been seen since. Mick Box, where are you?" Does Mick still own this guitar? **Phil Coker, England.**

***UHAS reply:-** Mick does not own this guitar and never has owned it. He believes that the confusion about the ownership has come about because of the similarity of his name and the name of the Mick Cox, and also from the fact that Cox, or someone else brought a flying V case that once belonged to Ken Hensley to keep the guitar in. The Heep stencil was probably still visible on the case, hence the connection.*

Dear UHAS. On your "High and Mighty" discography in issue 10, Mick mentioned a secret message in the backing vocals of "Woman of the world". Is there also a secret message in the backing vocals of "Footprints in the Snow" and if so, what is it? **Barry Lombardo, USA.**

***UHAS reply:-** There is no secret message on "Footprints in the Snow".*

Dear UHAS, I also subscribe to an Ian Hunter fanzine and there was once a mention of Ian Hunter almost joining Uriah Heep in the 70's. Can you confirm this? **Brian Ovens,**

Scotland.

UHAS reply:- There were discussions about Ian Hunter becoming a member of Heep in the 70's but it was only discussions, it never even got to the stage where Ian did any auditions. "Mott the Hoople" are however, still one of Mick's favourite bands from the period.

Dear UHAS, Some time ago I heard on the radio that the track "Weekend warriors" from the "Head First" album was part of the music for a film. Is it true and if so which film is it in? **Roberto Martinez, Spain.**

UHAS reply:- There are no records of "Weekend warriors" ever having been used in a film, if it has the band know nothing about it and have never been paid for it. However, "Easy livin" was heard on a radio during the film "Dog Day Afternoon" and the track "Split Image" which is included on the 25th anniversary box set was written for the film "Split Image" but was never used.

Dear UHAS:- As for Bryan Scott's comments regarding Heep. I disagree that "Different World" was crap. It may not be one of the best but surely it's better than "Equator", and fares well next to "Abominog", "Head First" and "Raging Silence" -considering that it did not consist of largely outside written tunes. I think it was just a case of bad timing as musical trends had already begun to change towards today's shitty alternative scene. Perhaps if "Demons and Wizards" had come out a few years earlier it may have had a different fate. I do agree that Heep has to play more new material. I saw Heep on the 1993 "Total Recall" tour and although they only played a 45 minute set, there was only one new song and nothing from "Raging Silence" or "Different World". In fact, Blue Oyster Cult and Wishbone Ash did exactly the same sort of set, that type of thing gives the critics a good opportunity to pass them all off as oldies bands. Nazareth did play a few tracks from their then recent album and although I thought Naz were boring, I've got to give them credit for trying out the new songs, at least most people left the show aware that they had a current album out. I also feel that the live sets for Europe and North America should be drastically different. For example, "Sweet Lorraine" and "The Magician's birthday" are the few tracks that feature regularly on FM radio around here, and "The Magician's Birthday" album is one of the few easily available on CD over here. Perhaps the band could include "Sweet Lorraine" over here in favour of "The other side of midnight" which is not on any playlists or easily available. As for Joe Kelly's suggestions in the last issue, being from North America he must be quite aware that many or most of his ideas are pointless as the new album, just like the last one, is not available here. And like "Different World", by the time it is it will be too late. There hasn't been a Heep single here in years, or a video, and the band have been here very seldom since 87, so those ideas are pretty useless to us, but I do have a few of my own:-

1. Distribute flyers, ie, make up your own flyers for the new album and every time you go to a record fair or collectors shop, leave a batch. Be sure to include an address where people can obtain the CD from.
2. Distribute "UHAS" flyers and the new "Echoes in the dark" newsletter at gigs as well as record shops and fairs. New fans with no forum to get started in collecting may be interested to know that there's a whole Heep network out there.
3. Bug radio stations to play any Heep and if they have a rock programme, be sure to tell them that Heep have a new CD and it's really good. Perhaps it will create a stir among other listeners who would never have known.
4. Write to SPV and let them know that there's a market over here for the album, maybe

with enough letters it could speed up the effort to get the CD released over here, and bug the North American labels to get the rights to distribute the CD here.

5. Labels that already carry Heep releases in North America may be interested in picking up "Sea Of Light". Write to them at the following addresses:- Griffin, PO Box 87587, Carol Stream, Illinois, 60188-7585, USA. Attic, 102 Atlantic Avenue, Toronto, Ontario, M6K 1X9, Canada. Roadrunner, 255 Lafayette St, Suite 709, New York, NY 10012, USA.

6. Write to local publications, by sending local mags and fanzines a review of the album or a copy to review, it's publicity and every little bit helps.

7. Wear Heep merchandise, simply by wearing Heep T-shirts you can strike up conversations at record shows and gigs. For example, I put the cover of Ken's "From Time to Time" and a Heep pic on a shirt and I wear it to the record fairs I attend. I was amazed at the number of people who recognised the name and a few I spoke to who were old fans were amazed to hear of Ken's new CD and all the Heep happenings. As I had some copies of Ken's CD to sell, the wearing of the shirt helped sell a few. That was only attending 2 record fairs, the fans are out there.

Perhaps UHAS can help with my last point by getting permission to print the "Sea Of Light" cover on a shirt and selling it to the UHAS members. Surely by wearing it people will be noticed by those who recognise Heep and by those who may first notice the Roger Dean artwork. **Kevin Julie, Canada.**

***UHAS reply:-** Some good points there but I don't think we can dismiss Joe Kelly's ideas in the last issue as totally useless, he did say that although they were specific to the USA record industry but they should also translate to other markets, they are also a good set of points for when the album is released in North America. All suggestions are welcome on how we can all help to promote Heep and the use of Joe's and Kevin's points can only do good to the cause. As for UHAS selling T-shirts, as you know, we have in the past sold official Uriah Heep T-shirts, at the moment the artwork for the "Sea Of Light" album is licenced to a German company who have been selling shirts at the gigs. Mick is working on plans to once again bring merchandise back into the bands control and when that happens official T-shirts will once again be available from us. In the meantime, any one can take an album or CD cover in to a high street shop and have it put on a shirt if they wish to promote the album in that way. Bryan Scott's letter in the last issue has caused a bit of a stir, read on.*

Dear UHAS. Recently the Society seems to be split into two factions regarding Heep's live set list. Some members favouring newer material, others favouring the classics. I personally would like to see as much of the bands glorious history squeezed into their set as possible. Of course I want to hear the excellent new material from "Sea Of Light" played live, and there are some classics from the Byron days that should never be dropped from the set, but the most recent shows completely disregard the Lawton, Sloman and Goalby eras. I'm sure that a great vocalist like Bernie could belt out a sound rendition of "Free me" and it would be a shame if we never again heard old stalwarts such as "Too scared to run" and "The other side of midnight". I know I've probably got more chance of winning the lottery than seeing any of the "Conquest" songs reinstated to the set but it's such a great album and it's sad to think that none of the songs were ever carried over after Sloman's departure. As for Bryan Scott's comments, how can Heep abandon songs such as "Lady in black" and "Gypsy"? That really would be like slitting their own throats. And Heep on the same bill as Bon Jovi? What a disgusting thought! **Alex Marshall, England.**

Dear UHAS. First off I would like to compliment Barry MacDonald of England for his

straight forward letter about the direction that Uriah Heep should be heading to revitalise their music career - back to the UK!!! Nice one Barry, drop me a line. On to the comments of Bryan Scott of Scotland, come on Bryan, "Different World" isn't crap, it was a pretty mediocre album but it's not crap. It even had a couple of good songs like "Step by step" and "One on one". Bryan's comments on the contents of the live set strike a chord however as they are my sentiments also, more new music!! Perhaps a couple of classics mixed into the set but with a rip roaring finish to the gig with the hardest and fastest of the new material. When I first heard "July morning" from "Live In Moscow" on the Tom Russel rock show on radio Clyde, I thought I was listening to a Heep covers band, but no, sure enough Tom mentioned that it was Heep and they were coming to play the Barrowlands in Glasgow. In listening to this line up's interpretations of the old classics since that time, I can only say that nothing has changed in my mind. It's like listening to covers of my favourite band's music. Back then I thought that Heep had gone, split up, but listening to a good rock show put me straight. Heep were back but I've been waiting ever since. In saying that hearing the old classics as a lesser interpretation of the music's original form, I would like to say that live, the "Sea Of Light" interpretations of the new music are spot on. Please give it to us live in the UK!! The "Sea Of Light" album is undoubtedly this line ups best album, there is however something that I couldn't quite put my finger on before but now I can. I feel that in the mixing of "Sea Of Light" everything seems to be so perfectly done that Mick's solos don't come out as loud and forceful the way they used to on songs like "Who needs me", "Roller" and "The magician's birthday". They used to step forward and slap you in the mouth like a panzer doing 80mph. I would like to say that "Sea Of Light" could be as popular in the UK as anything that Queen or Bon Jovi have ever done but they aren't Queen or Bon Jovi, there's work to be done here in the UK. Heep seem to be playing it safe by playing Germany, Scandinavia, Germany, Germany, Germany and Germany. **Bill Smith, Scotland.**

***UHAS reply:-** Well the controversy gets deeper and deeper. This line up a covers band? Not in my opinion! Mick's solos no longer slapping you in the face? I'm still wearing the scars across my face from the "Sea Of Light" solos! The content of the live set, let us have your thoughts on all these issues.*

Dear UHAS. I'd like to comment about the Christian ideas of Ken Hensley. I do think that as supporters of this fantastic band we should leave religion behind. We did not have this subject in mind when we joined UHAS and I'm sorry but I can't read about religion mag after mag. I think that the rest of the guys in the Uriah Heep couldn't care less about religion, so if Ken Hensley wants to be a Christian then that's fine, but he's not Uriah Heep now and he's not the future for these guys who have just released such a fantastic new album. He was a big showman with such a charismatic personality, he also composed most of the successful hits for Heep, but he also thought he could do it on his own and things were never the same for him. So now it's not a thing we should support in every issue of the magazine, after all, he is no longer composing rock song either. I'm not complaining about Ken, but he's not the future. Antonio **Ruiz Gosalves, Spain.**

***UHAS reply:-** As you've quite rightly said, Ken played as big a part in Heep during his time with the band than any other member and I think it's fair to say that of the surviving ex members of the 1970's Heep period, it's Ken who generates the most interest. His contribution to the band can not be ignored and now that he is once again recording new material there is enormous interest among Heep fans in his work. The fact that Ken's writing has now taken on a religious message should be incidental to the individual who is not interested in that message, There are, I'm sure, many songs that we all like without fully understanding what they are about, for example, I love the early work of David Bowie*

but as to the message or meaning of his lyrics, I'm totally lost! That doesn't stop me enjoying the songs though and I'm sure we'll all be able to enjoy Ken's new songs regardless of our individual religious persuasions. Ken has stated in interviews in the past UHAS mags that although the message of the song will be a Christian one, the presentation of the material will be typical of what we may expect from Ken so anyone who likes the Hensley style should not be disappointed. Although Ken may talk about his Christian beliefs in the UHAS interviews, it is often our line of questioning that keeps the theme going, as it is these beliefs that are so heavily influencing Ken's writing at the present time we feel we have to explore this influence on his life just as we would have explored the influences that lead him to write the Heep classics if UHAS had been around in the 70's.

Dear UHAS. I have just found the energy to put pen to paper after the long journey back to Cardiff. My wife and I thank you all for the time you spent making sure that our visit to Hamburg to see Uriah Heep was one of the most memorable occasions of my life. To be able to see and talk to the band was an unbelievable experience and at times a bit too much for me to take on during the small amount of time with the band. My wife who has never been in to Uriah Heep totally enjoyed it and she said she would definitely see them again but hopefully in Britain. If my wife can be converted to Uriah Heep, there's hope for many more. The problem is now that I've seen them after such a long break, I want to see them again soon and more regular. Keep up your excellent work with UHAS, there are plenty more like me in the closet. **Martin and Carol Davies, Wales.**

UHAS reply:- *It's true, there are many people who join UHAS in the UK who thought that the band split up at the end of the 70's and are amazed to find out that they've missed a decade and a half of Heep albums and tours. The fans are out there somewhere in the UK, the difficult part is reaching them as many no longer move in the same circles they did 15 years ago. Any ideas?*

Dear UHAS. As a big fan of good live music, I will in this letter throw a few questions open for debate and I would like answers from both the members of UHAS and the band themselves. As we all know, there are a lot of live Heep tapes in circulation and most of them have a horrible sound quality. I know this because I have a few myself. So why do I even bother to have them? I have them because I love Uriah Heep and I love a live performance whether I'm in the audience or just listening to a recording of a show. I know that most bands don't like these live tapes because the sound quality is so poor and their record companies tell them that they lose money on them. I can only answer for myself and say that when I buy a live tape or bootleg, I already have all the albums of the band. In the case of Uriah Heep I have between 2 and 6 copies of each album. So to say that they lose money on me is quite wrong. It is actually closer to the truth to say that these live tapes keep up my interest in the band between album releases and this is probably the case with most hard core Heep fans. The live tapes also have a historical significance. In the case of Heep, there is the chance for us all to hear Steff Fontain on vocals, for newer fans, a chance to hear Byron live other than the "Live 1973" and "Shepperton 1974" albums. Having said all that I would like to tell you what could be done to get rid of the bad sound quality. To do that I will tell you how another band has done this. The band's name is "The Greatful Dead" and this is the way they have done it. Through their fan club "Relic", hardcore deadheads can apply for the right to record GD shows. They are given a pass saying that they can bring recording equipment and record any gig they like. If you are allowed to record you don't use your walkman, you bring along the best equipment you can get hold of. As part of this permission you must agree never to sell your recordings. You can copy them and give them to a friend but never sell them. This works with GD, it's been

going on for 20 years and it works. So my question is, could this be done with Heep through UHAS? Could it be possible for us hardcore Heep fans to apply for the right to record shows? A recording pass could be limited to 1 show, shows in a single country, half a year or a full year, whatever. Anyone interested in recording gigs would have to sign a contract saying the tapes won't be used for any commercial purpose what so ever and that person who records the gig is responsible for all the copies he or she makes. The sound quality of the tapes in circulation will be great and the band won't have to be ashamed that they exist. Now that I've let the cat out of the bag, any comments? **Anders Roftstad. Norway.**

UHAS reply:- *In the first instance, theres only really the band who can comment on this so this is what Mick had to say after reading the letter:- "Although this arrangement may work very well for the Greatful Dead, they are in a totally different situation to Uriah Heep in terms of their financial standing, record sales, the size of audience they attract, the type and size of venue they play and how often they play. At the average Heep concert the promoter would be un happy about giving over an area of the venue to somebody who wants to make a free recording of the band, they would much rather see fee paying members of the public taking up the space that would be required for the recording equipment. I do accept that people such as yourself will always buy all the albums regardless of whether you own live tapes or not but there are members of the record buying public who buy albums on a more casual basis and if such people were able to get hold of a free copy of a tape, they would probably not buy a live album. Although you would sign to take full responsibility for all copies of the concerts you record, it would be very difficult if not impossible to monitor in practice the material could not be guaranteed to be kept out of the hands of people who would seek to make money from it. This could as an end result have an effect on the continued viability of the band from a commercial point of view if it had an effect on record sales"*

Dear UHAS. I recently found a white label copy of "Hold your head up" which I duly snapped up. The B side has no details and carries a vocal that is neither Goalby or Shaw, could it be Steff Fontain? It's a driving rocker (as we would have said in the 70's) and the chorus revolves around the lyric, "she's got the mind of a miracle child". Any clues? **Steve Rhodes, England.**

UHAS reply:- *The track is called "Miracle Child", it's written by Mick and Phil and was the B side to the "Hold your head up" single. The lead vocals are handled by Phil. Please keep your letters and questions coming in.*

QUIZ TIME

Congratulations to Terje Larsen of Norway who wone Lee's gear from the last issue with the correct answer for lees birthday of 16th April. In this issue we have a very special prize, it is a CD reference disc from the re mastering of "Very Eavy, Very Umble". These are one off CD's that are produced in the studio when the original tapes are re mastered prior to manufacture of the CD's for release, they are the modern day equivalent of an acetate. This one has a fault but the fault is that one of the tracks has been put on the reference CD twice, this meant that another CD reference disc had to be done but you can win this unique one with the double take of one of the tracks by answering the following simple question:- "Which track is repeated?". It could be one of the standard album tracks or it could be one of the bonus tracks. You will have to guess which it is but you can only have one guess per entry. All entries must include a first class stamp from UK members or an international reply coupon from overseas members. You can have as many entries as you wish but each one must include the stamp or IRC. Good luck.

CLEM CLEMPSON - AN EXCLUSIVE INTERVIEW

Just over a year ago when "Colosseum" played a handful of gigs in the UK, Mark Clarke invited the two of us along to one of the gigs to do an interview he'd promised us some 18 months earlier. The interview with Mark will appear in a future issue of the mag. The evening also gave us an opportunity to meet with Clem Clempson, the "Colosseum" guitarist who has crossed paths with Heep on many occasions. The first was long before the birth of Heep when Clem and Keith Baker, who was later to become Heep's drummer, played together in a band called "Bakerloo" and released a highly collectable album of the same name. "Colosseum" and Heep were both managed by Gerry Bron's organisation and Mark Clarke, the "Colosseum" bass player, replaced Paul Newton in Heep. Clem was the guitarist in "Rough Diamond", David Byron's first project after Heep and unknown to many, Clem also had a brief spell with Ken Hensley's solo band in the early eighties.

Alan: Who were the early influences that made you want to be a guitarist?

Clem: I started playing when I was about 16 because I liked what "The Beatles" and "The Stones" were doing, and I fancied doing it. I wasn't really that serious about the guitar until I started getting into the blues which was really through hearing Eric Clapton playing with John Mayall.

Alan: Was "Bakerloo" the first band you were involved with?

Clem: Yeah, "Bakerloo" was my first real band.

Alan: How did you get involved with David Byron and "Rough Diamond"? Had you known David prior to that project?

Clem: I'd bumped into David on occasions because when "Bakerloo" split up I joined "Colosseum" which had the same management. As you know, Keith Baker joined Uriah Heep and I went to see Keith playing with them and he came to see me in "Colosseum" from time to time. Our paths crossed although we never really met. The "Rough Diamond" thing came about through a guy called Steve Barnet who was working for Gerry Bron as an agent and he became David's manager when he split from Heep. When they were putting a band together they called me.

Alan: Was "Rough Diamond" seen as David's band or were you all equal partners?

Clem: As far as the people in the band were concerned we were all equal partners. David was very keen for it to be that way, although it was him who initiated it, he always very much wanted to be part of a band rather than it being David Byron and his group.

Alan: What was he like to work with when he had just split from Heep?

Clem: He was great! Very enthusiastic and hard working, there were no big egos at all.

Alan: "Rough Diamond" were billed as a super group in the press, do you think that worked against you?

Clem: That wasn't our fault and yes, I do think it worked against us, we got really upset about some of it. The trouble is that it's all taken out of your hands when you sign a major record deal, they just want to do whatever they think is right to launch the band in the best way possible. It didn't really fit in with the way we saw it and we really could have done without that sort of pressure.

Alan: "Rough Diamond" toured quite extensively in England and Europe but did you also

play America?

Clem: Yes, we did a short tour of the States for about a month, it was quite good fun. We did a few gigs supporting Peter Frampton who was the biggest thing in the world at the time. It was a bit strange because it was full of people screaming from beginning to end and we didn't really know what they were screaming at.

Alan: Who would you say had the biggest influence in the musical direction of "Rough Diamond"?

Clem: We wanted to work together as a band, most of the music we came up with came from our rehearsals. There were lots of things that were individuals ideas to start with but they would get brought along to rehearsal and knocked around amongst the members of the band.

Alan: The style of the material was quite different to what David had done with Heep and what you had done with "Colosseum".

Clem: That wasn't a conscious thing, it was just the way it developed. We knocked things round in rehearsal and what came out came out. There was never any concept or grand design.

Alan: There was a writing credit on a track called "Rock N' Roll" to somebody called "Rushent. Who was that?

Clem: As far as I remember that was a producer that David and Geoff Britton had worked with.

Alan: What actually caused "Rough Diamond" to split up?

Clem: It was politics really and it was too complicated to go into. It's probably what you would like to know most of all but it really is impossible to go into as it was so complicated and I don't really want to talk about it.

Alan: Yourself and the rest of "Rough Diamond" recorded an album as "Champion" after David had left, what's the story behind that?

Clem: Most of the material for the "Champion" album came from the guy who was the band's singer. I actually met this guy who was a Canadian singer song writer and he was looking for a band. "Rough Diamond" had just split up and all of us wanted to do something else so we kinda got behind him.

Alan: You also worked with Ken Hensley in his solo band whilst they toured in North America in the early 80's, how did you become involved with Ken?

Clem: Ken was in the states and his guitarist left the band, he called me and said, "I've got a problem, can you help out?" I wasn't doing anything so I went over and did a few gigs. It was a complete disaster but that's another story. I was never really there as a permanent member of his band.

Alan: Do you feel when you look back on the "Rough Diamond" period that there was anything that you, or any of the other members of the band could have done to make it more of a success than it was?

Clem: There's a lot of stuff to do with the politics and the management situation but really it would have been nice to give it a bit more time. The whole thing was done at such a high pressure level, even before I was involved in it. The way the whole thing was set up

between the management and the record company just put so much pressure on us that we never really had the time to develop it and see what it would become.

Alan: Did you all have high hopes for it though, did you see it as not just a gap filler but as something that would go a long way?

Clem: Yes, we wanted it to and I think it could have. We did have lots of problems, a lot of the material was not very good, but there again, it was the pressure of getting an album done and getting the show on the road. It would have really been nice to have taken more time over the songs because a lot of the songs weren't that great.

Alan: Did you do any more recording work with David before the band split?

Clem: I don't think we did anything else after the album but there might have been other stuff that we recorded when we did the album but didn't use.

Interview by Alan Hartley.

HOW BIG A HEEP FAN ARE YOU?

As promised in the last issue, we now bring you another Heep fan with a visual show of dedication to the band. This is Isabella Seefried from Austria who has a great wizard tattoo at the top of her leg. Once again we ask, can anybody beat that? If so, please send us the photos.



LIVE REPORTS

ROCKERFELLER, OSLO, NORWAY, 27/8/95. THE BEST CONCERT EVER??

Me and my best mate Rolf went to Oslo to see Heep again. This was to be their last concert in the Norwegian mini tour of 3 shows. We met the guys at the airport and had a good laugh when Charlie Evans, the sound engineer, showed up in a T-shirt and boxer shorts. She had forgotten that this is Norway and not the Canary Isles. After a chat we decided to meet at the hotel where they were going to stay. Mick was the first to come down to the lobby where he signed a lot of different albums and other Heep related stuff. He was as usual, in a splendid mood and we talked about the concert at Gloppe rock where me and my wife had the chance to celebrate Mick and Trev's birthdays. (your a diamond Mick!!!) The venue took 1100 people and when the show started it was almost packed. And what a concert it was!! The band are getting better and better for every concert. Since the show at Gloppe rock, I feel that the band has developed quite a bit. The songs from "Sea of Light" took the audience by storm and "Time of revelation" received a very warm welcome. The mix between old and new songs are very well adjusted to each other and the blend gave us all a concert to remember for a long long time. It kicked off with "Universal wheels", a song I know is one of Bernie's favourites. Then came "Time of revelation". A slightly faster version compared to the album and one of my favourites. The audience was stunned and with the next song, good old "Stealin", Bernie and the rest of the band had the crowd exactly where they wanted them. This was followed by "Rainbow demon", "Words in the distance", "The wizard", "Dream on", "July morning", "Gypsy" and "Look at yourself". A fantastic concert was ended with "Against the odds", "Lady in black" and of course, "Easy livin". Everyone could see that Heep really enjoyed being indoors again after a bunch of outdoor concerts and even poor old Charlie was still warm and dry at the end of the show. The band were welcomed by an audience that had been starved for Heep and our boys gave em their all. I've never seen Trev so tired after a concert, we often focus on Mick and Bernie doing a great job, but this time it was Trevor's day. During the show he came to the front of the stage and for me, he was a frontman's frontman and he gave us a lesson in how to play the bass till my fingers bleed, thanks Trev!! I must mention that during "Gypsy", Mick touched into "Dovregubbens Hall", a classic song written by Edvard Grieg and taken from a play called "Peer Gynt" by Henrik Ibsen. The audience loved it. After the concert we went backstage to say goodbye to the band. They felt they had given their best this night in Oslo and I'm sure that no one will disagree. We also had a little chat with Heep fan numero uno Peter Weber. From my point of view, the 1995 edition of Uriah Heep is the best ever. I know a lot of you will disagree about that, but I feel that with "Sea Of Light", they have reached a new peak. They've got material that is just as good as that which they had in the 70's, I just hope that this line up will stay together and keep on rockin' for decades. To me they look like one big happy family and that includes Jim, Charlie and John. See you again soon.

Egil Bokn.

URIAH HEEP - NO GHOST. OSLO 27/8/95.

Good old Uriah Heep, many long haired teenagers favourite band from the 70's were back in Norway for the first time in many years. A small Norwegian tour was ended in Oslo and there were a lot of old fans there who had met up in order to hear, among others, "Easy livin". Uriah Heep released a new studio album just before the summer time called "Sea Of

Light". It's one of their best albums since 1975 and the cover artwork is by Roger Dean himself, just like when "The Magician's Birthday" and "Demons And Wizards" took Norwegian teenagers by storm in the early 70's. Uriah Heep without David Byron is a different story, but we've got to admit that Bernie Shaw has taken over the microphone in an impressive way. A firework on stage, he wanted the audience with him from the start, the packed venue managed to do this and the Heep classics came rolling one by one. Guitarist Mick Box and drummer Lee Kerslake are the only founder members left from the original Uriah Heep, and they are still going strong. Mick Box was playful and obviously in a very good mood this night, the show with his guitar was just like the good old days. If the sound had been better every one could have heard that this rocker still knows his riffs, solos and loops. All in all a very successful evening, both for the band and the fans. We've seen heros like Deep Purple and Steppenwolf in the last couple of years but only Uriah Heep manage to maintain the enthusiasm from beginning to end. I have some problem listening to a vocalist other than David Byron doing songs like "The wizard" where Bernie Shaw didn't even try to reach the high notes, but songs like "July morning" and "Easy livin" were performed very well. The new Uriah Heep is certainly no ghost.

Johnny Andreassen for Norwegian press. Translated by Egil Bokn.

HUIJBERGEN FESTIVAL, HOLLAND, 1/9/95.

The headliners Uriah Heep bring the crowd of 500 to ecstasy with their sound that has hardly changed since the beginning of the 70's. Beautiful melodies, great keyboard playing and heavenly singing from the whole band are the main constituents of the old and new work of this Mick Box lead hardrock band of which the technical power, the joy of playing and the great voice of Bernie Shaw are deeply respected. Heep may stay!!!

Willem Jongeneele for Dutch Oor magazine, translated by Henk Van Der Vis.

HEEP IN BRAZIL



After many plane delays, Uriah Heep finally arrived in Brazil. I went to the sound check on 12th September in Sao Paulo to meet Bernie. He was, as always, very attentive, he received me very well and invited me to watch the soundcheck. He soon presented me to the whole band and I was able to take many photos of them on stage. The first show at the Olympia on 12th Sept started with Nazareth who gave a good performance. Soon after, Uriah Heep opened with "Universal wheels", it was a spectacular show, very professional and there were six songs from the new album "Sea Of Light" along with the old hits like "Stealin", "Look at yourself" and "Gypsy". After the show my wife and I went backstage where we stayed for about 2 hours fulfilling our dreams. We took many photos and got to know the most charismatic band in the world. A fan became a friend and I guarantee that Bernie will never forget me. For the second show on 13th Sept, Uriah Heep came on first, it was another spectacular show and the emotions from the last show were experienced in exactly the same way. After the show I again went back stage at Bernie's invitation where I gave the band presents of photos and football keyrings. Bernie promised me that they will be back again and will want to see me again. They then went on to their concerts in Rio, Belo Horizonte and Curitiba.

Report and photo from Marcello Frisoni.

URIAH HEEP IN GERMANY 2-7/10/95.

The first week of October was the best Holiday week of this year for Rinus, Willy and myself, as we zigzagged across Germany to see five Heep gigs on the "Sea Of Light" tour. The Heep were, of course, brilliant and the tour went very well. Every night they gave an excellent show to an enthusiastic audience, mostly in packed halls. This tour must have been a very tiring one for Heep, as they had to travel enormous distances between gigs, and even up to 200km between gigs and the hotels. Sometimes all the hotels were fully booked because of trade fairs (Frankfurt, Koln) or they had live TV breakfast shows in the morning in another city (in Koln between a night in Munster and a gig in Hannover and in Hamburg between a gig in Hanover the night before and Betzdorf on the same night. At that point they must have traveled at least 2000km in two days and performed two full shows in the evening and two breakfast TV shows early in the morning. But it didn't show in their performance. This year I found their playing even better than before, the new album seems to have put more energy into the band and the willingness to really show their musical talent too. The new songs sound great on stage and in the old songs there is somewhat more variation and improvisation than before. It would have been even nicer to hear some more tracks from "Sea Of Light", one that I missed since Vacha last April was "Fear Of Falling". (Also there are some old songs I'd love to hear in the set sometime in the future for a change, like "Walking in your shadow", "I wanna be free" and "One day". I wonder if other members also have that kind of wish). Still, I enjoyed every song they played, and "Dream On" was again the gem of the show. Thank you Heep, and please come again soon.

Elina Aaltonen

LIVE MUSIC HALL, KOLN, GERMANY 4/10/95.

Both of us having full time jobs, it's quite a challenge to find a tour date of Heep you can go to. Looking at the dates, check if you're scheduled for work then check how many kilometers it is! But, once again, we managed to see Heep on their German Tour. We had to rush to get to Koln in time and once we got there, it was hell to find the venue. We nearly spent as much time driving around in Koln as we did driving from Rotterdam to Koln. We missed out on support band Virgin Steel but we saw Heep alright. Another fab show as they

always present, joy that sparkles on stage and which has its reflection on the crowd. We loved every single minute of it. Even though they're not getting much promotion, the band seemed to do well. After the show, we sat down talking to Heep and Trevor told us they had even appeared in an episode of "Gute Zeiten, Schlechte Zeiten", an immensely popular soap series. Horrible to watch (and we're ashamed to admit it's originally Dutch) but great for promotion. They also appeared on a German T.V. Breakfast Show. They deserve a hit now, too bad all of this is broadcast on channels we can't get. Meanwhile, we'd been busy booking several radio stations to get them to play "Dream On" - no result yet, but I hope other Dutch fans will soon contact us in order to set up a plan to make the radio stations play it. Since our appeal in the previous issue we haven't heard from one single fan. Come on folks, we can't do this alone! If we all want a future for Heep we could at least try to help them in achieving it.

Monique and Leo Spruit, Bredenoord 107, 3079 JC Rotterdam, Holland. Tel: 010-4792418.

GROSSE FREIHEIT, HAMBURG, 7/10/95.

It was last year when I last saw Heep so I was looking forward to this Concert as it was the only show that I would see. Hamburg is about an hour away from us, so it wasn't a long distance trip for me and my sisters. We left our home on time and got to Hamburg at about 7 pm, after a long search we finally found a parking place near the venue which is not at all easy! When we got to the venue, the band had finished their sound check and were on their way back to the Hotel. We couldn't get in until 10 pm so we had 3 hour to amuse ourselves. Thank goodness the weather was good that night as we strolled the Reeperbahn. When we returned to the venue quite a lot of people impatiently waited to get inside. It's usual that weekend shows at Grosse Freiheit start late as was the case this time. There were many people and at 1 am the band finally came on stage. Even though it was late the crowd were in a great mood and partied! That's why Bernie amongst others got a beer shower. The mix between old and new songs was well received, but to me songs like "Gypsy" and "July Morning" can't be surpassed. Unfortunately, the show was over after one and half hours and I hope I won't have to wait so long before the next concert.

Marika Shchumacher.

SEA OF LIGHT TOUR, GERMANY, SEPT/OCT 1995.

I hoped so much to be able to catch some more Uriah Heep shows and although it was not easy sometimes I finally made it to four further concerts. I have seen ten Heep shows in one year which is a personal record and believe me I enjoyed every minute. This time I can tell you about Munich, 24/9/95 in Wappensaal, Terminal 1. I arrived there during the sound check and as the band were very busy afterwards with interviews I found some time for shopping and talking to friends. After the band had their dinner, we had some time for a chat and a look through my pictures from the biker festival in July. Virgin Steel from New York came on stage and up to now I'd known them by name only. I really liked their set which included straight heavy rock songs as well as ballads and they were really good in warming up the crowd for Heep. Heep's set list was as follows "Universal Wheels", "Time of Revelation", "Stealin", "Rainbow Demon", "Words in the Distance", "Wizard", "Dream On", "July Morning", "Against the Odds", "Gypsy", "Look at Yourself" and as encores "Lady in Black", "Bird of Prey" and "Easy Livin". So you might notice that the set had changed a little since the classic rock tour. The Wappensaal was not sold out so I have no idea how many fans saw Heep that night, but there was a very good feeling amongst the crowd. The new material was well accepted and there is no need to comment about the classics. It was fun on stage and you could see how much all the band members enjoyed

themselves. After the show there was small talk in the Dressing Rooms with friends, fans, and of course Virgin Steel. Time was running really fast and on the way to the Hotel I felt that I must also go the Regensburg concert as well. So I drove back home to Graz to get my films developed and see Black Sabbath, but that's another story.

Regensburg 29/9/95, QU. The Hotel Heep stayed in was in Nurnberg which is about one hours drive from Regensburg. When I arrived there some of the band members were just about to leave to do some shopping and I joined them. They told me they'd had a great time in Stuttgart and Mannheim - these two shows must have been really special. We had to leave for Regensburg at 3 pm. Heep have played the QU a few times since I was there some years ago to see them, the place has changed a lot but to its advantage. I remember the QU as a crowded, nearly sold out hot place, but it wasn't this time. Uriah Heep took it easy and there was fun on and in front of the stage. We all had a good laugh when Bernie had a slip of the tongue as he announced "Words in the Distance" and Lee started on a song that should come later in the set. Sound and lights were great, but the audience needed a few songs before they were singing along with the band and in a way were woken up, of course it was great to see how Heep once again made it into a big party. Fans and friends waited patiently after the show as the dressing rooms were so small and the party was going on at the side of the stage until 1 am. The bar was closed when we arrived back at the Hotel in Nurnberg so we all went straight to bed. We had to go our separate ways the next day, but it was good to know that in about two weeks time my favourite band would be back for one more show in Austria.

Vienna, Rockhaus 10/10/95. I had to work until 6 pm and then I jumped into my Alfa to drive straight to Vienna, usually it takes about two hours to get there but not this time, road works, traffic jams and fog on the way meant that it was 9 pm when I arrived at the venue. I heard the last encore of Virgin Steel and noticed there were only about six hundred people waiting to see Heep. Band and audience were great and at the beginning of "Against the Odds" there were problems with Trevor's bass, so we had a solo from Mick together with Lee and the audience clapping hands. A nice interruption before they could go on with the set. Another good laugh was in "Dream On" when Trevor got a wet chair to sit on, never before have I seen Trevor smiling and laughing so much through the show. During the encores the band pulled Peter their drum roadie, on stage to give him birthday congratulations and a nice cake. For the whole show the fans were clapping and singing along with the band and there was a great feeling everywhere. Within 30 minutes of the band leaving the stage a party was going on with some drinks and of course Peter's cake. We all left about 1 am and I found out that I'd left the headlights burning so the battery was flat and I couldn't start the engine of my Alfa, Uriah Heep were very kind and gave me a lift to the Hotel where most of us ended up at the bar singing along with Phil who played the piano. The Hotel Manager liked it that much that he said the band could have breakfast at any time the next morning no matter how late it was.

Passau, Music Hall, 11/10/95. Great that Uriah Heep allowed me to travel with them and Martina the local promoter for Heep in Austria would pick me up there. It was quite a trip with one stop for petrol and of course McDonalds. At the Hotel in Passau, I ended up on a sunny balcony with a cup of coffee and was soon joined by Bernie, Peter the German Tour Manager and later on Lee. We had a long talk about the music business and what else could be done to push the "Sea of Light" album. The Music Hall is situated in an old Military Barracks and by the time we arrived there for the sound check it was freezing, I joined Kai at the Merchandise Stand for some more shopping and found out there were only about 170 tickets sold in advance. With the sales on the door that night there were just 300 people to see Heep's last show of the tour. It was more of a private party with burning



lighters during "Dream On" and some jokes from the crew and support band Virgin Steel. The sound was good, but the lights were not as bright as usual which was bad look for photographers like me. Uriah Heep gave their best, it makes no difference whether they play to 100 or 1000's of people. There last show was over far too soon and I think the fans and the bands enjoyed themselves. The party carried on in the dressing room after the show and I have no idea what time we got back to the Hotel. The next day it was about lunch time when Heep left in their small bus heading back home to England. I had a great time with them out on the road and I'd like to thank the band and their crew for being so kind and of course for still touring (I couldn't live out of a suitcase for weeks). It's never been easy to let them go not knowing when they will be back again, but I'm sure they'll be back one day. Meanwhile we as fans should do our best to promote the "Sea Of Light" album and tell everybody that Heep are still alive.

Report and photos by Isabella Seefriedt.

JOHN WETTON, BUFFALO, NY, USA. 7/10/95.

I only discovered that John Wetton would be in town through a fellow Heep friend (thanks Jesse) who caught the tour dates on the Asia internet page. Suffice to say I don't believe the gig got much publicity, and with the sad state of radio here, John Wetton and his contemporaries couldn't buy air play. Sad to say that such a brilliant album like "Battle Lines" gets nil attention on this continent. Anyway, the real fans of John obviously found out about this gig because the place was packed by show time. I met John prior to the show for an interview and he was a nice bloke who graciously answered my questions. I also met a few big fans of John's prior to the show, one had travelled from Chicago just for the show and another couple had come from Ohio! The T-shirts in the crowd touched on almost every aspect of John's enormous and legendary career but I'm sure I was the only one with a Heep shirt, that brought a few enquiries and many people were unaware of John's

involvement with Heep. Thus I set them straight and there are now people hunting down 2 old Heep albums. To the show. I wondered what kind of show could be done with just one man and his guitar? No band! I wondered to what extent such a simple performance would generate excitement but it's safe to say that in John's case it worked very well. Opening with his big Asia hit "Heat of the moment", John's enthusiastic performance, crystal clear vocals and most notably his wealth of classic songs kept the crowd roaring after each number. John seemed quite happy on stage and it came out in the excitement that his performance generated. He played the Asia classics like "Don't cry" and "The smile has left your eyes" (the closer), as well as the King Crimson gems like "Easy money" and my personal fave "Starless". His UK days were represented, most notably with the encore, "Rondezvous". There were no Heep songs (as much as I'd like to have heard some). The crowd wanted more and chanted for more but that was it and no body seemed disappointed. John went down as a huge success, I'll look forward to him doing this again in the future, he said before the show that he'd love to do this for the rest of his career. I'd recommend anyone who enjoys listening to good music and a great singer to check John's unplugged shows out.

Kevin Julie.

JOHN WETTON AND SAGA, GRONINGEN, 23/10/95.

Two weeks after the Heep gigs I finally got the chance to see John Wetton live, Heep never played in my native Finland between 1974 and 78. I didn't hesitate to go even though he was only special guest of "Saga" and only played a short acoustic set alone. When John came on stage I thought everyone in the audience had come to see him, such was the applause. I think he was quite impressed. Accompanying himself with an acoustic guitar, he sang some songs from his new CD and also a couple of old "King Crimson" tracks. He's got a good voice but apart from that I didn't find him very special. A ridiculous thing in his show was that in two songs there was a sound of a piano which came from nowhere (i.e. from a tape) and he just sung over it. It looked so silly as there were about four keyboards on stage for "Saga" which you could have expected John to play. Anyway, John sung well and I'm glad I've now seen him live.

Elina Aaltonen

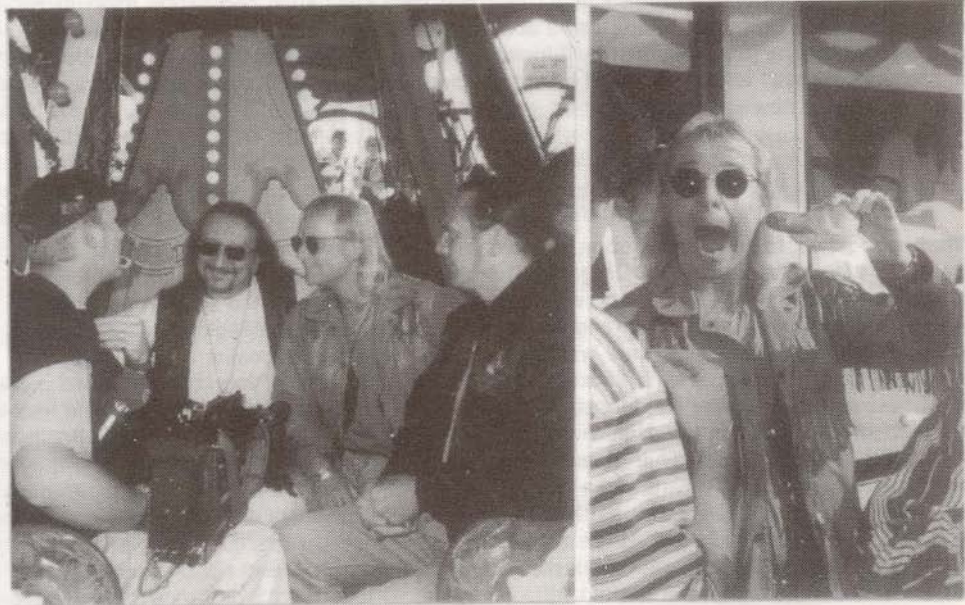
JOHN WETTON, ZURICH, SWITZERLAND, 9/11/95.

What good news, to see John Wetton was coming to Switzerland after the release of his great live album, "Chasing The Dragon". There were about 700 - 800 people who came, most of them to listen to "Saga" who were the headliners. John was the support act, on his own with just an acoustic guitar and three spotlights. I really missed him playing bass guitar, I've already seen him twice with "Asia". John is a great vocalist and he sang the following songs, "Battle lines", "Don't cry", "The smile has left your eyes", "Hold me now", "Heat of the moment" and for the song "Rendez vous" he had left his guitar and had the help of playback music. His show was well recieved but it is very difficult to be successful without a band. Then came "Saga, a group that I never really liked and they didn't convince me live. They had true fans and apart from me were a huge success. To me the highlight of their show came as their lead singer announced, "now we're going to be Asia and John Wetton will sing". John joined them onstage and sang "Only time will tell", it was wonderful and it's obvious Asia is the voice of John Wetton and not the band behind the voice, in other words, Asia without John is nothing.

Phil Ramer

URIAH HEEP AT THE OKTOBERFEST

One of Munich's most important events of the year is the "Oktoberfest" which is famous all over the world. So it was a nice coincidence (was it really?) that Heep played their gig in Munich on September 24th, when the festival was in full swing. "Visit the Oktoberfest, ride on a roller coaster etc" the press schedule said so my friend Thomas and I met in front of the "Schuetzenhalle" beer tent to watch what would be going on. It was a warm and sunny afternoon and soon Mick, Bernie, Phil and Jim Hughes showed up accompanied by a camera team from "TV Munich", a private cable TV station. We expected the Heeps to ride on the "Eurostar", the main attraction of all the roller coasters, but they headed for the "Krinoline", a seventy year old roundabout, one of the oldest things on the Oktoberfest. During the ride on this slow, traditional roundabout a short interview was filmed in which the guys introduced themselves, made jokes of the ride and Phil claimed: "my father designed this, it's better than the Eurostar!" At the end of the ride Bernie felt a little uncertain, while Mick shouted: "where's the schnaps, gimme the schnaps!" The band and the camera team moved on to a liquor bar where they all had a glass of cherry liquor. Afterwards, Bernie announced the time and place of Heep's gig that evening, the camera was turned off and the private part of the visit began. Their schedule was very tight and they couldn't sit down in one of the large beer tents, but they could eat some Bavarian "Bratwurst" (a fried sausage), buy some souvenirs and have a short sight seeing trip all round the Oktoberfest area. The film recordings of their visit were edited to a funny five minute slot which was shown one and a half hours later on cable TV during the show, "Proms at the Oktoberfest". The show was repeated twice during the night, and when I arrived home after Heep's gig at Munich's Wappensaal, I was just in time to watch the result of a nice afternoon.



Report and photos by Christopher Hoeglmuellar.



PHOTO ALBUM. Gunhill, taken during one of their shows earlier this year when Mick joined them as a guest guitarist. From left to right:- Rik Robyns, John Lawton, Mick Box and Mick Raxworthy.

THE CHRIS TETLEY INTERVIEWS, NO 5, PART 3.

LIVE IN MOSCOW

Chris: How do you feel Bernie, stepping into this band?

Bernie: Before I came to England I played in a band back home in Canada and we used to play Uriah Heep songs. I was always into the heavier side of music and I like a lot of harmonies on the singing side. So I knew half the songs from the set before I joined the band. For the audition I did "Stealin" and "Easy Livin".

Mick: And "July Morning", he took to it like a duck to water.

Bernie: I didn't tell them I'd been singing the songs for years, but to come all the way over here to try and make your mark, then end up in one of your favourite bands, was a dream come true. A lot of hard work as well.

Chris: Well, you do a fabulous version of the wonderful Ken Hensley number, "Easy Livin" which I think was off "Demons And Wizards".

Mick: Yes, that's right.

Chris: Ah! I've got something right! Anyway, dropping hints here' Uriah Heep are going to be playing the Reading festival this year.

Mick: That's right, we're doing the Saturday night, I think it's 27th Aug with Meat Loaf and Starship. The exciting thing is that we haven't played England for about 2 years and we hope that if Reading is successful, we'll be able to fit in an English tour around October. Hopefully then, we can do an English tour every year which would be fantastic. The other thing is it will be Bernie's English debut, he's been all round the world with us but never in England.

Chris: So you followed Peter Goalby in Heep, at what stage did you come into the band?

Bernie: It was around the time of their Christmas break, I was playing the Marquee with Stratus which was the remnants of Preying Mantis, Mick and their sound engineer came down to check things out, we had a few jars after the show and before we both passed out I had an audition set up. Within about a month we were rehearsing for our first European tour of about 4 or 5 months, so it was in at the deep end.

Chris: Had you been to any of the places you've been with Heep?

Bernie: I had done Europe, Grand Prix supported Manfred Mann on quite a large European tour but it was a few years ago.

Mick: That was as a support band But Heep were headlining so there's a lot more pressure.

Chris: The unfortunate thing is that bands go from success to success and then fall, look at Saxon for instance, I don't think they could really continue to headline so what do they do, the Paul Samson band is another example, it's sad

Mick: Yeah, it's very hard and I don't really know what advice to give, all we keep doing is working hard at our craft. Basically, if you used to put in 10 hours a day, then put 20 hours

in. If you're in a band like ours, you live and breath it.

Chris: Where are you living now Mick?

Mick: I've got a flat in Essex.

Chris: Not the one where the decorators were?

Mick: No, it's a different one, I've also got a house in New Mexico.

Chris: How come you've got a place out there?

Mick: Well, it's nice and sunny, I've got good friends out there and it's great. I probably spend 2 or 3 weeks a year and Christmas out there.

Chris: Where do you live Bernie?

Bernie: I've got a flat in South London, my dad's originally from England.

Mick: He's been here for 10 years now, he's almost one of us.

Bernie: I still talk a bit funny or so they say.

Chris: We talked a lot about Russia, how would you fancy living there.

Mick: No thanks, it's a place to go and see but you'd have to forget everything you've been brought up to believe in and see as real. I believe in going and seeing it and things lightening up but, if it was so good, why in all the years I've been on this land are we allowed in but they aren't allowed out. I think that says it all really. I think they are scared of the people coming out, seeing the good life that we've got and not wanting to go back. But I do hope it lightens up a lot more because they deserve it, the kids are fantastic.

Chris: You've got a huge back catalogue right up to the new "Live In Moscow" album, are we going to have a studio album from you?

Mick: Yes we are, we've signed a deal with Legacy Records, the reason we've signed with them is because they've got our back catalogue, when Gerry Bron went bankrupt, they bought it all so it's nice to keep everything together. We've signed a deal for the live album, hopefully a video and a studio album or maybe 2. We hope to be in the studio at the end of the year for a March release in 1989.

Chris: Mick, thanks for coming in again and Bernie, it's been great to meet you.

Next issue it's the Raging Silence interview.

We're once again sorry that the regular features "Your turn to remember" and "Discography" are not in this issue but they will be back in future issues.

This issue is dedicated to the memory of Gary Thain who died 20 years ago on 8th December 1975.

CLASSIFIED AD'S

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

WANTED. "Take No Prisoners" album by David Byron. Hilary Colbear, 87 Beedell Avenue, Westcliff On Sea, Essex, SS0 9JR, England.

WANTED. "Baby Faced Killer" album by David Byron. Also anyone who is interested in exchanging TV specials, clips, interviews etc on video and anyone who is interested in collecting on the first wave of British heavy metal bands, eg Black Sabbath, so we can all better our collections. Antonio Ruiz, C/Pilar 24 Bajo 1, SS Reyes (Madrid) 28700, Spain.

ATTENTION. Could Barry MacDonald and H Colbear get in touch with me please, I'd also like to hear from as many Heep fans as possible from Scotland. Bill Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

ARROW RECORDS. Collectors records, cassettes, CD's, videos and memorabilia. New catalogue ready soon. Please send SAE/IRC to Arrow Records, PO Box 15, Ripon, North Yorkshire, HG4 1XP, England.

PENFRIENDS WANTED. I'd like to correspond with fans all over the world, I have a lot of material to exchange of Heep in Brazil from 1989 and 1995. Marcello Frisoni, Rua Abacai 55, Bairro Brccmlin, CEP 04570-030, Sau Paulo, SP, Brazil.

FROM TIME TO TIME. My two fanzines, "Wizards" and "From Time To Time" have now been combined into one under the title of: "From Time To Time". It will containe news, interviews, reviews and stories on Heep, Hensley, UFO, Grand Funk, April Wine, Triumph and other classic rock that has often been overlooked by major mags. For further info please send name, address and return stamp, or if you are outside Canada send an international reply coupon to: Kevin Julie, PO Box 12, Queenston, Ontario, LOS 1LO, Canada.

WISHBONE ASH OFFICIAL FANCLUB. For details please send SEA or IRC to: Gary Carter, 186 Herschel Crescent, Littlemore, Oxford, OX4 3Tz, England.

ECHOES IN THE DARK. A free newsletter for Heep collectors. Please send 2 IRC's for postage to: Jesse Lowe, 5203 S. Harvard Apt G, Tulsa, OK 74135, USA.

SAMURAI COLLECTABLES. CD and vinyl imports specialising in rare hard rock from Japan, Germany and England. For details send SAE or IRC to: Patrick Smith, President, 4141 Dixie Road, PO Box 41176, Mississauga, Ontario, L4W 4X9, Canada.

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