

THE OFFICIAL

WRIAN TRESP

APPRECIATION SOCIETY



PHOTO BY A HARTLEY

ISSUE 19

THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY



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



Hi again and welcome to issue 19

Happy new year to all our members, 1996 is getting off to a bit of a slow start with Heep not playing any live dates until May. Those confirmed at the time of going to press are:-

15th May, Solingen Eissporthalle, Germany
25th May, Jelling festival, Denmark
1st June, Stockholm Cafe Opera, Sweden

There is also a German tour scheduled between the 8th and 20th of June but as yet there are no confirmed venues. If you want further information when full details are confirmed, please use our concert dates service by sending a SAE (UK members) or a international reply coupon and a self addressed envelope (overseas members)

For those of you who have access to the internet, you can now contact Mick who has recently got himself hooked up and has already been in contact with some Heep fans who have pages on the net. Mick's E-mail address is:-

boxuheep@ozonline.com.au

Before all these dates there's a chance to see Trevor live on stage around England. Following the Mick Ronson memorial concert, Trevor and Woody Woodmancy are putting "The Spiders From Mars" back together and will be on the road during April. There are more details in this issue in a brief interview with Trev but you can see the band on the following dates:-

6th April, The Baths Hall, Scunthorp
11th April, The Wheatsheaf, Stoke On Trent
12th April, The Oval, Norwich
13th April, JB's, Dudley
18th April, The Filling Station, Newport, Gwent
19th April, The Oliver Twist, Colchester
25th April, The Dance Factory, Preston
26th April, The Limelight, Crewe
27th April, O'Neil's, Birmingham
28th April, The Robin Hood, Dudley

Look out also for John Wetton who plays a couple of UK concerts in May with a band made up of Tom Lang on drums, Martin Alford on keyboards and Kieth Moore on guitar. John tells us that the gigs will consist of everything that was included in his acoustic tour with "Saga" and much more. The dates are:-

3rd May, The Astoria, London

4th May, Harringthorpe recreation centre, Rotherham

The latest news on the "Time Of Revelation" 4CD 25th anniversary box set, which was reviewed in the last issue, is that it should be available sometime during April. The latest three re master CD's (Wonderworld, Return to Fantasy and Live 73) which were also reviewed in the last issue, should also be available in April. There is no definite date at present but you can be sure that your copy will be sent as soon as they are available to us. If you haven't already placed an order for the box set or any of the re master CD's, you still can using the information on the separate form in this issue.

We reported in the last issue Heep's plans to release a live album this year, there is still no date set for release but the title of the album has been changed to "Spellbinder". We can now confirm the tracklisting to be:- Devil's daughter, Stealin, Bad bad man, Rainbow demon, Words in the distance, The wizard, Circle of hands, Gypsy, Look at yourself, Lady in black and easy livin. There will also be a bonus track called "Sail the rivers" written by Trevor and recorded in the studio during the "Sea of Light" sessions. The cover will feature original artwork by Paul Gregory which from the description given to me by Mick, sounds great.

In this issue Bernie Shaw tells us in an exclusive interview how things went for him and his covers band "In Transit" over the Christmas period while he was back home in Canada. John Lawton's band "Gun Hill" have undergone more personnel changes since we reported the departure of Rik Robyns in the last issue. Mike Raxworthy (keyboards and vocals) has now departed and the band are now a four piece. John gives us more information and tells us of his hopes for the future of the band in an exclusive interview in this issue.

Many of you sent in SAE's and IRC's for information on Ken Hensley's new 2 track CD single and video after the piece in the last issue. Unfortunately it's still not ready for review, Ken tells us that the titles of the songs are "Just believe in me" and "Got a line", he expected the final filming for the video to take place towards the end of February and he promises to send us pre release review copies as soon as possible. Ken is also in the middle of buying and upgrading the recording studio that he's been working in which he intends to rename "The Upper Room". If we do get the review copy and price details from Ken in between issues we will send out details using the SAE's and IRC's that we already hold. If you've not already sent in for details and would like to receive them, just send us a SAE marked 'Ken Hensley' (UK members) or an 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.

Our thanks go to Kevin Julie from Canada who tells us that the North American radio show, "The King Biscuit Flower Hour", who aired many live shows during the 70's and 80's are releasing numerous shows from their vaults on CD. Kevin tells us that he's recently picked up a Deep purple one and the sound quality and packaging are excellent. Also in the CD is a survey card which Kevin thinks is to help them decide which other shows to release and he asked us if we can confirm whether Heep did any recordings for the show. We can confirm that the Heep concert in San Diego, California in 1974 was recorded and aired by the station. We therefore ask that you all write to the station asking for this recording to be released and if possible add as many signatures and addresses as you can to your letter. The address is:- King Biscuit Flower Hour Records, P.O. Box 6700, Dept EDP FDR Station, New York, N.Y. 10150, USA.

For those of you who are interested in collecting related Heep releases, you may be interested to know that the German label Repertoire will be re issuing "The Butterfly Ball"

album recorded by Roger Glover and featuring John Lawton. the release also includes several bonus tracks that didn't make it onto the original album. Also, the first album from "Mother's Army" featuring Bob Daisley - currently only available in Japan - should be released in Europe soon. The drummer of the band, Carmine Appice will soon be issuing a solo album called "Guitar Zeus" featuring many famous rock stars including Bob Daisley. Thanks to Charles Hertzog from France for the information.

Once again our thanks go out to the following people for their help and support, Bernie, Trev, Phil, Mick and Lee, John Lawton, Ken Hensley, Keith Baker, Tina Hartley, Rob Corich, Carolyn Calderbank, Kevin Julie and Charles Hertzog.

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

Alan & David

March 1996.

BERNIE SHAW - IN TRANSIT

An exclusive interview

As we reported in the last issue, Bernie was spending Christmas back home in Canada and he was putting together a band called "In Transit" with a few friends to do one or two gigs in pubs and bars over the festive period. Bernie now tells us how it all went.

Alan: Although no UHAS members have written in saying they caught any of the gigs, someone did send us a newspaper cutting saying that Heep's singer would be playing with some local musicians at a dance party on New Years eve. So how did it all go? Were the guys ready for a full rehearsal when you arrived in Canada?

Bernie: It all went pretty much to plan, we did three shows, the main one being the New Years eve party. I'd set the band up and got a set full of material together that I wanted to play. As I told you before I went, I sent them a cassette tape of the material and told them to do their homework and learn the songs, they had about three weeks before I arrived but west coast Canadian musicians move a little slower than people over here, they'd only got together once just to listen to the tape, not to learn it. I arrived on the 28th November and the first rehearsal was the following day, nobody had done anything. I expected to go straight in and be singing, I hadn't memorised all the lyrics, I had to work with lyric sheets in front of me, but I did know the arrangements. Because the rest of the guys hadn't learnt the stuff it was a bit like starting from scratch but everybody was there and ready to go, we had a guy named Kevin Williams on bass guitar, my best friend Don Restall on drums, Steve Moyer on keyboards and second guitar, he was a very good singer, he'd done a lot of studio work. The guitar player that we started with didn't work out, he thought we were just going to have some beers and a good time and he didn't last to the second rehearsal. We were forced to do auditioning, which I didn't want to do because we didn't have much time but we got a guy called Dale Collins from Edmonton on guitar. He'd been with a band that had just broken up the previous week, they'd done a lot of Stevie Ray Vaughn and Pink Floyd material, he's a very good guitar player and a very quick learner. We had less than four weeks rehearsal and we learnt two hours worth of material and went out to play some shows.

Alan: How come you only played three gigs?

Bernie: It would have been more but because it was over the Christmas period and

everything on the booking side closes down a bit, the agents book the rooms well in advance, so unfortunately we couldn't get any more work. If I had wanted to stay on, there was a guy in Vancouver who wanted to book the band out for some serious money but I'd arranged to come back to England. It was good though, it was good fun and the standard of musicianship elevated accordingly. The guys had never worked so hard to get something done in such a short space of time. The guitar player who got sacked made the comment that his first band took a year and a half before they did their first show. Ok, they would have been learning four hours worth of material because bands in bars don't usually have a warm up band, we did so we only had two hours of material to learn, but we only had four weeks. I broke a little new ground in that respect, people aren't used to going to a bar and seeing two good bands. It was good and a lot of fun, I think I worked harder getting it together with those guys than I ever did with Heep, it was new material for everybody.

Alan: So what did the set consist of?

Bernie: We started off with a couple of "Dan Reed Network" songs, then we did about four songs off the "Richie Sambora" album, "Stranger in this town", they really liked that stuff. We did a lot of "38 Special" from America, that's good Southern boogie with a lot of vocal harmonies, there was a couple of tracks from a band called "Stage Dolls" from Norway, a couple of solo "Sammy Hagar" songs. Four tracks off "Mr Moonlight", the new "Foreigner" album and three tracks off "The Balads" album which is the new one from "Van Halen". It was good because most bands play one song from each band where we played only a handful of bands but a lot of their material, you really got a taste of the style. Everything was melodic, we did three and four part harmonies that I'd put up against any band in Victoria that had been around for four or five years, the blend of our voices was superb, I could not have asked for any better. The guys were not afraid to work hard, they knew there was a time factor to be considered but it worked really well. They'd never played together before and even though I had to go back to England at the end of it, they were going to carry on, maybe not as "In Transit", but they'd be playing together.

Alan: You mentioned to me before you went out that you might even do a couple of Heep numbers and possibly something from "Sea of Light". Were there any in the set?

Bernie: Oh yes, sorry, we did "Stealin" and Easy livin". We did "Easy livin" as the last encore, they went down a storm. The keyboard player had a really good Hammond setting on a synthesiser and we pumped out "Stealin" mid way through the first half of our set. We didn't do any "Sea of Light" tracks, I think it was a little bit too much to ask of these guys the first time out.

Alan: Were you pleased with the way the band was received and were there any Heep fans along to see you? **Bernie:** There were some serious Heep fans there, not so much at the New Years eve gig, but at the pub gig it was good to see them. I was asked when Heep would be coming and I said, "well, as soon as we get a release on the album, we hope to do a tour".

Alan: Will you play with this band again if Heep have a period off the road?

Bernie: Oh yes, the guys are ready and as long as I give them some advance notice they'll brush up and be ready for when I arrive. Every place we played there was a good reaction from the bar staff, the owners and the punters. Usually nobody pays attention to bands in bars when they first come on, it's just as if a juke box is playing, but when we hit the stage, we did a bit like Heep do, there was no warming up on stage, we warmed up in the dressing room and went straight out and gave it 110%. I was lucky that the guys I'd put together enjoyed that attitude, they were more used to a laid back approach. It's a bit of a drag

having to put everything on hold now, I was under the impression that Heep would be on the road mid March but that's not the way it's to be. I saw Deep Purple the other night down at the Brixton Academy, they were very good. It's the first time I'd seen them with Steve Morse on guitar since I didn't make it to South Africa last year. They were received very well, it was almost sold out the first night and I hear it was sold out the second night. It just shows that all it takes is a decent promoter because it just proved to me that there are that amount of fans that remember Purple from the early days. It was a good cross section of over 40's and under 30's. It wasn't your Iron Maiden fans there, it was heavy rock fans which is what Heep do. It's nice to know that they do come out with the right promotion because everyone knew they were playing. It's no good doing a tour and the promoter not doing his job.

Alan: You recently went to see Gunhill, what did you think of their show?

Bernie: That was a lot of fun, I had a real good time, they do some good stuff, it's the first time I've seen them but the guitar player is very good. He's got a Stevie Ray Vaughn come Jimi Hendrix style and it sounds really good.

Interview by Alan Hartley

QUIZ TIME

Congratulations to Anders Rofstad from Norway who won the master disc CD from the re master sessions for "Very Eavy Very Umble". As we explained in the last issue, the master disc offered has a fault and another one had to be done. The fault was on track 9 which is the single edit of "Gypsy", this track has two false starts. Hence it appears as an extra track on the master disc. Anders won the disc by correctly guessing that this was the track with the fault.

(Anybody who is interested in owning CD master discs should turn to page 31, Red Steel are offering UHAS members the chance to buy the CD master discs from the re mastering sessions for the 9 re masters done to date and the box set.)

The prize for this issue is the top worn many times on stage by Bernie as shown in the photo on the front of this issue. To win the top just answer the following question:-

On which tour did Bernie wear the top:- A) Pre or prior to Live In Moscow, B) Raging Silence, C) Different World, D) Sea Of Light.

In addition to this prize, you will also win a CD of your of your choice from the Red Steel catalogue. Our thanks go to Red Steel for donating the CD, the prize winner will be sent a list of titles to choose from. Please include a first class stamp (UK members) or a IRC (overseas members) with your entries. Good luck.

LIVE SET SURVEY

You will read in the letters section of this issue many opinions about the content of Heep's live set. As we have said in the reply to these points, we are conducting a survey to find out the preferred content of the live set. We would like all UHAS members to take part in the survey and all you have to do is list the 15 songs that you would most like to see in the live set. They do not have to be in any order, we will simply count the number of times each track is listed to come up with the top 15. Please return your votes by mid May. Thanks in advance for your help.

THE TRIP OF A LIFETIME!

A VERY PERSONAL ACCOUNT

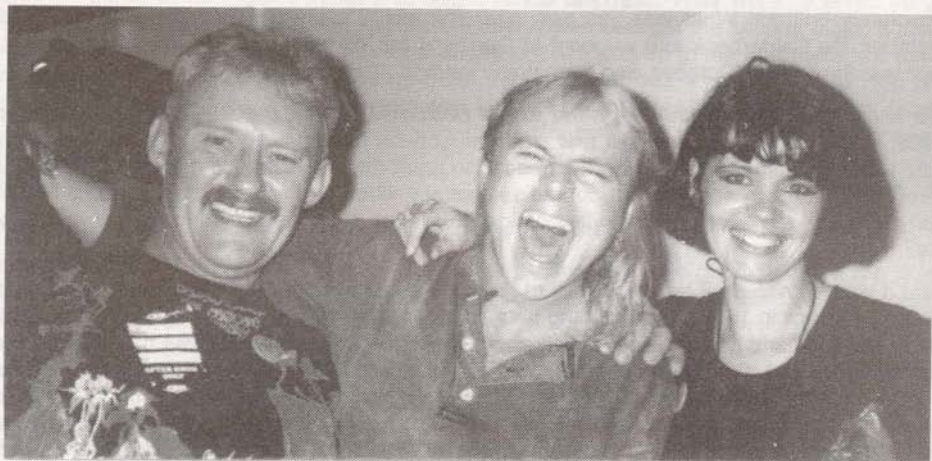
Absolutely brilliant! What was you ask, and who am I?... I'm Carolyn, the wife of UHAS member Joe Calderbank and we went to Germany for four (yes four) Heep shows on their tour last September/October, and we haven't calmed down yet!!

We know Alan was absolutely gutted at the postponement of the German tour earlier in 1995, but hey, the silver lining of that cloud must have been for us. You see Joe was 40 in July 1995 and something special was needed to mark the occasion, what could that be for a Heep fan? A trip to see them of course (especially when we haven't seen them since the early 80's and they don't seem to be coming to Britain). So what was it like? How was it for me? Read on....

First it was Koln, a dark hot venue full of fans. All the memories from the first time I'd seen Heep, way back in 1978 came flooding back to me. At that time I'd just met Joe and he took me to see the band he constantly raved about - Heep_ in Manchester. Even then I loved the atmosphere - but didn't know the songs. This time, in 1995, I knew all the songs, all the words, rhythms and harmonies. I'd been waiting months for this evening - hoping it would go ahead, that it wouldn't be cancelled, that nothing would go wrong, and now here I was. So close to the treat of a live concert, so close to the stage. Now I only had a little longer, waiting...waiting...waiting...only 24 hours earlier we were somewhere between our home in Wigan and Eduardo Capurro's home in Germany, tearing along the Autobahns at 100 plus mph following Dave Owen's car, anticipating the events of the next few days. What would they sing? Would we have a good view? Could we take photos? Might we meet them? Would our Fiesta keep up with Dave's Mondeo? Well we did make it and our thanks go to Eduardo and Sabina for their hospitality, they opened up their home to us, fed and watered us and made us feel like old friends. Then we met more new UHAS friends from across the continent, Alexander Kolesnikov (with a delicious pizza made by his wife), Alex's sister Olga, Willy, Rinus and Elina and many more. They were all at Koln, waiting, just like us.

Then at last it started...."Universal wheels". Loud, live, magic. It went down a storm. Then another from "Sea Of Light". The audience lapped it up, and I was there, in the thick of it. A classic next, as Bernie put it, we had one new one, one old one! They were all there - "Gypsy", "July morning", "The wizard", "Stealin", "Lady in black", "Bird of prey". I know some UHAS members think that there should be less of the old stuff - but aren't they the people who are lucky enough to see Heep relatively frequently, so they've been spoiled? For those of us who haven't seen them for years - and there's possibly thousands of us - the classic tracks are a real treat (sung brilliantly by Bernie) and the audience go wild. They must surely be kept in if disappointment for the fans is to be avoided. Mind you, one or two more from "Sea of light" would be good! Ok, so we all want to have our cake and eat it too, but let's not be greedy, it just shows how difficult it must be to decide what goes in with so much excellent material. Anyway, I digress, back to the gig. I loved it and there was more to come. When I found Joe and Dave and some of the others we went back stage. I was so nervous at the prospect of meeting Heep that I can't remember how we got there, but there we were, in amongst the crowd of crew; Heep; fans; it felt like we were mingling with the elite. What a privilege. And yes we met "them". In fact over the next few days as we followed them to Hannover, Betzdorf and Hamburg we met, hugged, chatted, hugged some more, (and kissed) each day, usually after the show, but also at the sound check and even on the Reiperbahn in Hamburg. What a show Hamburg was, the hottest, the latest (Heep came on stage at around 1am), the loudest, the most packed venue and even though the band must have been dog tired they still met their fans at around 4am! In fact, at that time

Bernie told me and Joe all about his throat problems, drew us a picture of the "nodule" and then obliged us with the photo you see of the three of us where he's showing off those wonderful vocal chords of his.



Hamburg was the last concert for us and ahead of us was just three hours sleep and then a very long journey home. It took longer than we planned (because we missed the ferry by 15 minutes) and having set off from Hamburg at 9.30am we arrived back home at 5.00am the next day and in time for work! But it was all worth it, and my lasting impressions - my nervousness at the prospect of meeting Uriah Heep, the friendliness of the UHAS members, being introduced to the band at Koln and then remembering us the next time we met, the welcome from and the down to earth'ness of the members of Heep, UHAS orange badges - they get everywhere (make sure you wear your badge at a concert if you want to be sought out by other UHAS members), the hours of driving following Dave's Mondeo at perilously high speeds on the wrong side of the road, the concerts themselves ... better than any video or audio recording. For me, Hanover was the best, I was right at the front with space to perform Heep's song myself. I felt like I was part of the show, singing all the songs, old and new, at the top of my voice, catching the eye of some of the band as they performed making it seem like we were all rocking together - just me and them for those few moments - brilliant! For me to be able to sing their songs to them, with feeling and for them to spot it amongst a sea of fans - it has to be the ultimate moment for a female Heep fan! (unless you're a groupie I suppose!)

Thinking back about the trip, it seems ridiculous that an English band - Heep - hasn't played Britain for years and so to see them we had to travel to Germany, but I'm glad we did, if we hadn't made such an effort I'm sure we wouldn't have met them personally, what a privilege - well it felt like that! The trip was intended to be a one off, a special, something out of the ordinary to be cherished - after all, it was for Joe's 40th birthday (and I've never enjoyed one of his presents so much), well it was and always will be for all of those things - BUT - we want to see them again! and I hope, no I'm sure we will. We can't thank Dave Owen enough for letting us follow him on this trip, for making the arrangements and generally fixing everything. He is one dedicated fan and a font of knowledge (on Heep and UHAS members at least), an enthusiast which will ensure the successful continuation of the official UHAS for which all members I'm sure are eternally grateful. We are!

Carolyn Calderbank

ZIGGY (OR SHOULD THAT BE BILLY) PLAYED GUITAR

TREVOR BOLDER

AN EXCLUSIVE INTERVIEW

Alan: What made you decide to put "The Spiders From Mars" back together?

Trev: It all stemmed from the Mick Ronson Memorial concert really, we thought it would be cool to do it for a laugh and play all those old songs again, and with Heep having been of the road for about 7 months, I didn't want to sit around, I'd rather be out playing. So me and Woody Woodmanky, the original drummer from the Bowie days, decided to get it together then when Heep aren't playing we can go out and play the clubs. So we found the people for the band, we got it organised, and there's a guy putting it all together for us.



The original "Spiders", top left, David Bowie, top right, Trevor Bolder, bottom left, Mick 'Woody' Woodmanky, bottom right, Mick Ronson.

Alan: Who else is in the band besides you and Woody?

Trev: There's a guy called Billy Rankin on guitar, he used to be in Nazareth and he played

guitar for us on the Mick Ronson show. The vocalist is a guy called John Mannering, he's in a Bowie cover band called "Jean Genie", and also the keyboard player from "Jean Genie". Phil was going to play keyboards for us but he's stayed on in Australia so we'll use John's friend from his band. I suppose Phil could do something with us another time but there's not a lot of keyboard stuff on some of the songs, it's mainly just there to fill in.

Alan: Is it anything to do with charity like the Mick Ronson gig was?

Trev: No, it's just a time filler for us.

Alan: Will it be Bowie stuff from the era when you were in his band or will it be "Spiders" solo material?

Trev: No it won't be "The Spiders" solo material, it will be Bowie from the albums like "Ziggy" and "Aladin Sane", and possibly some cover versions of stuff from other bands.

Alan: Has John's band, "Jean Genie" split up now?

Trev: No, he will keep that going and play with them when "The Spiders" aren't playing. Billy has been playing with "The Sensational Alex Harvey Band" since he left Nazareth, but they don't play very often, and for me it's just something to do when Heep are off the road. If it looks like a lean spell is coming up for Heep, then we'll go out and do a few gigs with "The Spiders".

Interview by 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 a SAE (UK members) or an International Reply Coupon available from any post office (overseas Members). Hope we hear from you soon.

Dear UHAS, I just thought I'd send a note to say how pleased I was with the initial batch of Uriah Heep remastered CD's. I was dubious as to what discernible improvement there would be, but I was so relieved to hear the fresh sound. I was always reluctant to play the previously available Castle Cd's as I found their sound to be flat and lifeless. Equally, the research that must have gone into the packaging and the booklet, I felt would only have been done by a true fan or someone who really cares for this project. I'm looking forward to further remastered releases which will hopefully include "Equator". **D Laurie, England.**

***UHAS reply:-** This is typical of many letters we've received about the remastered Cd's, however, not everyone agrees on the sound quality.....*

Dear UHAS, I've just received my remastered CD releases of the first six albums. Although I've got nothing but praise for the excellent packaging, I do feel a bit disappointed in terms of sound quality and content of the CD's. I always felt that the original Castle releases, despite their dismal packaging, had pretty decent sound quality, especially when compared to some of the original non-remastered issues by other well known artists like "Led Zeppelin" and "Queen". After I listened to the new Heep remasters I noticed improvements in the music, especially the bass and drum sound, however I feel the vocals sound rather thin as if pushed more to the background. This was even more noticeable in the harmony vocals which, as everybody knows, is an important part of the Heep sound. In my opinion the vocals sounded warmer and more up front on the original non remastered

CD's. My other complaint (a minor one) is the inclusion of edited versions of some of the album tracks used as singles. I personally don't find edited versions interesting unless they're a different mix. I know they are meant to be bonus tracks and I don't have to listen to them if I don't want to, but I feel there were better choices for bonus tracks. For example, the different version of "Bird Of Prey" that appeared on the self titled first US album would have been a better choice than the single edit of "High Priestess" for the "Salisbury" release. Also "Here am I" would have been a better choice than the edited (butchered is a better word) version of "Look At Yourself" which to my dismay has made it's third appearance as a bonus track on a Uriah Heep CD. I think fans would take an alternate/demo version of a song over an edit version any day. I don't mean to be so negative and I'm quite pleased with the new CD's otherwise and I'm looking forward to the future releases. The packaging as I mentioned is outstanding and far surpassed my expectations. I just hope that Red Steel will try to preserve the warmth of the vocals in future releases. Still, I could be wrong about the sound and maybe I just need to give it more time. I'd like to hear from other fans regarding the points I've made. Farzin Blurfrushan, USA.

UHAS reply:- Thanks for the comments and whilst we do understand that what most die hard fans want is previously un available material, it's not always possible. "The Lansdowne Tapes" CD pretty much used up the un released stuff from the first three albums and whilst it is a valid opinion that the version of "Bird of prey" from the self titled first Heep album in North America could have been used on "Salisbury", the possibility was investigated but due to the contractual situation surrounding that album, it wasn't possible. Some other members have also wrote to ask why this track wasn't used as it isn't available on CD, we can confirm that it is available on the North American CD version of the self titled first Heep release from that territory. (In case any body is unsure what this album is, it's "Very Eavy Very Umble" with the said version of "Bird of prey" in place of "Lucy blues" and is simply called "Uriah Heep). As for the vocals sounding thin and being pushed to the background, we put this point to Rob Corich of Red Steel and this is what he had to say:- "what we've done with the re mastering process is take the original master tape, which has already been mixed, and re master it, this enhances the quality sound that is already there and takes away tape hiss and the like, but it doesn't alter the original mix, it's not possible to bring anything up or down in the mix because you're working off a single track tape that has already been mixed from the multi track recording tapes." Just one last word from us on the inclusion of bonus tracks and to answer the other letters we've received asking why all the bonus tracks couldn't have been previously un released songs, when Castle first came up with the idea of re mastering the Heep albums, it was their intention to just put the albums out as they were originally released, without any bonus tracks and with only slightly better quality booklets. Just take a look at the Black Sabbath re masters on Castle if you doubt that, I think I'm right in saying there's not a bonus track in sight. It was only through the work of Rob Corich and his company Red Steel that the Heep re masters offer us something more. In using the single edits they have tried to present a complete picture of the band at the time of the albums release, and in addition to this, they have included any un released songs that were on the tapes but didn't make the album. These re masters are a Red Steel production and were presented to Castle as a finished product ready for pressing and complete with finished artwork masters, I think that Rob, and Red Steel have done a great job. Just one last foot note, the "Look at yourself" artwork did include the mirror insert as did the original album release, but Castle chose to drop it.

Dear UHAS, How many members are there in the society? I noticed my membership number is 481, is there only that many in the society? If so, Heep deserve much more support. There is so much crap music about, a lot of other rock bands make a fortune, I

can't mention names but Heep are as good as any and better than most. **Rick Kenna, England.**

***UHAS reply:-** The membership has now crept above 500 but yes, this is the number of members, it's actually quite a respectable membership for an official fan club of a band such as Heep. However there are many more potential members out there but as we've said in the past, a lot of the older fans from the early days don't move in the same circles as they used to do or read the music press, as a result they don't know that Heep are still around, as we've said before, has anybody got any ideas how these fans could be brought back to the fold?*

Dear UHAS, On two live Heep tapes I have from 1970 and 1971, there is a track that is unknown to me, it starts with a lot of oh oh oh's and ah ah ah's and the only lyric I can make out is "see you in my dreams tonight. Can you tell me anything about the song. **Anders Rofstad, Norway.**

***UHAS reply:-** The track which is on the two tapes that are in wide circulation between Heep collectors have proved impossible to identify. I sent a copy of the track to Mick Box, Paul Newton and Ken Hensley and though they all remember the song, none of them could remember the title or anything else about it.*

Dear UHAS, I've recently become a member of the society, although I've been a Heep fan for more than 18 years. By pure chance I was able to see Heep in Moscow on December 13th 1987. I had not expected to hear anything interesting bearing in mind that Heep had passed their prime time by then. But the band far exceeded my expectations, they proved their mighty ability to re establish the high rock music standards of the 70's. In fact the band had gone through a lot of dramatic periods but every time they survived. Once again I felt the great potential of Heep that December in Moscow when the old songs were interwoven with the new ones. But laying aside their well known hits, I would like to draw their attention to the undeservedly neglected songs which for me are more valuable than the top hits. For example, such numbers as "We got we", "Time to live", "Dreamer" and "Shady lady", these may be a good choice for a live set. I was glad to read that some of the old songs such as "Rainbow demon" and "Devil's daughter are now included Heep's live repertoire. I would also like to add some comments on Alex Giltin's letter. Probably in the USA he can tell his tales of hardships in the former Soviet Union but to any ex Soviet citizen his complaints sound ridiculous. There has never been any rejection or scorn of peers for liking the wicked western music, or thought police and so on, at least for the last 30 years and Mr Giltin is only 25. In fact, the majority of young people his age liked and still like western music and during his life span in the former Soviet Union there has never been any thought control concerning Western music. **Andri Sokolnikov, Russia.**

***UHAS reply:-** We can only imagine that things were different in the old Soviet Union for different people as we have no reason to doubt any of the accounts written here or in previous issues.*

Dear UHAS, I'd like to ask a few questions and put a few points forward. firstly I believe that unfortunately Uriah Heep will never again achieve commercial success, at least in the UK, as to achieve such success here a band requires radio play on the main stations at least once a day, and you're never going to get Heep on "Radio 1" once a day. Once a year maybe but that would be from the classic line up. I don't think I've heard Heep more than once on "Virgin 1215" which is the kind of radio station you might expect to hear Heep on. Unfortunately radio stations are a major influence on whether a record gets into the charts. Commercial success can also be achieved through constant touring of a country to build up a fan base but after the cancellation of the last UK tour - which I for one believe was due to

low ticket sales, I don't see them ever doing another tour of the UK. (I hope I'm wrong because I've never had the chance to experience the live feeling). I can quite understand Heep constantly touring Germany as they are strong there and can get crowds of over 1000, they are trying to make a living from music so I understand them doing this, if they toured the UK they could not expect to get anything like a 1000 strong crowd per gig, let's face reality, Heep will never make it into the top 40 of the UK chart. I really do like the new album and I think it's the best thing they've done since the 70's. I think most fans will agree that musically the 70's was and always will be Heep's best years, no album they ever do will be anywhere as good as that decade. Albums like "Different World" and "Abominog" pale into insignificance beside albums like "Demons and Wizards" and "Magician's Birthday". I hope my points aren't too controversial and as I've probably alienated myself already I may as well finish the job off by saying that I'm looking forward to Scotland beating England at Wembley in the summer. PS Being a newish fan could you please tell me who Steff Fontain is? **Gavin Gilchrist, Scotland.**

UHAS reply:- To get Heep on the radio is a difficult prospect but I think the best way to achieve it is through the quality of the new material and although you say that the band will never better the 70's material, you do agree that "Sea Of Light" is the best thing since the 70's and hopefully another album from the band of this quality in the not too distant future has to be the best way forward. Steff Fontain was the vocalist who replaced Peter Goalby, his only contribution to the band was a tour of North America in 1986. As for the footie, I can quite easily see Scotland beating England, I think there's more chance of Heep getting to number 1 than there is of England putting out a good team.

Dear UHAS, In issue 17 you wrote about the "Dream On" single and you criticized that there was no information or track listing on the reverse of the insert. I bought the CD single and there is a track listing etc. I also want to take part in the discussion about whether Uriah Heep are a greatest hits band or not. I want to turn the subject to the question - what do we expect from Heep? We can't say that we don't want Heep to be a greatest hits band and then be disappointed when they don't play our favourites from the Byron era. I have to admit that I didn't write a report of the concert I saw at Mannheim Capitol, on 30th September 1995 even though I intended to do so. I enjoyed the concert but I was a little disappointed with the set list, on the one hand (the new songs) I regret that Heep didn't play "Mistress of all time", on the other hand (the classics) I hoped for a surprise (apart from "Rainbow demon"). I read in the older UHAS mags that they played "Rain" two years ago - that would have been a great surprise. Heep's repertoire for surprises is so big, so why then did they play "Bird of prey"? The song isn't bad but it's in the same tradition as "Gypsy" and "Look at yourself" - the bands history gives them the possibility to show so many facets of good rock music so why this? In my opinion there are three songs that Heep have to play in any case, they are "Easy livin", "Lady in black" and "The wizard". You can add to these "Gypsy" because Mick co-wrote it and it marks Heep's entry into the music business. "July morning", "Stealin" and "Look at yourself" are also important milestones in the band's history so maybe we should accept that in every concert they will play two out of these three. In Mannheim they played 14 songs - now we have six old songs as stated above, we could add six from the newest album and at least two surprises, for example "Think it over" and "Circle of hands", or "Free me" and "Rain", or "Free n easy" and "When the war is over" or "Wise man" and "Spider woman", but please not "The other side of midnight". I would be glad and nobody could say that this band just lives on the hits from a long ago decade.

In this case I think the release of "Live in Koln" which was recorded in 1994 could be dangerous. Of course I see that it is a possibility for the band to get a good recording without spending a lot of money and the commercial prospect for this album of about 12

classics is much bigger than a compilation including "Sea of light" tracks from a current tour... but this album could underline a fact, that in my opinion is wrong, that Heep are a band of the past. They are for the future so I hope that "Sail the rivers" will be on the album. One last question from issue 14, Trev remembers "Conquest" and tells us that he didn't sing lead vocals on "It ain't easy", did John Sloman? and why did they print wrong information on the sleeve? **Marcus Kubach, Germany.**

UHAS reply:- First the "Dream on" single. It does seem that the German issue of the single includes a track listing on the reverse of the insert but the UK issue doesn't. This is strange as the UK issue was supplied to HTD records direct from SPV in Germany. As for the set list, I've stated my opinions in the past so I won't go over them again but working on the proposals that you put forward I would like to see "Cry freedom" and "More fool you" as the two surprise tracks as to me they represent the typical Heep sound but are material of this line up. From the old stuff, I would like to see "Circle of Hands" take up a permanent position in the set as it is a true classic that has been very much over looked. As for the new stuff, we've all read about the "Sea of Light" tracks that have featured in the set, for me "Spirit of Freedom" should be included amongst these. Trevor says he originally intended to sing lead vocals on "It ain't easy" but later decided not to and John Slowman sang it, the sleeve must have already been printed and it was too late to change it.

Dear UHAS, Re the Anders Rofstad question in issue 18. It is very understandable that the band or promoters won't allow private recordings of concerts, and I think it's stupid to even hope to believe in people's honesty. But I do like the idea of some good quality live recordings, so here's my question. I'm sure the band sometimes record their concerts through the mixing desk and during the last 25 years there must be some radio station recordings. This material, plus all the rehearsal sessions should be put together and released on CD by the band themselves. I'm a great fan of "Camel" and they do release interesting stuff in this way. Maybe the sound isn't top class but it's far better than the best of the live tapes that are in circulation. It could be a limited release to the fan club, I would be the first in line to buy and I'm sure I'm not the only one. Also, do you know that "Griffin Music" claim they have a CD called "Uriah Heep Live in Chicago"? is it true and do you have any details? Is it also true that their "Live in Moscow" comes with a different sleeve? **Lasse Lundberg, Sweden.**

UHAS reply:- Mick had the following to say on you idea of the band releasing recordings off the mixing desk, through the fan club:- "To take recordings from the mixing desk and sell them through the fan club is not an idea that comes with my blessing. The reason being that when shows are recorded in this way they are usually for references for both the sound mixer (in our case Charlotte "Charlie" Evans) or for the band to check out arrangements etc. It is an unfair representation of the show because the art of mixing also includes the sound coming off the stage as to how much is in the mix. In some halls this can be a difficult thing to control as all venues are not necessarily built for music. Listening to some of these tapes the sound can appear to be out of balance for this reason, so they are purely for references on our part. We do not record every show as there is no need to, but on occasions when we want to hear how a change in the show works or check some harmonies or solos etc, we do. Therefore the shows are generally only ever recorded for private listening.

"Griffin Music" tell us that the "Uriah Heep Live in Chicago" CD listed in their catalogue of Heep releases is a miss print, they actually have a CD called "Wishbone Ash live in Chicago". It is true that their issue of "Live in Moscow" has a different sleeve but it's a CD only release.

Dear UHAS, It was nice to see that the Germans have properly honored Heep with the life time achievement award, although I must agree with Bill Smith's comments about the band always playing Germany. It would be nice to see them in North America on another package tour, I believe "Sea of light" has sold well through the mail order and it's a shame the band couldn't get here to plug it. As an example the new UFO (w/Schenker) sold incredibly well through mail order and their tour was a massive success. The band could even sell CD's at the gigs! On to Alex Marshall's comments about keeping classics like "Lady in black" and "Gypsy" in the set. Perhaps the band could consider changing things drastically to make way for newer material. One way could be to edit some of the older tunes and/or play them in a medley of some sort. "Gypsy" has always been lengthy and included the guitar and Hammond solo, perhaps taking a great new track like "Love in silence" and making it into a concert high point with solos would be neat. The band could play shorter versions of "Gypsy" and "Look at yourself" and perhaps even make room for some other classics like "Sweet Lorraine". Mix it up guys and try something different. As for "Free me", it sure wasn't a hit over here so most people wouldn't give a rats ass it, or most of the 80's stuff was forgotten. Here's a set list I propose for the next North American tour:- Easy livin (get their attention), Look at yourself, Time of revelation (get into the new stuff), Against the odds, Logical progression, Stealin, The wizard, Circle of hands, Love in silence (with solos), Mistress of all time, A year and a day, Sweet Lorraine, Sweet freedom, and for the encores, Dream on, Gypsy/Magician's birthday medley and Can't keep a good band down. I know this sound different and the band may balk at the idea but let's face it, after David Byron left, Heep's popularity sunk drastically here, and most of those attending the concerts who aren't die hard fans couldn't care less about anything after the Byron era. Although it would be nice to hear all our faves from each era, it just ain't practical. I included "Can't keep a good band down" because it is an anthem that says a lot about Heep and although it isn't from a happy period it says a lot about the band. I think it's a great lost classic that fans would go for live. **Kevin Julie, Canada.**

UHAS reply:- It's a good point that there are many people at Heep concerts who aren't die hard fans and these people expect to hear the songs that they know the band for. It's a fine line to walk when working out a set list that will satisfy everyone and promote the new material, read on:-

Dear UHAS, As many other fans I think that Heep should play more new material on stage. Of course they can't stop playing the old hits but they could play them alternately, one gig "Gypsy", "July morning" and "Lady in black", the next gig "The wizard", "Circle of hands" and "Look at yourself". Then, every year, they should play some other golden oldies such as "Rain", "Bird of prey", "Sweet Lorraine", "Pilgrim", "Seven stars", "Devil's daughter" and "Suicidal man". They should also play some strong songs from the 80's, perhaps also alternately, I would like to hear "Chasing shadows", "Straight through the heart", "Too scared to run" and "The other side of midnight". Last but not least, this line up should not deny their identity and should play songs such as "Cry freedom", "More fool you", "Rough justice", "Blood on stone" (I'd prefer "Powers an addiction" - the demo version, it would have been a good choice for the box set along with "Winds of time") and "Cross that line", (one of the best songs of the last 15 years, it would get some airplay if only some one would care). There would then be enough room for songs from the current release. I think that the length of the Heep set is under the level. There are many bands who play 2 hours or more. Heep should play at least 90 minutes plus encores, not almost 90 minutes including encores. Also, no one would write them off as an oldie band when they play more newer stuff.

It's really a shame that Heep do not tour the UK on a regular basis. In his interview, Bernie Shaw said that they don't want to play clubs, but what do they think they play here in

Germany on their tours twice a year? Apart from the Deep Purple tour they also play clubs, no halls, and as it was reported in the last issue, the shows were not all sold out. It really is time for the band to prepare for touring by promotion work from the band members. They should go to the main radio stations in every country for interviews, to play a few songs and give out the tour dates, then start touring. It doesn't make sense for fans to write to radio stations, Ok, perhaps they will play one Heep song but that's all and it's not enough. The biggest rock show in Germany is just re born - Rockpalast. They want to get traditional rock bands for their next event, Heep should apply immediately. **Thomas Schaumburg, Germany.**

Dear UHAS, I have read with interest some of the recent letters regarding Heep's very low UK profile and the lack of gigs in this country. Although I'm sympathetic towards Mick, he really must be urged to get the band back on the UK stage, and quickly. It doesn't matter where as most of us are prepared to travel, but a gesture to 'his own' is long overdue. I can't be the only UK members who finds it depressing to see the mags endless listings for foreign gigs and then find there's nothing for the UK fans to look forward to. Perhaps it's time for the band to swallow it's pride and realise - in the UK at least - that they are presently aiming for the club circuit, much in the way that contemporaries Wishbone Ash are. They have just played a superb 25th anniversary UK tour in Nov/Dec 95 of 300 - 400 capacity venues. This is where Heep could realistically make a mark. It's a start at least, but I'm sure a canny chap like Mick can put his business sense before personal pride and set Heep on the road over here. A show a piece in the North, South, Midlands, Wales and Scotland would be the first step, perhaps on a break even basis. This could set the ball rolling for more.

Bernie Shaw made some useful comments in the last issue, but what UK fans want is live appearances - anywhere. A single show (inevitably in London) would at least let us travel to see them once in 1996. The new album is crying out for promotion, and what better way than a gig. I agree that the live set should reflect a little more than just the Byron era. I would love to hear "I'm alive" as this was the first Heep song I heard and which got me into the band. The Lawton period provided several classics such as "Free n easy", "Wise man" etc, which badly need a new airing. In addition the more recent albums such as the excellent "Raging Silence" could do with a blast along with the fab new album "Sea of light". Perhaps in the future it might be possible for Ken Hensley to contribute a couple of songs for inclusion on a new product. I must admit that I'm still of the opinion that Heep have a certain something since Ken departed in 1980. He was always the corner stone of the band and he provided the classiest material which really gave them the edge. His notes in the "Demons and Wizards" re mastered CD booklet certainly reflect my feelings about this album. The one track that I would like to see back in the Heep set is "Circle of Hands". This represents Ken and the band at their artistic peak, it's a belter of a song, with a bit of luck maybe we'll see and hear them play this in the UK in 1996. Here's hoping. **Nick Gould, England.**

***UHAS reply:-** The live set content has proved to be a popular theme for many letters and it's a good idea from Thomas in Germany to play some of the older classics in rotation. Although I believe that the new material should make up the greater part of the live set, I have to admit that Nick is a man after my own heart with his wish for "Circle of Hands" to be included in the set. As many will know, it was back in the set a couple of years ago but the band haven't played it in England since the early 70's. There are, I'm sure, many UK fans who would love the chance to hear it live again, or for the first time, so let's hope the band will play it the next time they do any UK dates. The whole issue of the live set content has thrown up many different ideas and we would like to conduct a survey of what songs you think the live set should be made up of. Further details are else where in this issue.*

Until next time, keep the letters coming in and here's the last word for the letters section this issue from Ken.

Dear UHAS. I just wanted to take a minute and reply to Antonio Ruiz Gosalves letter in issue 18 (see, I do read the mail!). Your reply to him was very kind but I believe, as a current Heep fan, he does have a point. I am not the future of Uriah Heep! Of course, Uriah Heep is not my future either but that's not the point. (By the way and interestingly enough, Both Antonio Ruiz Gosalves and Mick Box are absolutely correct when they say that I seriously underestimated the importance of Heep in my musical life, even though the band I left was a tragic distance from the band I helped to create!) But I do learn from my mistakes and am enjoying my new life and it's many different musical facets. I am not religious Antonio, I am a Christian, in every case where discussion of my faith has surfaced, it has been in direct connection to a question, either in an interview or in response to a letter from a member. (You see Antonio, you cooked your own goose!). Anyway, I had a great time with Heep and have mainly fond memories but I think it's a broad assumption that "the rest of the guys in Heep couldn't care less about religion". That may or may not be true but whatever your position, sooner or later we all will be on our knees before God and, when that day comes, I am glad that Christ will be there for me. Your choice is yours and I respect that and hope you will respect the right of all people to discuss this subject openly and in any forum they chose. Frankly, if I don't want to read something I skip it and move on. Call it personal censorship or whatever. I prefer that to letting it bother me. **Ken Hensley, USA.**

THE CHANGING FACE OF GUNHILL

An exclusive interview with

JOHN LAWTON

Alan: There's been a couple of personnel changes in Gunhill recently, why have these changes happened and how has it effected the band?

John: The reason for the changes is because Rik, the guitarist, slowly got to like flying and he decided that was what he wanted to do, more than music. Consequently he handed in his notice last July and said that he needed to pass some flying exams and he needed more time to achieve it. We were playing too often and he couldn't find the time to concentrate on his flying. We tried bribery and everything but we couldn't change his mind, it literally was bribery, I wasn't quite down on my knees but I was on the verge of grovelling for a while. Eventually we had to accept that flying was what he really wanted to do so we auditioned for a new guitarist, we must have gone through about 30 or 40 until we narrowed it down to three. Unfortunately, one of the guys who was really good turned out to be a bit of a pain in the ass, he wasn't the kind of guy you'd like to have next to you if things got rough. He was possibly the closest to Rik of the three guitarists, but we decided to go for Brian Bennet, the nicest one of the three who'd been around the block a few times and he's very very good. He's adapted his gear to suit Gunhill and he's turned out to be really good. With regards to Mike Raxworthy, he and I started the band together but he just couldn't keep up musically, he was also under pressure from his outside work in commercial art. Consequently the band decided that we would become a four piece and it's working really well. When we first decided that Mike should go I really did want to speak to him face to face but it just didn't work out like that because he was going off on holiday and

I finished up having to tell him over the phone, I hated every minute of that but it had to be done. In a way I think he was a bit relieved and to me it's similar to what Mick Box once told me about when Heep decided to get back together in the early 80's, he needed guys around him who he knew he could rely on, not only as musicians but also as decent guys. Mike Raxworthy is a really nice guy and he did a lot of stuff for the band, but it just wasn't happening for him musically and he just couldn't keep up. We were finding at rehearsals we were getting bogged down with having to show him things that he really should have been picking up. I have to say at the same time that the band, since Mick has gone, have become a lot tighter and without being big headed or anything, because it happens to most bands who play in pubs, when it comes to the end of the night and people have had a few pints, they want to hear a bit more. We'll go through our usual encore numbers but if it carries on after that we throw it open to requests and ask the audience what they would like to hear. It's become such a good thing now because we can actually do that, Brian, the guitarists, has been around quite a bit and played all various kinds of music and there's nothing that he can't put together in a couple of minutes and play.

Alan: How has it effected the band losing the two members who played keyboards?

John: It hasn't effected us a lot, the numbers in the set that were keyboard based are still there. We do "Roseanna" as you well know and Brian astounded me by taking over the complete solo on guitar. I thought we wouldn't be able to do it again but it works well. Songs like "Every little bit hurts" which we used to do with keyboards is now done with an acoustic guitar so it's a nice change. We've always done "Elenor Rigby" and when we left it out after Mick left, people would say, "why haven't you done Elenor Rigby tonight?". Before he went the keyboards had become his responsibility and because the keyboard brings the song in, a cock up stood out like a sore thumb. It got to the stage where I was thinking, is Mick having a good night or a bad night, and if he was having a bad night we didn't do Elenor Rigby because he just couldn't do it. When you can't rely on the guy next to you and you've got to leave out numbers because of it, then it becomes hard work and that's not the idea of the whole thing. We've now adapted it to suit us as a four piece and it goes down well and is still one of our best numbers.

Alan: With all that you've said and bearing in mind that Gunhill have always put themselves forward as a good time rock n roll, fun type band, does this mean that now you're becoming musically more serious?

John: Oh yeah, when we say a good time band, we always put it over as being a good time band, we try to involve the audience as much as possible. Over the past three to four weeks, since Brian has really settled down in the band, he's become more loose in his playing. When he joined us he'd been playing in dance bands for a while where he was tied down to a particular way of playing, it's taken quite a while for him to adapt to the fact that he is the only solo player in Gunhill, but the fun element is still there. We've been playing "Ain't no love in the heart of the city" for a good while and now the audience has practically taken over the singing, I can almost sit back towards the end of the song and just add my little improvised bits in between. We always have a laugh and we still do, when we first started out and Mick was playing the keyboards with one finger it was a joke, people who came to see us regularly would watch him and it became a standing joke, over a period of time people get sick of that, they want to take the band more seriously and we want to be taken seriously, I think that's the way you have to be but we still have a laugh and take the micky out of each other but it had got to be a little bit hectic so we try to take it a bit more serious now. Comparisons are made by the people who see us on a regular basis as to whether Brian or Rik is the better guitarist, you'll always get that at what ever level but nobody has made any remarks that they miss Mick in the band. Neil is such a good bass

player, he anchors the whole thing down at the back and Lloyd has woken up to the fact that he and Neil can play much better without having to worry that the keyboards will fluff up what ever we're playing. I'm very happy about it, it's working well.

Alan: Are there any new songs in the set?

John: Yeah, surprisingly enough, Lloyd has become an acoustic fanatic and he's latched on to Malissa Ethridge, I wasn't aware of some of her stuff but he brought along an album of things she's done acoustically and we've fitted them into the set as amplified versions which work really well. We're still trying to find numbers that people might have heard before and do them the Gunhill way.

Alan: Last time we spoke, you mentioned that Gunhill were working on some new material, is that on going and is Brian involved it?

John: Yes, we've been working over the last couple of weeks on some ideas but we're doing it very slowly and taking our time because you can't just rush into to stuff just for the sake of creating our own material. It has to be the right stuff and it has to sound good. There's no rush to get band compositions into the set, our main concern is to get the band appreciated by a wider audience by moving out of the area. It's all very well playing to the local punters who see you week in and week out but we want to play in different areas. As far as our own compositions go, we record them as demos and work on them before they are put into the set.

Alan: Do you hope to use this material for another band released tape or is it your intention to use it to get a recording deal?

John: To be quite honest with you, the idea of going for a record deal at the present time is not uppermost in my mind, there are so many bands who go for record deals and they don't make it. That to me isn't the right idea, these bands go round the circuit with their own material and they finish up not playing because people don't want to hear it. We're not into the kind of thing where we have to play our own stuff to create an audience, the idea is to go out and play as Gunhill and get people to come along and see us knowing that they will have a good night. If we can introduce our own songs slowly but surely into the set and people say "that was a good song, who was that by?" and we tell them it's one of our own, then it's nice. You can't just do that over night or it can have the complete opposite effect.

Alan: How are things going with "Lucifers Friend" at the moment?

John: The "Sumo Grip" album has been picked up by a Florida based company called "PTR Music" and they are to release it in America. They're going to change the cover because they don't feel that it identifies with the American market, I don't have a problem with that so they are looking at possibly releasing it during May. It will be coming out under my name instead of Lucifers Friend, I was a bit concerned about that but it's what PTR music wanted so I had a word with the guys in the band about it and they don't have a problem with it, as far as they're concerned the main thing is that it gets released. There is talk about a few gigs in the states at some point but that could be just talk, I'm treating the whole thing that if it happens, great, if it doesn't, it doesn't, but it will be interesting if it did.

Interview by Alan Hartley

MEMBERS REVIEWS- RE MASTER CD's AND BOX SET

In the next issue we want to include a members review section looking at the sound quality, packaging and previously unreleased material. Assuming they will be available in April please send your contributions in to reach us by mid May. Thanks in advance.

YOUR TURN TO REMEMBER - DEMONS AND WIZARDS

URIAH HEEP'S NEW ALBUM "DEMONS & WIZARDS" PERFORMS MENTALINGUS ON YOU.



SEE URIAH HEEP IN CONCERT

June 22—Rivers Stadium, Pittsburgh, Pa.
June 24—North York Continental Arena,
Toronto, Canada

June 26—Sunshine Inn, Asbury Park, N.J.

June 28—July 1—Whiskey A-Go-Go, L.A.

July 2—Sports Arena, San Diego, Calif.

July 5—Cessna Stadium, Wichita, Kansas

July 10—Music Hall, Oklahoma City, Okla.

July 11—Civic Auditorium, Grand Rapids, Mich.

July 12—Cove, Va., Beach, Va.

July 14—Sports Stadium, Orlando, Fla.

July 15—Sportatorium, Hollywood, Fla.

July 16—Coliseum, Jacksonville, Fla.

July 17—Cameo Stadium, Fla.

July 18—Sports Arena, Atlanta, Ga.

July 20—Huntsville Coliseum, Ala.

July 21—U of L Campus, Louisville, Ky.

July 22—Auditorium Theater, Chicago, Ill.

July 23—TBA, E. Chicago, Indiana

July 24—The Barn, Penna., Ill.

July 26—Noyes Lane Park, Canton, New York

July 28—Ritz Theater/Staten Island, New York

July 30—Socome Hall, Allentown, Pa.

Aug. 5—Academy of Music, NYC



URIAH HEEP DEMONS & WIZARDS MERCURY 1-432
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If you're over 18, Vote.

T. REX - HEEP IN U.S. CLASH

TOP BRITISH act T. Rex and Uriah Heep clashed last week on the same concert bill in Chicago.

Reports reaching RM state that the audience demanded encores from Heep, harracking T. Rex throughout their performance with a chant of "We want Uriah," and Rex are alleged to have refused to play any more gigs with Heep on the bill as a result.

Apparently Heep were set to appear second on the concert after a relatively unknown American act, and kept this second spot

although the T. Rex management wished them to open the show. They played 30 minutes, got a standing ovation, and came back again for a further 20 minutes.

The 4,000 audience kept up their chant for Heep's return again throughout Rex's performance, and many of them left before the end of the show. RM was unable to obtain any comment from the T. Rex office on the matter at present.

Uriah Heep are due back from the States on March 14, and will be recording their fourth LP at London's

Landowne studios from March 17 until the end of the month.

The group start a German tour on April 1, but will interrupt it between April 17 and 20 to complete their album. They will be back from the German dates on May 7 to open a six-week British tour on May 12.

The dates are Aberdeen Music Hall (12); Strathclyde University, Glasgow (13); Caley Cinema, Edinburgh (14); St. George's Hall, Bradford (18); Public Hall, Preston (19); Liverpool Stadium (20); City Hall, Newcastle (21); Town Hall, Reading (24); Town Hall,

Oxford (25); Pavilion, Bournemouth (26); Civic Hall, Guildford (27); Cliff Pavilion, Southend (28).

The June dates are St. Andrew's Hall, Norwich (9); Leascliffes Ballroom, Folkestone (10); Colston Hall, Bristol (11); City Hall, Sheffield (13); Central Hall, Chatham (16); Winter Gardens, Weston-super-Mare (17); De Montfort Hall, Leicester (18), and Free Trade Hall, Manchester (19).

On June 3 and 4 Heep will be in Switzerland, and they will begin their next American tour lasting six weeks on June 23.

URIAH HEEP

TWO MEMBERS of Uriah Heep have quit the group following rows about future policy. They are bass player Paul Newton and drummer Iain Parke. Replacing them are Mark Clarke, formerly with Colosseum, before their split, and drummer Lee Kerby, who was with The National Head Band.

ORIGIN UNKNOWN

URIAH HEEP: "The Wizard" (Bronze). Beautiful acoustic guitar paves the way for soulful lead vocals and a wide screen epic production.

It's the best the lads have done and marks a break away from their image. A trifle on the slow side, but it could gel in the chart.

MELODY MAKER
11/3/72

RECORD MIRROR, MARCH 1972.

CLARKE QUILTS URIAH ... as dispute brews with Rex

BASSIST MARK CLARKE, who joined Uriah Heep soon after Colosseum broke up last year, has left Uriah in the middle of their American tour. His imminent departure has been the subject of speculation in music circles for some weeks, but it is understood that he was obliged to remain with Heep until a suitable replacement could be found. His place has now been taken by ex-Keef Hartley member Gary Thain, who flew to the States to take up his new position. Official reason for Clarke's leaving is given as "personal and musical differences."

A row blew up between T. Rex and Uriah in Chicago last week, when both were appearing on the same bill. Uriah were scheduled to appear second, following an



MARK CLARKE

obscure American group, but Rex's management insisted that Uriah should appear first. They finally relented, but specified that Heep's set should be restricted to 30 minutes.

According to a spokesman for Uriah, the outfit received a standing ovation and returned to the stage to play for a further 20 minutes. And throughout T. Rex's act, the audience was standing and chanting continuously "We Want Uriah." As a result of this, claims Uriah's management, T. Rex have refused to play any more gigs with Heep.

Jews ask Rex reply to Uriah

REPLYING to the account of the Rex-Heep concert in Chicago issued by Uriah's management, T. Rex's spokesman B. P. Fallon commented: "It's a bit like the Hooeycombs slaming the Rolling Stones, or Hears knocking Dylan, isn't it?" And in countering the Uriah version of the Chicago incident, Fallon went on to make the following points from the T. Rex angle:

1. Jackie Lomax is not an obscure American group.
2. Marc Bolan was not previously aware that Uriah were scheduled for that date, and also had never heard of them.
3. Marc later found out that the total length of this group's set did not exceed 35 minutes. He also felt Jackie Lomax's set was far superior to their's, having seen them at rehearsal, which he ascertained with an open mind to check if they were worthy of second billing.
4. Regarding subversive chanting, Marc noticed only one person shouting, and this turned out to be a member of the Uriah Heep entourage.
5. Only one person left during Rex's set. Guess who it was!
6. As Marc had never heard of them prior to the concert, it would seem unlikely that he would invite this group to support T. Rex on any future dates.
7. This group are trying to get publicity, however cheaply, by attacking T. Rex.
8. During Marc's acoustic set, the mains plug was mysteriously pulled out.
9. Final word from Marc Bolan: "Some people of late have suggested my lyrics are poetic but meaningless. "Rip Off on the 'Electric Warrior' album was written solely for incidents of this kind."

N.M.E. MARCH 1972.

URIAH SHOCK: THEY'RE GOOD

URIAH HEEP "Demons And Wizards" (Bronze). Ah, the demon Uriah Heep — that band plays so loudly.

Anyway, on to the album which shocks. It's perfectly shocking in that it happens to be very excellent. And that's just not on — because trendy music journalists aren't supposed to dig Heep. Ah well, bang goes the trendy image.

I was endorsed to this before I even heard it (A) because "The Wizard", the first track, was a recent single for the band and was full of merit; and (B) because the album not only has a tasteful and artistic sleeve, but is also informative, with the full personnel listed and lyrics on the inner sleeve.

The band have improved 100 per cent over the past year.

ORIGIN UNKNOWN

INFORMANTS AT KENSINGTON Mar-ker reported last week the almost unbelievable spectacle of Marc Bolan and wife catching sight of David Byron, lead singer with Uriah Heep, and then hurriedly scurrying off in the opposite direction. To say that T. Rex and Uriah Heep are not the best of friends would be the understatement of the month.

Conflicting reports after a Chicago gig reached us here and it ended up as a rather hysterical bitch. That scene has now cooled a bit and I was able to ask Byron the Uriah Heep side of the distorted story.

"Bridly," said Byron, "at about 4:00 in the afternoon we got a phone call from the promoter; we'd close the show. Originally you see we were appearing as the middle group."

"He said no, and thought it funny we had a show. Then we got another phone call asking us to go on first, and again, we refused. "Ten minutes before we were asked to cut our 50 minute act to 35 minutes. We went on and did 40 minutes — got a standing ovation but were told to get out of there. "I think the crowd got tired of about it simply because an audience can sense if there's any **HEEP** around back on the whole thing I think it's just fine. — The best publishers we've ever had."

Music To Lay Chickens By



DAVID BYRON

URIAH HEEP'S DAVID BYRON TALKING

Heep may not be rated with the top acts in the U.K. or Britain, but abroad — certainly in Germany — they're certainly making us wonder why. "Look at the success of *At Your Heel*," says a German magazine editor. "You're not a band, you're a phenomenon." At Your Heel (Heep's last album) didn't leap into the album charts in Germany, but it did have a successful run there. "We seem to be a group who sell albums when we're on the road — people will come and see in an instant and buy the record," says Byron. "We're not bitter," Byron

refers to rather meekly, "opposed to abroad." But it just makes us wonder why. "Look at the success of *At Your Heel*," says a German magazine editor. "You're not a band, you're a phenomenon." At Your Heel (Heep's last album) didn't leap into the album charts in Germany, but it did have a successful run there. "We seem to be a group who sell albums when we're on the road — people will come and see in an instant and buy the record," says Byron. "We're not bitter," Byron

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JULIE WEBS

URIAH ON THE ROAD

BRADFORD / THURS
PRESTON / FRI
LIVERPOOL / SAT
NEWCASTLE / SUN
READING / WED

URIAH HEEP have always been in favour of certain times — and out of town — in their formative period they were put down on Vertigo. "Very 'savy'. Very 'umble" got misconstrued, but it was a damn good thing, they are at it again, had another boring "A hype," says lead guitarist Mick Box, "takes a little longer to get the album we had a lot of bad times with that particular album."

The album at the time was all right — nothing spectacular, but then not spectacular, but then not people claimed it to be "A subsequent offering was a little better than when they were still struggling for a better leg then it was only with "Look At Yourself", their third album, that they were able to gain the attention they deserved. They outdid any other progressive band last year when they released their new well too. So much so that "Look At Yourself" has sold for a quarter of a million copies worldwide.

It was their first one straight on this country for the first time in the past few months they've completed numerous gigs

URIAH HEEP FROM LEFT: MICK BOX AND PHILIPPE



stance cost us £4,000. But with a bit of luck, by the time we start touring (starting in June) we'll be able to see some money... "The band's newly finished album, is something they are pleased about. Since Mick Box, lead singer David Punter, is still touring, concert that they're doing, some nice tracks — and with the album seems happy with the album's success.

"Urish music now has more strength," he says. "Law (Kerlake) and Gary (Thain) have made 1000 for the first time ever we've got a band, and together, and driving the band along — whereas before we were just driving."

In fact, it's always been assumed to be the main reason Urish couldn't get their formation two and a half years ago they've been through some bad times. "I've got a band, and we know we have found the right group. Urish won't be doing the usual 45 minutes spot. They've got up for their audience."

"We're going to present a lasting an hour and a half/two hours playing live. We're going to be doing old albums as well as the new ones."

JULIE WEBB

High energy rock, but refined with it

not looking too worried we're in debt mainly because any money we get is going into the band. We just got money back into buying equipment for the new P.A. you've got for us

one music is more refined. Doing great business in Germany, you might imagine well off. But that's not the case, really? Well we're in debt," says Box.

the point of view of playing, but playing our first album (released 19 and entitled "Dear Friends") was a bit of a success. We've all got to us in a very important way. So much so that

in America — and, as you would imagine, they've also been back to the States for the first time. It's a very important part to us in a very important way. So much so that

N.M.E. MAY 1972

AMIDST THE general canphony of contemporary and so-called progressive music, it is refreshing to find a band which has taken the trouble to sit down, think about what it is doing and how best to do it. Making their first London appearance last week at the Lyceum since the acquisition of popular ex-Colosseum bass guitarist Mark Clarke and former National Head Band drummer Lee Kerlake, Uriah Heep entertained for over an hour with a style that should make even the most seasoned bands envious.

In an exciting and extremely varied set, in which the singer-audience was treated to tunes both old and new, the group convincingly proved that in many respects it fits starting where everyone else has left off.

Watching the band work, it is clear that the driving force is undoubtedly organist/pianist/composer/leader — Ken Hensley, equally accomplished on bottleneck but individually the band is — accomplished as it is collectively. Lead guitarist Mick Box, for instance, held the stage on his own for over five minutes with a wondrously good guitar solo.

In a nutshell, Uriah Heep is very competent and tight band.

Unfortunately, the same cannot be said for Bulet which opened the evening. The band worked hard and loud but after a set of very mediocre songs and a miserable but lengthy self-indulgence by the drummer which was supposed to pass as a solo, one felt one had heard it all before.

RICHARD ROBSON

PREVIOUS UK CDS.

"It's loud, aggressive rock music," organist Ken Hensley told me as Uriah Heep prepared to go on stage at the Caley Cinema, Edinburgh, on Sunday, "but we use a lot of light and shade."

Then blast-off! It came at us like a ton of bricks — and I'm sorry, Ken — but three numbers had elapsed, including the brisk "Easy Living" from the band's current "Wizard and Demons" album, before I detected that light and shade.

Hensley himself was responsible, with another of his compositions "July Morning." His restrained organ intro preceded David Byron's vocal, and for the first time in this set the lyrics were intelligible. The band had a standing ovation from the 900 in the 1800 capacity cinema. This was virtually the stand out number in a programme which also included "The Wizard," and "Rainbow Stevens." From the new album.

Let-ups in the volume were rare, and if I found it overpowering, possibly I was on my own. For the reception for Heep on their first Edinburgh gig was rapturous.

Hensley said in defence of the decibels: "If our music sounded loud we'd have the sense to turn it down. We're all intelligent people." — JOHN GIBSON.

EDINBURGH 14/5/72

URIAH HEEP have faced constant criticism over the past few years. But since the days of Very Heavy, Very Umlé, they have lived up to their recording professionalism — on stage, and at St. George's Hall, Bradford, last week proved this with an "electric" performance. It's a visual act that at first overpowers you and then lets you

inside to hear some remarkable music. Their music isn't complicated, in fact a lot of it is quite the opposite but it is the way it is put across. Having said that, it is well to know that Heep have employed their fifth drummer since forming, Lee Kerlake, and have a new bass player, Gary Thain, from the Keef Hartley Band, both of whom blend in marvelously. This line-up is certainly the group's best ever. Some of the songs from their new album, Demons and Wizards, created near hysteria among the mixed audience. David Byron never ceases to amaze me with his fantastic vocal range and Ken Hensley, the only other original member, adds useful contributions both in compositions and organ and guitar work. — SIMON ORRELL.

GLASGOW 14/5/72

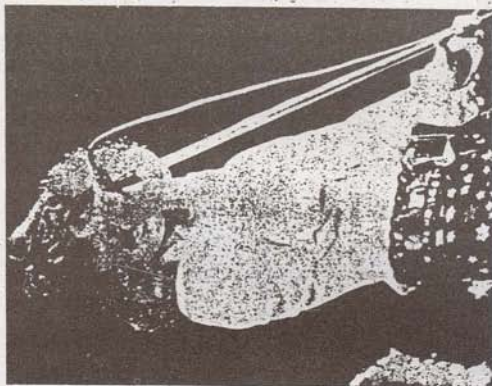
ACADEMY OF MUSIC, NYC.—There is one thing that can be definitely said about Uriah Heep (Mercury), from the moment the group captures the audience the interlocking spell is cast and there is no letting go on either side. Everything came together with the opening number, "Easy Living," featuring lead vocalist, David Byron, wearing an open red satin jacket, and pianist/piano: David is a very good pianist and knows how to captivate an audience. Although one can detect at each of their shows, David has a great deal of force and has the capability to move from a strong wall of intensity to a soft and pretty soprano quality and then bring it down to a bluesy contralto.

After "July Morning" and "Tears In My Eyes" the packed house at this Saturday (Aug. 5) concert was in a complete frenzy. A totally outstanding Ken Hensley starts out solo on a long and classical Bach prelude and slowly builds in intensity as the rest of the members gradually merge and then the whole integrates into rock and blues, but so completely aroused the audience that a thunderous explosion of applause and protesting almost forced one to protect his eardrums. With pianifings for more and more, the group closed with, "Roll Over Beethoven" and Presley selections, such as, "Blue Suede Shoes." This Uriah Heep concert was tight and they even had an interlocking harmony among themselves.

USA RD672

URIAH PUT BOLAN IN THE PAST

—and get out of the red in the U.S.



THE PAST few months have seen Uriah Heep take an almost meteoric rise to fame in America. From rock bottom they have reached the heights of headlining their own tour, and are currently in the throes of their third onslaught on the U.S.

The one cloud — be it a cloud at all — on the horizon has been the onset of the recession. Last time round they were on the same bill as T. Rex and, if we are to believe tales and gossip, there was one almighty fracas which left one in doubt as to whether the crowd liked see faring Mar.

Still, that's in the past. Suffice to say, this time round, that the Chicago gig with Heep topped sold out some six weeks beforehand. And singer David Byron inferred: "...a good gig — no more in fact — everybody went berserk. We ended up playing for two hours.

Evidently, no one present mentioned the words 'T. Rex or Marc Bolin. It wasn't just fact, and diplomacy either. I think they've all got to be the only person who mentioned anything was a reporter who asked about the Bolan/Byron row.' I just laughed and said there was no row.

America has never been an easy market to conquer, so Bolan's current album "Demons and Wizards" has sold close on a quarter million in a matter of

weeks is pretty good going. "We've always been the kind of group who sell more albums when we go out on tour," says Byron. "It's the left a place then we sell albums there. And so far on this tour, we've had people asking and knowing songs from 'Look At Yourself', but not being familiar with the other stuff. So we're selling after we leave.

Topping their own tour, Byron says, takes some time. "We've never been playing with White Trash and John Baldry — two bands

who are capable of headlining their own tours, so it's a challenge going on at the end. Trash are still an excellent band and Baldry's great.

"We know we've got to play well every time. Still, the crowds started off being enormous. I was the only one who was worried. You've got to grab the audience — first and foremost in America they want a show — so we really have to charge at them.

He paused, and added: "When you're touring, you know that. But it's not all that smooth, because you get

manager. "We're going to make money just on our guarantees, so when we get back we will be in the black, despite the heavy expenses of recording, and maybe another something like that."

They are also offering their way to get: "Evidently if you sell a million dollars worth of records — that's about 300,000 albums — then you get a gold record. So we're hoping.

Next week we return to Britain next week. We're going to do a tour of America has already been set.

up for October. Still, Britain will be able to see them in August — holding court at the Lyceum on the 18th is just one of the gigs set up. September is all down to recording, and maybe another tour in the way, to fit up, it seems.

Who said no peace for the wicked?

By
**JULIE
WEBB**

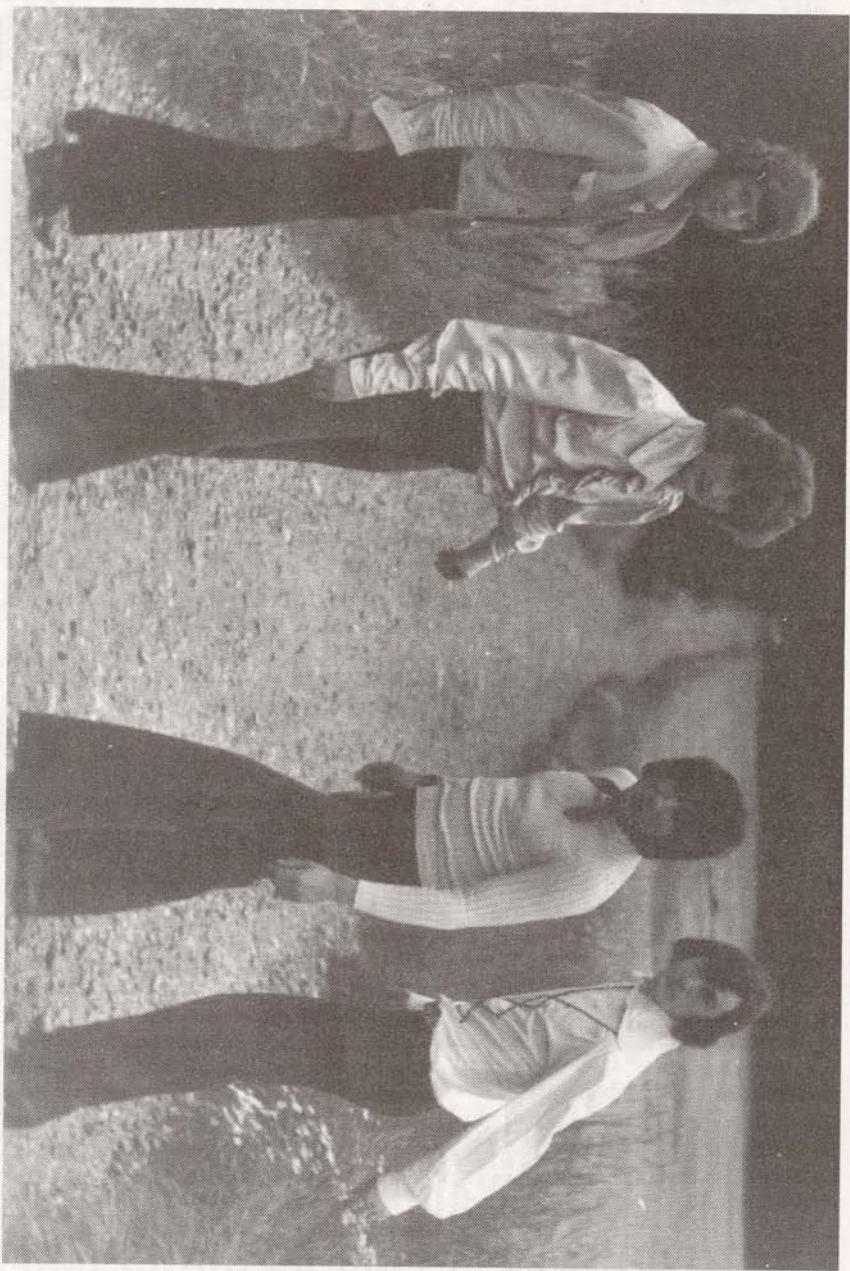


PHOTO ALBUM. This is "Spice" taken in the late 60's in Epping Forrest. From left to right, Paul Newton, David Garrick (Byron), Mick Box and Nigel Pegrum.

KEITH BAKER

An exclusive interview

Keith Baker was Heep's third drummer and he joined the band prior to the recording of Salisbury, the only Heep album he played on. Here, Keith tells us of his early musical influences, his pre Heep career, his time with Heep and his present day activities.

Alan: Who were your influences in music:

Keith: Years ago my biggest influence was "The Shadows". They were the first instrumental band I ever heard and I used to think they sounded great. As a small boy, before I started playing, I was in to big bands like "Max Roach" but I think my first influence was "The Boys Brigade", they used to march past my house every Sunday morning at 11 O'clock. I was so intrigued by the drummers all playing in unison that I went to join up at the local church, it turned out that I was too young, I was about 9 and you had to be 11 so all they said was "come back laddie in 2 years time". I was so disappointed, I went home and cried!

Alan: So it was that influence that steered you towards the drums?

Keith: Yes, also my father was a musician, he played piano and piano accordion in the pubs so music was in the family. I used to get my mum's old clothes maiden and put cardboard boxes on it to make a drum set, then I had lessons at a music shop in Birmingham, I moved to London and carried on with the lessons there and in between time I was in bands.

Alan: Who was the first band that you recorded with?

Keith: The first band I ever recorded with was a Birmingham based band called "Skin Deep", we did work for a little record studio in Kings Heath in Birmingham and we did a lot of cover versions in those days of the chart hits and they were released as singles or EPs. This was about 1964 or 65 through to 1966 and from there I was with several other bands and one day I went to the Midlands Arts Festival and three lads were playing on stage, one was Clem Clempson, I thought they needed a decent drummer so in the interval I approached Clem and asked him if he was happy with the drummer and told him I could do a better job given the chance. I went down and had a bash with them and a few days later they phoned to say I'd got the job, that band became "Bakerloo", it was called "Bakerloo Blues Line" to start with then we shortened it to Bakerloo.

Alan: I believe it has nothing to do with your name?

Keith: No, nothing to do with my name, the name evolved from the Bakerloo underground line. The band was a big step for me, it opened a lot of doors.

Alan: So the Bakerloo album was the first album of original material that you put out?

Keith: That's right, it was my first.

Alan: The story behind the cover of the album is supposed to be the workers digging out the Bakerloo line?

Keith: Yes, that's where that idea came from, I thought it was a good cover for the era and even today. From then on we all moved from Birmingham to London, we shared a house but we sort of drifted apart, Clem had the offer to go with "Coliseum" and I had an offer to join what was the early days of "Supertramp". This was at the infant stage of the band, well

before their hit single "Dreamer", I had an audition at Shepherds Bush and I got the job through being in Bakerloo, I think there was about 79 drummers went for the job, we all waited in line and we all had a ticket with a number on, I can't remember what number I was but they narrowed it down to 6 of us, then it got down to 2 then I got a phone call later the same evening and I had to pack my bags and go. We went to live somewhere in Kent or Surry where we rented a house for about 7 months, we sat around, wrote songs and rehearsed.

Alan: Did you record anything with Supertramp?

Keith: I did over in France, we did some demos, I've got recordings of them but they've never been heard. Then we came back and did a few live gigs in England, this was the original Supertramp but for various reasons we parted company and although we did the recording in France we never put anything out on release. I think it was 2 or 3 years after I left that they started to break. I went back to London I started looking for a band and one day I had a message saying, "Keith, can you ring Mick" which was Mick Box from Uriah Heep, I went for the audition and got the job. From there on we recorded Salisbury.

Alan: When you joined Heep they'd had a lot of media attention from the hype surrounding the release of Very Eavy, did you think that it was your big break to make it in the music industry?

Keith: No, I simply just wanted to play my instrument, I just went into it because I liked the stuff they did, it seemed a good move at the time but I had no ideas in my head that they would be making it big, it was just another band and another job. I was in the band for about 18 or 19 months, we did an awful lot of gigs in that time and it was good fun, I've no regrets.

Alan: What are your memories of the recording of the Salisbury album and working with the orchestra?

Keith: The orchestra was actually put on separately from the band, we did the band side first then they were put on afterwards. One of the strongest songs that stands out is Lady In Black, I can remember the drumming side was simple, it was just snare drum and bass drum, I thought, is this all you want Ken?, it was such a simple song, we had about 12 people in the studio on acoustic guitar, I don't know who they all were, I think we just grabbed anyone who could play a couple of simple chords but it felt good, I think Gerry Bron was in there somewhere too.

Alan: What sort of a relationship would you say that you had personally with Gerry Bron?

Keith: I hardly saw him, I didn't see much of him at all but I believe certain members of the band used to. I only really saw him to talk about where we were going on tour and when would I be leaving the band. Leaving wasn't a pleasant experience, I was so young at the time, he was behind the desk in his suit.

Alan: Did you ever feel that you were really part of the band?

Keith: At times I did but most of the time not. A lot of the band's activities revolved around Ken because he was the main writer. Ken and Dave used to work a lot together and at the time it probably all revolved more around those two than any one else.

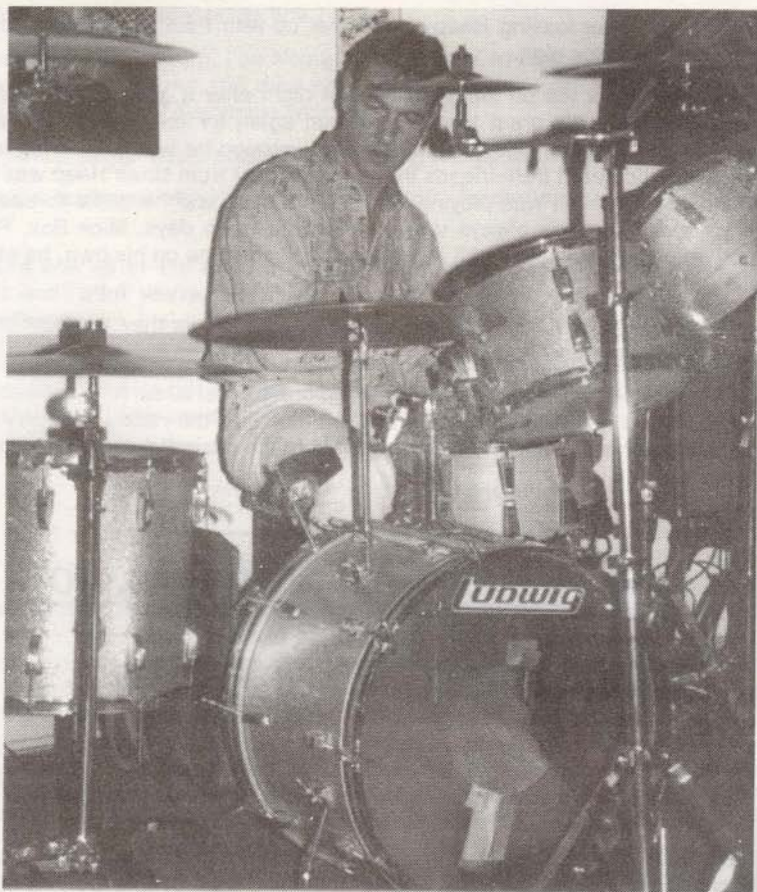
Alan: When you joined Heep they had already made one album, what did you find the feeling and the attitude in the band to be at that time?

Keith: I wouldn't say it was a happy band, I could sense a little bit of turmoil, you were

never sure if you would have a job the next week, that was the feeling that came across to me. There was always a bit of bickering going on behind the scenes but we carried on gigging and touring and it came to a point with me where it got too heavy and I couldn't handle it at the time so I opted out.

Alan: The turmoil that you sensed in the band, what do you think it was from, was it the management, or the individuals in the band?

Keith: I think that one or two individuals in the band as well as the management caused the friction. You could go on stage feeling a bit of needle towards certain members but you have to keep smiling and forget it when you are playing.



Keith Baker live on stage in the 90's with "Off The Cuff"

Alan: You did quite a bit of travelling whilst you were with the band?

Keith: Oh yeah, an awful lot of travelling, Europe, America, it was the first tour of America that the band had done.

Alan: How were Heep accepted in America because in a now famous review of the first album that critic in America wrote, "if this band makes it I'll commit suicide"

Keith: We did quite well but I split when we came back, I had domestic problems, I was involved with a lady who became my first wife so I parted company with the band.

Alan: What have you done in all the years since you left Heep?

Keith: I've not worked with any recording bands, I've just played in local bands, I did teaching for a few years and then local band again which I'm still doing to the present day. I'm also involved with the "Rockschool" in Malvern which will give youngsters the benefit of experienced musicians. It's linked with the Rockscool in London students can take music grades and exams up to grade 8, it's music theory, reading, listening tests and playing.

Alan: About 20 years after leaving Heep you've met up with Paul Newton and joined his band "Off The Cuff" for some gigs.

Keith: That's right, I got a tap on the shoulder one night after a gig in a pub and when I turned round it was Paul, it's great to play with him again for the first time in all these years, I haven't even seen him in that time but funny enough he was only living about 20 miles away from me. I'd heard from friends that a bass player from Uriah Heep was living in the area, then he heard that I was playing with a local band and he came to see us and that's where we met. We were always very close in the Heep days, Mick Box, Paul and myself hit it off quite well, Ken was a bit aloof and David was one on his own, he seemed a bit of a loner.

Alan: How do you see your future, are you happy with things as they are now or do you hope to record again someday?

Keith: I think that deep down, I'd like to give it one more go, just a last fling for 2 or 3 years maybe. Other than that I plan to go on teaching and build up the rock school, try to bring other musicians through with a bit of enlightenment in to the business and all the pit falls.

Interview and photo by Alan Hartley.

THE CHRIS TETLEY INTERVIEWS, NO 6.

Raging Silence

Prior to Heep's gig at the London Astoria in 1990 which was recorded for their "Raging Through The Silence" video, the band played a few warm up gigs at small venues around England. Chris Tetley caught up with Mick Box and Bernie Shaw during this mini tour.

Chris: In 1990 Uriah Heep celebrate their 20th anniversary, yes, it's 20 years since the release of "Very Eavy, Very Umble", the founder member, Mick Box, is the only remaining original member and last night Heep played a warm up gig, was it in Sheffield?

Mick: No, Bristol, I've been flat out doing radio promotion up and down the country that I've forgotten where I am.

Chris: You're still waiting for new intro tapes aren't you?

Mick: Yes, it's an exciting time for us because we're putting 7 new songs into the set, 6 of them from the new album "Raging Silence". It's exciting for us all and as we were on stage waiting to start on the count of 4, I hit the guitar and broke every string. The roadie quickly gave me another and I broke the strings on that. I ended up with a Gibson.

Chris: I remember you once said you'd never take your Gibson on stage again because you had one stolen.

Mick: I've had loads of guitars stolen, to date it's 17. I had 4 stolen just before we went to Russia. One was stolen on a flight back from Greece, the case came back but the guitar didn't.

Chris: You're using Vandenburgs now?

Mick: I've got a Vandenburg, I've also got a Jackson Charvell, there's only 3 in the country. They asked me to try it out and do a write up for a guitar magazine which was quite good and I've just got an MSG Yamaha which is beautiful.

Chris: The first album has a photo of you playing a Gibson.

Mick: That's no longer with me, it got stolen from Jacob Studios when we were recording "Equator".

Chris: The line up of the band in the old days had David Byron as the singer, he was wonderful and I think you're new singer Bernie is possibly the only singer you've had that's similar to David.

Mick: Yes, I think Bernie's got the same sort of range that David had so he fits quite nicely into the mould, but he's got his own singing style as well. That was the thing about David, you could hear his voice anywhere in the world and know who it was.

(Continued in the next issue)

SALE OF CD MASTER DISCS

"Red Steel Music" are making available to UHAS members the one off CD master discs from the 9 re mastered albums and the box set. These are the modern day acetates and their costs reflect the costs incurred by "Red Steel" in production of the discs and their rarity, they will therefore be offered for sale by auction. Anybody who is interested in owning any of these CD master discs can make a bid in writing to us at UHAS and the person who bids the highest will be offered the disc. The minimum bid price is £50 per disc, please do not make a bid unless you are serious about buying. There is only one of each title and each disc comes with the plain printed master disc insert and back. the titles available are:-

Very Eavy, Very Umble
Salisbury
Look At Yourself
Demons And Wizards
The Magicians Birthday
Live 1973
Sweet Freedom
Wonderworld
Return to Fantasy

Time Of Revelation CD 1
Time Of Revelation CD 2
Time Of Revelation CD 3
Time Of Revelation CD 4

Please state clearly which CD or CD's you are bidding for and your bid price for each. Those making successful bid will be notified by post. Do not send money with your bids.

CLASSIFIED AD'S

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

WANTED. Any Uriah Heep videos from the Byron era. Istvan Janzso, Waldecker Str 50, D-51065 Koln, Germany.

WANTED. VHS videos including "Easy Livin, the history of Uriah Heep" and "Live Legends". Heep songbook for guitar, Heep T-shirt and rare live recordings. **FOR SALE.** Uriah Heep Live 1793 (double album). Good condition but booklet is missing. Mac Steagall, PO Box 1102, Hamlet, NC 28345, USA. Fax number 1-910-582-1563. Internet address rsteagall@sunbelt.net

FOR SALE OR TRADE. Raw magazine no 19 - Mick on back page, no 21 - Raging through review, 2 pages, no 6 - Oslo livin, 2 pages. 7" Blood Red Roses (poster bag). 12" Hold your head up. CD single Dream On. Ironstrike CD, Collection CD (CCSCD 226). Widowmaker LP. EMI introduce the new bronze age, promo LP with 5 Heep tracks. Fallen Angel LP. Different world LP (Legacy). Best of Uriah Heep LP (Canada). Best of Uriah Heep LP (USA) Downunda (Double Heep compilation LP, Australia BRSP 002, 1974). Offers to Bill Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

PENFRIENDS. Please note my change of address. Ian MacLaren, 32 Cranston Close, Reigate, Surry, RH2 7HR, England.

WANTED. Single titled Stereotirati Noi by Flora Fauna E Cemento. Written by Tavernese/Nanuini, produced by Mario Lavezzi. Will pay a very good price. Eduardo Capurro, Burgunderstr4, 53859 Rheidt, Germany.

CAN YOU HELP? Please send me copies of Heep album reviews to publish on the internet and pass on to an on line internet CD store in the USA. Hani So, 4 Pandan Valley 08-407, Eugenia Court, Singapore 2159, Republic of Singapore.

FOR SALE. Uriah Heep show souvenir from Jan 1973. Offers please to :- Steve Hurd, 46 Malvern Close, Melksham, Wilts, SN12 7RR, England.

WANTED. Sloman era Heep memorabilia, live stuff, singles, posters, anything. Alex Marshall, 83 Brookside Avenue, Polegate, East Sussex, BN26 6DQ, England.

WANTED. Any recordings by Ex Thin Lizzy guitarist Eric Bell on CD, LP, tape or video. Martyn Jones, 3 Twinpike Way, Wigginton, York, YO3 3FF, England.

WANTED. Any video material of "Black Oak Arkansas" on PAL or NTSC. Please write to Alan at the UHAS address.

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