

**THE OFFICIAL**

# WRIANHEEP

**APPRECIATION SOCIETY**



Photo by Isabella Seefriedt

**ISSUE 20**

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 20.

Since the last issue it's been quite a hectic time in the record shops for Heep. "Time Of Revelation", the 25th anniversary box set finally made it's way onto the market in May as did the latest batch of re master CD's: "Live 73", "Wonderworld" and "Return To Fantasy". The box set is excellently packaged but I'm sure you've all noticed the misspelling of "Heep" on the spine, yes, it's spelt "Heap". Not an easy mistake to correct when 10,000 had been produced! There are also some tracks on the listing on the reverse side of the cover that should be listed as previously unreleased but aren't and there are one or two mistakes with the song writing credits and the source of the tracks. All that said, it's a great product in all other respects. Work is now under way on the next 2 CD's in the series of remastered Heep albums, these are: "The Best Of Uriah Heep" and "High And Mighty", all the above are available from UHAS with details on the separate merchandise form in this issue and the latest two are reviewed in this issue.

The new CD only live album "Spellbinder", which has been talked about in the last couple of issues was released in May in Germany and Japan. Whilst it's not actually being released on a UK label it is being distributed in the UK by Koch, an Austrian based company. This means that it will have a normal price tag in the UK shops as opposed to it being an import only price and it should be available in UK shops during July. The album is reviewed in this issue and we suggest that you contact "Track Records" who accept orders by phone, fax or post and will take payment by credit card. Their details are:-

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

Please send in your reviews of the Box set and the re master CD's giving your opinions on the sound quality, packaging and previously unreleased material, and your reviews on the new live album "Spellbinder" for inclusion in the next issue.

On the live scene things have not been quite so hectic. The German tour that we mentioned in the last issue which was scheduled between the 8th and 20th of June fell through. Regarding one of the other dates mentioned last time, the band will have to move their spot in the 70's festival on 1st June at Cafe Opera, Stockholm, Sweden from the end of the show to the beginning to allow them to fly straight off by private jet for a few gigs in Russia. The dates have changed a few times and there are no firm venues but the running order now seems to be:-

2nd June, Samara  
4th June, St Petersburg  
5th June, Moscow

5th June, Moscow

9th June, Perm

The band were invited by the Mayor to be guests of honour as part of the Samara festival on 2nd June.

There are a few other gigs for August as follows:-

16th Aug, Biker festival, Breitenworbis, Germany.

17th Aug, Freilichtbuhne AM Badesse Rossbach, Germany.

23rd Aug, Eisenhuttenstadt festival, Nr Frankfurt, Germany.

25th Aug, Oberhof festival, Nr Frankfurt, Germany.

25th Aug, Kiev Ukraine, Venue TBA. (Not 100% confirmed)

31st Aug, Open Air Recklinghausen, Germany.

Please send in a SAE (UK members) or IRC (overseas members) if you want to be kept up to date with any new dates or changes as they come in.

Trevor's gigs with "The Spiders From Mars" were a great success, in addition to the dates listed in the last issue "The Spiders" were also invited to be special guests of top Japanese band "Yellow Monkey" for their gig at the London Astoria. The show was filmed for Japanese TV and The Spiders hope to go out to play some gigs in Japan in the future. There's more on The Spiders in this issue with concert reviews and an exclusive interview with Trevor, Woody Woodmansy, the drummer, and John Manwaring, the vocalist.

John Lawton's band "Gunhill" will soon return to the studio with their new line up to record a follow up to their cassette only release "One Over The Eight". The new release will hopefully be on CD and John tells us it may include contributions on keyboards from ex Gunhill member Rik Robbys and Phil Lanzon. Gunhill also hope to be playing a few gigs in Germany around September including a performance in Braunschweig at the annual get together of "Stay On Top". "Stay On Top" are an independent German Uriah Heep fan club formed about 11 years ago by UHAS member Bernd Pleis, they produce their own magazine written in German and for further information on the club or the gig write to Bernd Pleis, Stoberlstr 94, 80686 Munchen, Germany, enclosing a SAE if you live in Germany or a IRC if you live outside Germany.

We have no further news on Ken Hensley's CD and video release. We assume it's still going ahead but we can't confirm it. A recent Heep related release to look out for is the double CD from "Toe Fat" containing both their albums "Toe Fat 1" and "Toe Fat 2". Both Ken Hensley and Lee Kerlake are on the "Toe Fat 1" album and there's a short feature and review in this issue.

Kevin Julie from Canada once again deserves our thanks, he tells us that "Goldmine", a North American record collecting publication may consider an in depth Heep feature. They probably need a little push to make it happen so if you could all write to them asking them to do it, they may just get around to it. "Goldmine" is available outside North America so you don't have to live there to take part. The address is:- Goldmine Letters, 700 E. State Street, Iola, WI 54990-0001, USA.

It's that time of year again to say well done to the super reds, Manchester United. Premiership champions and FA cup winners once again, even though we took a 4 - 1 thrashing at Spurs in the premiership. In honour of the "super reds" it would be nice to see Heep record "Glory Glory Man United" but there's probably more chance of England winning the European Championship, good luck to the countries of our members who are taking part.

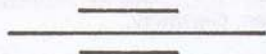
Our best wishes go to Lee Kerlake and Sue who get married on 18th September. For those on the internet, Mick's new UK address is:- kac65@dial.pipex.com

Once again our thanks go to the following people for their help and support, Trev, Phil, Mick, Lee, and Bernie, John Lawton, Ken Hensley, Paul Newton, Mick 'Woody' Woodmansey, John Manwaring, Tina Hartley, Rob Corich David Amendolara, Eduardo Capurro and Kevin Julie.

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

*Alan & David*

June 1996.



## SPELLBINDER

**URIAH HEEP LIVE IN KOLN, 23RD JUNE 1994.**

**SPV 085-76992 CD**

**Track listing:-** 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. Bonus track:-Sail the rivers, studio track from the "Sea of light" sessions.

Some times it seems that it's hard to please people no matter what you do. Since the formation of UHAS we've had lots of letters asking if there's any possibility of live radio broadcasts being released. Since we broke the news sometime ago that Heep would be doing just that with the recording made by WDR radio at the Koln Music Hall on 23rd June 1994, we've also had letters complaining that Heep are living in the past, taking a cheap



option to put an album out and comments that they would have been better represented by a live album containing more tracks from "Sea Of Light" or that "Spellbinder" would just be "Live in Moscow" revisited. Whilst it may be true that the cost of the recording did not fall directly on the band, they have spent time mixing the tapes and what's resulted is most definitely not "Live in Moscow" revisited or a live album showing a band living in the past. We may have liked to have seen a more up to date live album and it's a pity in some ways that the radio station decided to record a Heep tour when they were in between studio albums, but the tapes were so good that it would have been a crime to leave them lying in a radio station vault just waiting for the bootleggers to come along and put them out in the cheapest form possible, yet at a greater cost to the fan buying the CD. That point alone make this a valid release.

The sound quality is so much better that the original radio broadcast, crystal clear vocals, the superb work from Trevor, Mick and Lee comes shining through, but it's the Keyboards just about take it for me. Those swirling Hammond sounds (even though it may have been the Rhodes keyboard - I can't remember) are much more evident than on "Live in Moscow". In fact everything about "Spellbinder" leaves "Moscow" for dead. It's a much more dynamic album, which undoubtedly results from better recording techniques, better equipment and the care and hard work put into the production and mixing, this makes it much more representative of the live Heep sound. Although the vast majority of the live material is from the early 70's, almost half of the tracks have never been released as live versions in the past, and together with "Words in the distance" which eventually ended up on "Sea of Light" and "Circle of hands", it's these tracks that are the pick of the bunch for me. I'd be lying if I said I preferred "Spellbinder" to "Live 1973" but it's up there with, if not above, the others.

The bonus track, "Sail the rivers" written by Trevor clocks in at an impressive 6.52 minutes. Recorded at Karo studios during the "Sea of Light" sessions it's a midish tempo rock ballad that starts with a haunting guitar intro and is ever so slightly reminiscent of the "Queensryche" sound on the verse. Whilst it's not particularly heavy, the chorus is powerful and the intensity of the track builds with a great solo from Mick. The end section of the song is very strong with the growing backing vocals and an almost Blackmore like, eastern sounding guitar line. It's a very good song but I wouldn't say it's typical Heep, it's not another "Time of revelation", "Spirit of freedom", "Against the odds" or "Dream on", and it's hard to think of a "Sea of Light" track that would have been left out to include this one on the album.

As an album in it's own right, "Spellbinder" is a great release, it keeps us going between the wonderful "Sea of Light" and the hopefully even more wonderful next studio release. Okay, so the early 70's material does make up most of the live tracks, but with "Words", the bonus track "Sail the rivers" and the stamp of this line up all over it, we're firmly in the 90's. The album should be taken for what it is, a snapshot of the band between studio albums and the fact that the tapes are nearly two years old shouldn't put you off buying it. For any real Heep fan it's a must, for those who think they are making some sort of statement by not buying the album, then all I can say is "More fool you"! It's your loss.

Alan Hartley.

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## QUIZ TIME

Congratulations to John Burgess from England who won Bernie's stage shirt from the quiz in the last issue. Bernie wore the shirt on more than one tour, any one of the correct tours would have done and John correctly stated that Bernie wore the shirt on the "Different World" tour.

Once again we've got a special prize for this issue, this time it's the DAT master of "Night of the wolf", "Poor little rich girl" and "Rockarama" supplied to "Red Steel" by "Whitfield Street" mastering studios for their inclusion on the "Time of revelation - 25th anniversary box set". In addition to the DAT master there is also a cassette listening copy of the tracks. To win them just answer this question:- Who produced "Equator"? You must include with your entrie a first class stamp (UK members) or a international reply coupon (overseas members). Good luck.

## LIVE REPORTS

### **HAPPY EASTER IN ENGLAND GUNHILL AND THE SPIDERS.**

My girlfriend and I used the bank holiday for a short trip over the Easter period to meet our new friends Joe and Carolyn Calderbank in Wigan who we thank for their hospitality and their huge efforts to get us to the gigs of "Gunhill" on 4th and 7th April and "The Spiders From Mars" on 6th April. Gunhill have changed their line up as you all know, however they are still, or maybe even more than ever, a kind of "best buy". To me they sound a little bit heavier with their new guitar player Brian Bennet, he lets you forget all about the missing keyboards and seem to fit into the band on a personal level also. The set has changed quite a bit since last year, for me "Roseanna" and "Dr Feelgood's" "Bad case of loving you" were the highlights of the show. They fitted perfectly in the club atmosphere. Compared to last year, there is now more audience participation and in parts the crowd singing actually replaced John's singing. Gunhill is more than great music, it's also lots of fun. They can be described by the song from their live set, "Some kind of wonderful". John also had some good news with plans for Gunhill to release a CD this year with new songs. I hope Alan and Dave will keep us all informed. In the meantime you should all take the chance to see Gunhill live.

We also went to see The Spiders live at the Baths Hall in Scunthorpe, it was only because of Trevor Bolder. Of course it was interesting to see him doing something different to Heep. They did 16 songs from which I most liked "Changes", "5 Years", "Life on Mars" and "Starman". These songs were less heavy and the vocalist didn't sing as loud as he did on the other songs. I didn't like his singing too much, although I must admit that he was singing like David Bowie, and this was of course his job, which he did quite well. Billy Rankin played very well on guitar as did Woody Woodmansey on drums, not to forget the powerful bass lines of Trevor. They didn't sound like a unit but this was their first gig and they might have improved on the next gigs, maybe I will read a different review from somebody else who attended one of their shows.

Eduardo Capurro.

### **SPIDERS FROM MARS, THE LIMELIGHT, CREW, 26/4/96.**

Set list, Hang on to yourself, Watch that man, Superman, Changes, 5 years, Cracked actor, Moonage daydream, Jean genie, Life on Mars, Starman, Width of a circle, All the madmen, Rock and roll suicide, Ziggy stardust, Suffragette city, White light white heat.

For me David Bowie was one of the great characters of early 70's pop rock and his output on his albums "The Man Who Sold The World" through to "Diamond Dogs" represents in my mind, his finest hour. Although there was no association at the time between Trevor Bolder and Uriah Heep, Trevor played bass on all the Bowie albums from the period with the exception of the two mentioned above. Trevor's first released contribution to Bowie's material was on the "Hunky Dory" album but one of the most sought after releases featuring Trevor is the single, "Moonage daydream/Hang on to yourself", released under the name "Arnold Corns", a name inspired by Bowie's favourite "Pink Floyd" song "Arnold Layne", (it now represents a rare item for Bowie collectors and collectors of related Heep releases) both tracks were later re-recorded for Bowie's 1972 album "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars". Both also appear as bonus tracks on the 1990 CD re-issue of "The Man Who Sold The World" on the American

"Rykodisc" label even though Trevor did not play bass on the rest of the album. If your looking for an introduction to Bowie's work featuring Trevor then the "Rykodisk" re issues are an excellent place to start.

So what of the gig? well anybody who saw Bowie's stage show from the early 70's will know that it was quite a theatrical affair featuring many costume changes and lots of make up. John Manwaring, the current Spiders vocalist plays the Bowie part to a tee in his tribute band "Jean Genie" and I was hoping that he would do the same with The Spiders. When Trevor told me that John would play the part down a little with none of the usual costumes and make up I was a little disappointed, but I need not have been. I can honestly say that the show was one of the best I've seen for some time, John sounds so much like Bowie its untrue, he also has the ability to take off Bowie's facial expressions and stage postures and you could be quite easily forgiven for thinking you are watching the real thing. Although he was some what dressed down he still came across very convincingly. Trevor said they wanted to present the songs in a straight forward rock style without the theatrics and that's just what they did, if you doubt Bowie's ability to rock then just check out his albums from the period, especially "The Man Who Sold The World" from which 3 tracks were taken, "Supermen" which featured John on acoustic guitar and a faultless vocal interpretation, even as the track shifts up a gear into the full rock mode. "All the madmen", a great track on the album and one of my Bowie faves, was re worked a little here, the guitar break after the chorus wasn't included and the acoustic wasn't used on the verse but that said it rocked much harder than the album track. "Width of a circle" was always a highlight of the live Bowie show and it was no different here, great guitar work from Billy and Woody was even more outstanding on the drums than he was all those years ago. John didn't do the mime that Bowie used to do during the instrumental break where he would act as if he was trapped behind an invisible wall, but he did re create what I always called the flying sequence to great effect, this consists of leaning forward off the front of the stage and moving the arms like wings, it sounds simple but it always looked the part and it fits well with the segment of the song that accompanies it.



Two songs were taken from the "Hunky Dory" album, "Changes" which has always been a Bowie standard, and "Life on Mars", released as a single a couple of years after the albums release, again it featured a great vocal performance from John and good work on the piano from Dick Decent. The orchestration on the studio version was cleverly replaced by Trevor, Billy and Dick and gave the song a much more rockier feel. "Quicksand", another "Hunky Dory" track, was I believe, also played at some gigs but sadly not at this one.

The "Ziggy Stardust" album is probably Bowie's equivalent of Heep's "Demons and Wizards" and as such 7 songs were

taken from the album for the Spiders set. "Hang on to yourself", "5 years", "Moonage daydream", "Starman", "Rock and roll suicide", "Ziggy stardust" and "Suffragette city". All were superb but the pick of them has to be "Moonage daydream". It's probably my fave Bowie song anyway and it really took me back in time. I always loved Mick Ronson's haunting guitar solo and Billy did old Mick proud. I never really took much notice of Nazareth when they played with Heep and consequently I never realised what a great guitarist Billy is. If you've seen Heep play "July Morning" live and you've taken notice of Mick and Trevor during the instrumental break, then you'll know what "Moonage Daydream" was like, very powerful. Having said that about Billy, he did make a mess of the simple lead line on "Starman" much to the amusement of the rest of the band. He knew it too because at the end of the song he said to the audience, "I can play it, honest!" and proceeded to run it off.

"Aladdin Sane" gave 3 songs to the set, "Watch that man" and "Cracked actor" which both rocked along at a fair pace and were both regulars in Bowie's own live set, and "Jean genie", the hit single which is surely known to everybody. The one non Bowie song in the set finished the show off "White light white heat" was originally done by Lou Reed and usually featured in Bowie's live set in the early seventies. I was really sorry it had to end, there are many more classic tracks from this period that could have been used but as with Heep time is the enemy. Trevor turned in his usual high class performance on bass and vocals and it was nice to see him once again doing the old Bowie material, especially as it was given a more rockier feel. The whole band worked well together and musically it was perfect. The whole thing was rounded off and superbly complimented by John as the front man, sure it would have been good with any quality singer but with John looking, performing and sounding so much like Bowie, it made all the difference. I know he was delighted to have the chance to perform with all the surviving members of Bowie's original "Spiders From Mars". If your interested in Trevor's contribution to Bowie's work then check out the albums mentioned above and also the "Pin Ups" album which features





Bowie's cover versions of his fave tracks and the two live albums recorded at Hammersmith Odeon and Santa Monica.

Report and photos by Alan Hartley.

## HEEP LIVE IN SOLINGEN, GERMANY, 15TH MAY 1996

When we saw in issue 19 that Heep would play in Solingen, my dad and I decided that we would celebrate my birthday by going to the gig. He had a photo of Heep printed on a shirt for me and as we drove to the gig we were both very nervous. It was the first time for both of us because in the 70's my dad never had the chance to see them live. We arrived early and were able to stand in the front row. At 8pm it began with "The Bay City Rollers" who were followed by "The Sweet". To me these two groups were just warming up for the real thing, Uriah Heep, and when they finally came on the audience went crazy, my dad and I included. The band started with "Universal wheels" and then straight into "Time of revelation". It was obvious that Heep was the best group, those who were there won't disagree, although BCR and Sweet were good. "Stealin", "Rainbow demon", "Words in the distance", "The wizard", the ever so beautiful "Dream on", "July morning", "Gypsy", and "Look at yourself" followed, and my three favourites, "Against the odds", "Lady in black" and "Easy livin". The band played very, very well that night, I think Trevor played with the most power. Never before have I seen anyone play bass, or guitar, with such feeling. It was a great concert and I'll look forward to seeing them again, and who knows, maybe next time I'll get to meet the band.

David Amendolara.

## HEEP AT SOLINGEN

I didn't expect a lot of people at the Solingen show for two reasons. First of all because I saw just one poster for the gig on my way through Solingen which is about 5 miles, the other reason was the final of the UEFA Cup with Bayern Munich against Girondins Bordeaux (I'm very sorry for every French member reading this). When we arrived at the gig with our Russian friends Victor and Olga Schwezow, I was amazed at the size of the crowd, the gig had been promoted on the radio and in the local newspaper, they obviously did a good job. The next day the radio station broadcast 3 songs from the set: "Lady in black", "Bird of prey" and "Easy livin". If anyone wants a copy just ask me. Of course they were not only there for Heep, there were lots of "Bay City Rollers" and "Sweet" fans, but it was good to know that Heep would play to about 3000 people this evening. We looked round for Tamara Kazakova and Igor Kotelnikov and soon found them near the mixing console. Those who know the book "The Wonderworld of Uriah Heep in Asia" will of course know Igor, Tamara did the translation into English. As the Rollers took the stage we went for a drink at the bar where we met a few friends from Holland (hi Jan) who were impressed to meet Igor and Tamara, they had made a big effort to travel from Russia, first to Holland for a "Golden Earing" convention and then on to Solingen for Heep. They spent almost the same time travelling as they did in staying in both places. Heep played the same set as last year but it was no less interesting. Not having played for about seven months, there were a few mistakes, but I think they took it easy they enjoyed themselves on stage and nobody in the audience was disappointed. The main problem was the venue, I was standing at the back and the sound was quite bad, however, a few fans I met later said the sound was good at the front. After the show "Big John" and "Jimbo" (Thanks!) managed to get us backstage where Igor and Tamara had the chance to meet the band for the first time. Now I'm waiting for Heep again, maybe with more songs from "Sea Of Light".

Eduardo Capurro

## 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 thought I would write concerning the remasters. I agree to some extent with Farzin Blurfrushan who wrote in the last issue. I too feel that the vocals have lost some of their warmth. The sound quality is good, it has more depth and a liver sound. The main gripe I have is the background hiss. I know the tapes are quite old, 1969 onwards, but I feel there is more hiss on some tracks. I must point out that I own a Nairn sound system which picks up every detail, a track like "Rain" has more detail but also more background hiss. This aside I feel that they are excellent overall, especially the packaging, congratulations to all concerned with the project. I feel that the new live album "Spellbinder" is a good idea but looking at the track listing published in issue 19 I can't say I'm over the moon. Why choose "Stealin", "Wizard", "Look at yourself" etc when they are available on so many other live albums or videos. I'm all for more from the last 3 albums and the John Lawton material in the live set with most of the set being from "Sea Of Light". It's also about time we saw Heep in England, even if it's a one off show at a convention. Finally I wish people would stop slagging off "Different World", it has some great tracks! **Rick Kenna, England.**

**Dear UHAS,** Guess there's no news of Heep coming home for a tour? You know, it's a crying shame that the home of classic heavy rock and one of the major bands of the genera is at the moment more of a waterless desert than the last time I wrote to you. Heep released one of the best albums in years, not just for Heep but for anybody, a sonic masterpiece of colour and shade amidst a sickly colourless scene that is called rock at the moment (commercially that is) and they've allowed it to slip into obscurity by the lack of any push at all here. Was it Bernie who said the scenes not right at the moment to put bums on seats? It never will be if nothings done to put them there - interest, excitement and a sense of being wanted - I'm a Heep a holic, I've got my Mrs to buy me the box set for my birthday, let's hope that stirs up some interest if people know it's been released, yes, there are lots of people out there who think Heep split years ago. Hats off to Bill Smith of Scotland and Kevin Julie from Canada who always contribute good and sensible letters - well worth a read. I must admit it's far easier for our Continental brothers and sisters to write how good Heep are as they get to see them regular. I think the penguins and polar bears have got a better chance than the British. The strangest thing is I keep reading in various fanzines that people who I don't think are around any more pop up regular in Europe without even a mention of them in the main stream press. What's the rest of Europe got that we haven't? "Alvin Lee" is mentioned quite regularly and bands like "IQ" have a very good following where I thought they'd packed in years ago. Young bands like "Cathedral", "Sky Clad" and "Paradise Lost" are quite huge where here they are considered more of a joke. Established bands like Heep, "Sabbath" and "Saxcn" are perennial but only because their profile is totally different on the Continent than here. I suppose the terms are better and not as influenced by the US of A the way we brainwashed brits are. We accept the tuneless new American thing while "Halloween" boogie on to heavy metal heaven and the Anglos don't even know they've got a new album out. I'd better stop there because I'm running out of paper and my soap box is creaking a little too loudly. Tell the lads some of us are still waiting with baited breath and some others would be interested if they knew Heep were still a working band. **Peter May, England.**

**Dear UHAS,** Yet again you've set a bit of a poser, when it comes to actually trying to come up with 15 songs for a live set list, it wasn't as easy as it sounds. To have a good mixture of both ballads and heavier numbers, new material and classics, well, it can't be easy for the band let alone us mortals. There are so many we'd love to hear that it would have to be a pretty long set. Nevertheless, may I point out that as far as we UK fans are concerned, we would like to hear any live set, just so long as we get to see Heep live, from the members letters page I see that many agree. **Tina Smith, England.**

***UHAS reply:-** These letters are quite typical of many we've received. I suppose everybody will here something different in the remasters but as long as people at least think them to be excellent overall, which is the worst reaction we've had, then we can assume the products a good en! Heep in Britain is an on going subject (it comes up again towards the end of the letters section) and I suppose it will be until they actually play here again. The British aren't the only ones feeling hard done to, read on.....*

**Dear UHAS,** I have a few comments and questions. First of all the new Heep album "Sea Of Light" is excellent, well written, well recorded and well produced. It really felt good to hear the band back on top form again. I am however very disappointed that they have not come to the States to promote the album. Myself and thousands of other Heep fans are waiting patiently to see the "Sea Of Light" tour. Being from Chicago, and if history is not mistaken, I believe Mick and the boys like Chicago. I have seen every Chicago performance including the Amphitheatre down to the intimate show at the famous Buddy Milligan's Irish Bar. I'll look forward to seeing them again soon. On another topic, I'm very fond of the Lawton era and I was excited when I heard that John spent some time on tour with Heep when Bernie was out of action last year due to illness. Could you tell me if any of the shows were filmed or recorded on audio to be released to those of us who couldn't get to see this classic reunion? A full concert video would be a treasure to me. Could you also tell me if the "Lucifer's Friend" album "Mind Exploding" is available on CD? I recently picked up the Heep remaster CD's and they are well worth the investment. Most notable was the clarity of David's voice. Listening to "Sweet Freedom" was like hearing it for the first time. **Frank Testa, USA.**

***UHAS reply:-** The main reason that Heep haven't toured North America with "Sea Of Light" is that it hasn't been released there yet. At the moment it's only available as an import. As Bernie said in his interview in issue 18, North America is a territory that the band would like to take the "Sea Of Light" tour to. To put the situation into some sort of perspective though it has to be pointed out that Heep have toured North America twice since they last toured Britain in 1991, so things can't be too bad. John Lawton did replace Bernie in Heep for the South African tour, one Austrian show and German show last year. None of these concerts were recorded on video or audio for commercial release. The Lucifers Friend album "Mind Exploding" is not available on CD, as far as John Lawton Knows anyway.*

**Dear UHAS,** I would like to explain briefly just how much I've come to appreciate the latest album "Sea Of Light". You might say that's a little late, but I know how one tends to exaggerate about the quality of ones favourite bands new record when it's only just been released. So now that I've listened to the album hundreds of times, I've come to a much clearer idea as to what the album is like. I really must say that "SOL" has stood the test of time. It has so often been the case in recent years that Heep albums that I really liked at first hardly made it back to my CD player after a few months. I don't want to go into too much detail as everybody in UHAS knows the songs so well. I remember back in May 1995, when I did an interview with Phil Lanzon and John Lawton in Vacha in the former GDR, remember that fancy restaurant Phil? Anyway, I praised the album then, especially

"Love In Silence", but now I have to go a lot further. It looks like "Love In Silence" could be my favourite track of all time - and I had never thought that there could ever be a song to top "July Morning". Thanks for that masterpiece guys, well not just that, the whole album, except maybe for "Sweet Sugar" and "Fear Of Falling" which do not seem to be all too Heep to me. In fact, I know a lot of older Heep fans who had lost track of Heep for many years since the 70's have come back to the fold only due to this album, one of them is my older brother. Hammond in such quantity and quality, acoustic guitar, piano, it's what we all have been looking for and now it's back, all the magic is there again along with some brilliant song writing. **Juergen Hovelmann, Germany.**

***UHAS reply:-** Firstly, I hope it was Juergen who wrote this, once it had been typed the letter was thrown away and I realised there was no name on the typing. From memory I think it was you Juergen as I remember you telling me at the Vacha gig that you were going to do the interview, but if it wasn't, my apologies to all concerned. "SOL" has stood the test of time over the past year, anyone disagree? Is there anybody else who rates a "SOL" track as their all time Heep favourite?*

**Dear UHAS,** On my remastered CD of "Salisbury" the title track lasts 17 seconds longer than it does on the two other CD versions I have of the album. I've run the copies through 4 different CD players and they all give the same result. Why? **Egil Bokn, Norway.**

***UHAS reply:-** I'm sure that not many people will have spotted that! Anyway, we put the question to Rob Corich of Red Steel who, as you all know, was responsible for the work on the remastering, the only explanation he could come up with is that the process must have brought the sound up at the end of the track making the fade out longer or more audible than it was prior to remastering.*

**Dear UHAS,** I'd like to give a little reply to Ken Hensley, as it seems he picked up on my points after my letter in issue 18. Ken, it's clear enough that we couldn't agree on religion and Christianity or whatever you can name. First of all I would not want to and wouldn't feel like kneeling in front of anybody. If he was above, Bosnia's conflict would never have happened to give just one example of many. You also point out that you are not the future of Uriah Heep and I am speaking out of turn when I say that the rest of the guys in Heep couldn't care less about religion, who indeed am I to assume that. But I do think that Christ's role in their lives is not their main influence or inspiration when it comes to composing a song. Sorry Ken, you failed to believe that and I think that this influence was not your source of inspiration in the early days. Ken, you are rated as one of my favourite composers that Britain has ever produced, and I love your multi talented mind, no complaints there. You are great and I respect you as a musician and a person, but as a Christian I can't see you beyond that. Sorry. **Antonio Ruiz Gosalvez, Spain.**

***UHAS reply:-** Not much we can say to that other than everybody is entitled to their point of view and as long as it's constructive without causing offence, then we're happy to print it whether it be from the band, ex band members or UHAS members.*

**Dear UHAS,** Regarding the unreleased album with John Sloman and Greg Dechert, I've recently got a live tape recorded in Bradford, England on 9/2/80. It includes the song "Taking it all away" which is one of the tracks that was written for the above mentioned unreleased album. I want to know if this date is right or wrong, from the "Heep News", the news letter of the former Official Heep fanclub run by Bronze at the time, I know that this track and another called "Only yourself to blame" were played on the later UK tour in Nov/Dec 1980. Also, what would Trevor, as one of the main songwriters of the material think of that album? Is it possible that it could be released as a special collectors CD through UHAS? Let it cost £20 or more, who would care?? One last question, in previous

years it was always tradition to mention all song credits on Heep releases, recently two tracks have not been credited, these are "Stand back" from the CD release of "Different World" and "Home again to you" from the remaster of Demons And Wizards". Some of the CD releases of Heep albums also have different credits to those on the LP releases, which is right? "Bird of prey" with or without Hensley, "Can't stop singing" with or without Wetton. I hope the credits are included on the box set, if not please print them. Thomas Schaumburg, Germany.

*UHAS reply:- The tape you own will be from the gig at Bradford St Georges Hall on 19/11/80. The earlier date you mentioned was part of Heep's 10th anniversary UK tour whilst Ken Hensley was still in the band and the two song you mention were not performed on that tour. It's also worth noting that the actual title of the song on your tape is "Taking it all the way" even though the former official fan club did print it as "Taking it all away". We asked Trevor what he thinks about the unreleased material recorded with the Sloman/Dechert line up and this is what he had to say:- "Some of the stuff was okay but it wasn't really finished off and mixed down so it's hard to judge if it would be any good as Heep stuff". This material is owned by Castle Communications and there would be very little chance of it being released through UHAS as a collectors CD due to the cost of licencing the material. Our best hope is that Castle will one day realise the value of it themselves or someone like Red Steel will licence it. AS for the writing credits, "Bird of prey" is Box/Byron/Newton, "Can't stop singing" is Hensley, "Stand back" is Box/Lanzon and it's not clear at the moment who wrote "Home again to you". Although the credits are listed on the box set some are clearly wrong, for instance, "Your love" is credited to Sloman/Slade line up, but it's recorded by the Lawton line up, and there are some doubts about the credits listed on some of the other previously unreleased tracks.*

Dear UHAS, Looking back on 1995, I feel a lot of ups and downs with my favourite band, here are my thoughts about Heep's 25th anniversary. THE NEW ALBUM AND A CANCELLED TOUR. Everything started with the long awaited great new album "Sea Of Light" and in the same breath with a cancelled German tour in April. Heep really seem to attract disaster. There's a great album, a tour to promote it and Bernie gets problems with his throat. Fortunately someone saved at least the South African tour and a gig in Germany and Austria. As we all know it was none the less than John Lawton. I went to both these gigs and it was like a trip into the past because I never saw him live with Heep in the late 70's. He was really great and I'd like to say a big thank you to him for this unique opportunity. THE DREAM ON VIDEO. Bernie said in issue 16 that the director was good and had some good ideas and he couldn't wait to see it. Dear Bernie, don't give credit to anyone before you've seen what they have done. I saw the video and to me it was worst than the worst soap opera. It had nothing to do with the lyrics. It's a shame that people get paid for such shit. I know it's not the bands fault but maybe they should look harder for someone better next time. GERMAN TOUR 1995. In September and October Heep were finally in Germany with Bernie to promote the new album. I went to two shows which were almost sold out. You could feel how happy Bernie was to be back on tour and how proud he was to perform the new songs. But once again thing didn't work out perfectly. As Bernie said, they had no time for rehearsals and therefore they only did 5 songs from "Sea Of Light" Everybody who knew the new album was waiting for "Mistress of all time", "Love in silence" or "Logical progression" to name a few, but it didn't happen! THE GOLDEN LION AWARD 1995. It was great to see Heep getting "The Golden Lion - Life Time Achievement Award" on TV, But why performing a live version of "Lady in Black"? Bernie isn't a playback singer at all and it must be difficult to remember the words and phrases used in a live song you sung years earlier. Then when you hear from the playback tape: "let's hear you guys sing", it doesn't fit with the audience at this

event who were at least up to the age of 60. If Heep needs to do "Lady in black" for their 30th anniversary they should record a studio version with Bernie. WHAT ELSE ? The remastered CD's are a must for every fan, I hope that Heep and Castle make enough money to continue remastering all the other albums. For us it's nostalgic but at least for Castle it's only business. Of course I hope to see more previously unreleased songs on the next remastered CD's. I do not know what to expect with the new live album from the show in Cologne 1994. Somehow it's only another compilation album, just live this time. OK, I will buy it and I'm sure most UHAS members will also, but who else? A live album with "Sea Of Light" songs is what we are really looking for. I hope the next live set will include more songs from "Sea of Light". Of course everybody wants a few classics in addition but I think Heep can offer more than "Stealin", "Gypsy", "July Morning" etc. They've been doing these songs now year after year and I think it's time for a change. Of course I would really miss "July Morning" but I think "Why" would be more than a substitute. Heep had great success when they put "Rain" and "Circle of hands" into the set although they dropped "July Morning". Last but not least I wish everybody a great 1996 with a successful Uriah Heep. **Eduardo Capurro, Germany.**

**Dear UHAS,** I'm sure you'll agree with me when I say it's a sad state of affairs that Heep seem to be finding it harder and harder to put on a UK tour. The reasons for this I'm not sure, but could it be the fact that there are no tour organisers who are prepared to give Heep the support they need to get them on the road in the UK. As for what some fans think about Heep not wishing to play 'closet venue gigs' in the UK, why not I have to ask myself? I was at one of the smallest Heep gigs I've ever been to, where was it I hear you ask? My answer is Brilon in Germany, 1994. In issue 19 you can read a very touching account of two UK fans trip to Germany to see their idols strut their stuff live on stage. I've done this myself and I know where they're coming from, but for Pete's sake, not every UK fan can do this. It's about time Heep were back here in Britain to support the fans who have supported them through all the years, and who knows, they might pick up a few new fans on the way. All the old songs they persist in playing, ie "Gypsy", "July morning", "The wizard", "Bird of prey" and "Lady in black", would it be too much to ask them to drop them and choose a new batch of Heep classics. Let's face it, Uriah Heep have been playing the same old songs since the sad departure of Pete Goalby, (now there was an outstanding vocalist) come home Pete, all is forgiven. John Lawton, where are you now? Come back to me, us!

Where is the 25th anniversary convention? One moment it's at the planning stage, the next it's almost a year behind schedule, will it be a 26th anniversary convention? Then again, why not have it in the year 2000 and make it a millenium convention. Yet another question springs to mind, when is the new "Live in Koln" CD going to be with us? I believe there will be one bonus track on the CD, perhaps this will make up for the fact that there is nothing else new about the release, "Live in Moscow" revisited! I must have wax in my ears, did I hear someone tell me that Heep were playing on the same bill as "The Bay City Rollers"? Wow!!! The box set and the re masters are the best releases from Heep since 1986. Mick, this is not the easiest letter I've ever written but there is a strong British following all laying and patiently waiting for the return of Uriah Heep to these islands we proudly call our home, why won't you come back to us. The new box set gives you the new set list that Uriah Heep so desperately need, lodsda good music! **Bill Smith, Scotland.**

***UHAS reply:-** I would answer these points by saying that I would rather look on the bright side of things. 1995 gave us the best Heep album in 20 years or more, certainly better than "Equator"; which I think is the album referred to above, come on Bill, it's only 12 months since you wrote in your review of "Sea Of Light" that it was "the best album from Heep in many a long year"; have you now lost this "very deep affinity" you feel towards*

*the album? Am I also reading it right that you are bringing into question Bernie's ability and contribution to the band? Back to looking on the bright side, although it was at Bernie's expense, the year also gave a few people the chance to go back in time and once again see John Lawton in Heep, and others the chance to experience it for the first time if they missed it in the late 70's. The Golden Lion award is something that the band are proud of, and quite rightly so, even if they were compelled to perform the track that won them the Golden Lion back in the 70's. They also did "Dream On" but the TV company chose not to include it in the broadcast. I'm sure we would all be happy to see Heep perform "Sea Of Light" in it's entirety live on stage, but let's be realistic, it's unlikely to happen. I've stated before that I believe the balance of the live set should be weighted in favour of the newer material from this line up, but we've got to admit that there isn't a huge army of Heep fans out there who are waiting to see Heep do "Sea Of Light" live, if there were they would have bought the album and it would be commanding a respectable chart position. The truth is that many of the people who go to a Heep gig go because they were fans of the band during their most successful period. It is impossible for Heep to ignore this when selecting their songs for the live set and whilst I do agree that there are other classics that could be selected to replace those that have formed the core of the set for many years, I don't believe that songs like "Why" would be a good replacement simply because they would be as unrecognisable to such people as the newer material. These none Heep die hards have to be kept happy and we can only hope that the strong new material will get them better acquainted with the Heep of today. All I know is that I go to see lots of bands who I am not a die hard fan of but do own one or two of their best and most successful albums, it's this material that I want to hear when I see them so why should that type of person attending a Heep gig be any different? Although I have the greatest respect for everyone points and opinions, I find it hard to understand how on the one hand, a person can suggest that Heep should drop all the old classics and choose a batch of new ones, then state that the 25th anniversary box set provides us with a new set list, it may be lods a good music but it's less than 3% new material, that's less than is in the live set now. The rest of the box set contains the songs that it's suggested should be dropped! The convention hasn't gone away but it's very difficult to find a time that suits everybody in the band, especially as some have bases outside the UK. It's also difficult for the band to put time aside as it may get in the way of work elsewhere. The ideal time would be as part of a UK tour but other than that, would members want to have a convention without the band being there? It may no longer be to celebrate the 25th anniversary but it will still be special. I've tried to address the points raised about "Spellbinder", the new live album in my review but I would add that these are not the only letters to have expressed such concerns. Regarding the point made about when will the new "Spellbinder" CD will be with us, we do try to bring you news of intended releases as it breaks but it must be realised that the actual release will often be months down the line from that announcement. As for Heep not playing in the UK and not wanting to play smaller venues, ex Heep bassist Paul Newton writes:-*

**Dear UHAS,** I have followed with some interest during the past few months, the subject of Heep playing UK gigs and have the following comments to make. Obviously, a band always wants to ensure that any sort of tour is, hopefully, a viable proposition, as the cost of touring nowadays is a large financial commitment, and so I do understand why it has not happened for some years. This has, unfortunately, had the effect of letting the majority of UK concert goers believe that Heep no longer exist, a very difficult situation to change. This also virtually rules out sales in the UK of any new recorded work because the public stop looking for it, and so you have created a catch 22 situation. Record companies will not invest in dead markets and so nothing is available to inform people that Heep do still actually exist both as a live and recording band. What I find strange about a band such as

Heep is that after managing through thick and thin to keep the thing going for all these years they seem to do nothing to redress this situation. Surely, if they committed themselves to even half a dozen gigs at selected venues in the UK and used whatever means available (ie. local radio, local press) they would be able to alert a minority of people to the fact that they are still alive and kicking - and playing good gigs can sell records. When I use the word minority, I think we all realise that in this day and age bands such as Heep will only have a minority appeal - but that must be far better than people believing that you no longer exist. To this end I feel that smaller venues such as "The Robin Hood", Brierly Hill, which accommodate 500 or so people would be suitable and it is always better to perform at a smaller well attended venue than at a large, two thirds empty one. Further more, for those people in the UK who have continued to show an interest and support the band I would have thought that Heep had some obligation to entertain them on home ground. An interesting point is that you find that if you thumb through peoples record collections, virtually anyone who has been interested in music through the 70's and 80's had at least one Uriah Heep record, plus you rarely come across Heep records on the second hand market, it would seem that people hold on to these albums and still enjoy listening to them. So come on lads, do yourselves and your fans a favour, get some gigs together and don't be so tight! **Paul Newton, England.**

***UHAS reply:-** We've left this one to Mick, who says:- "I was very interested to read Paul Newton's letter regarding Heep touring in the UK. I take his point that there are Heep fans out there that may not know that we still exist but I would like to point out that the best way for us to overcome this is quite simply to get a UK tour together with full promotion and radio support. Unfortunately, and I do not want this to sound in any way detrimental to this venue but we would not achieve this by playing in venues like the Robin Hood in Brierly Hill. I have tried many times as the bands manager to put this tour together over the last couple of years and I was very close with a "Uriah Heep/Blue Oyster Cult" UK tour backed by Virgin Radio. This was the ideal way to re-present Heep in the UK market. It was to be a relatively small tour but at the right kind of venues and with the backing from Virgin Radio our music would have been played on the radio and then we would have woken a sleeping giant in many an old Heep fan and maybe even won over a few new converts too. Incidentally, this tour did not happen because "BOC" could not make it in the end, but the idea is always on the back burner. We are in a catch 22 situation at the moment as I can understand our UK friends and fans frustration at not seeing us in the UK and we too are very frustrated by this, but our world wide agent who we are signed to do not book the sort of venue that Paul is suggesting we play in. Therefore we are still plugging away to make this work somehow and we are constantly looking at ways to overcome this problem and I sincerely hope that there are UK promoters out there who are willing to give classic rock the chance it so richly deserves, in much the same way as other territories do, then we can tour here. As to Paul's reference to us being tight I consider that to be a low blow when he knows full well I will be the first one to the bar to get a round in. Ha!!! One day you will get the chance to see it Paul and any fan who has travelled to see us will tell you of the generosity of the band to all our fans when they are in the dressing room because we care about them so very much. I do take your point about the UK tour and believe me I am doing the best I can to try and get this together even though sometimes as one door opens another one shuts in your face. Sounds like a good line for a song.....Keep on rockin. **Mick Box, England.***



## LIVE SET SURVEY

Thanks to everyone who took part in the live set survey, with all the talk in the letters page of this, and previous issues, it throws up quite an interesting insight into what UHAS members want to hear when they see Heep live. The 15 songs that got the most votes are as follows and the listing starts with the song receiving the most votes listed first. However, the first 3 did tie for top place.

Circle of hands, Lady in black, The wizard, Gypsy, Against the odds, July morning, Easy livin, Universal wheels, Time of revelation, Stealin, Sweet Lorraine, Dream on, Look at yourself, Pilgrim, Mistress of all time.

Compiled by David Owen.

## "BEST OF" & "HIGH AND MIGHTY" CD REMASTERS

The last two CD remasters from the Byron era will soon be with us and this short review will, as usual, just take a look at the bonus tracks as the rest of the tracks are as the original LP releases.

**THE BEST OF URIAH HEEP:-** This is the album released in the UK with the black cover and the thin gold border and diagonal strip. A version of the album was released at the same time throughout the rest of Europe which included **"LADY IN BLACK"** and for this reason the song is also included here. To take the CD up to the end of the Byron era **"MISTY EYES"** is also included. In addition to these two there are three more bonus tracks, **"SALISBURY"** - this is the edited version of the epic title track from Heep's second album, previously it's only been available as a 7" vinyl promo release in North America and this is its first time on CD. Full marks go to Rob Corich and the Red Steel team who had to edit down the original recording to this less than three minute long version using only the aforementioned 7" vinyl release as a reference. If you love the song but feel that the orchestral parts are a bit long winded, then this one is for you because all you get is the vocal segments with the minimum of instrumental breaks, I love it! **"EASY LIVIN"** and **"STEALIN"** - Both are live versions taken from the Shepperton 74 tapes and both these takes have never previously been released, believe me, many takes of the same songs were recorded at the Shepperton gig. They are better for the remastering than the takes on the actual Shepperton release and we do get to here the introductions to the songs, otherwise, they are the standard live versions as performed by the band at that time.

**"HIGH AND MIGHTY":-** **"THE NAME OF THE GAME"** - If you bought Ken Hensley's recent CD "From Time To Time" you'll know this one as Ken's version of the track is featured there. It's far more Heeppy than anything else on "High and Mighty" and this version is heavier than Ken's, listen out for the bashing taken by Lee's drums! All the elements are there for a good Heep song, the driving guitar, the Hammond, the slide guitar and of course the great vocals. **"SUNDOWN"** - Normally I would have said that this isn't what you might expect from Heep, but considering the period from which it comes I suppose it's not totally unexpected. It's quite a solid track in a quirky sort of way and after a few listens it does start to grow on you. The mix of the clean sounding guitar and lots of Hammond fill, together with the punchy rhythm section makes it start to seem like a better contender for the album than many of the tracks that were actually used. "High and Mighty" isn't my favourite album but the "High and Mighty" remaster has come up with two of the best bonus tracks from the remasters of the Byron era.

Alan Hartley.

## TREVOR, WOODY AND JOHN.

### AN EXCLUSIVE INTERVIEW WITH THE ORIGINAL "SPIDERS" MEMBERS AND THEIR GREAT NEW VOCALIST.

**Alan:** How did the tour go and how do you feel the band was received?

**Trev:** It was great, it was very well received, we got some rave reviews in the local press, especially after the gig a "JB's", it said something like "if you're into live music The Spiders are a must". In some of the places we played people didn't actually believe we were the original band, they were ringing up the venues when they read the reviews saying: "why didn't you tell us it was the original Spiders From Mars, we thought it was a tribute band. A lot of people who went to see David Bowie on the last tour he did thought we were better than him. I think that's to do with the material we were playing because we did all the old stuff where as he was doing his new stuff. A lot of people said how much better the sound was than when we did it with him in the seventies, which it is, we're better players for one thing! All in all we thought it was very successful.

**Woody:** It was better than any of us expected, it pulled people out of the woodwork. We were a little unsure as to how it would be received so it was a nice surprise.

**John:** Under the circumstances it went very well considering that both these two refused point blank to advertise the shows, they didn't want to do any TV, radio or press promotion at all and considering all that, it went well. Some places were a bit quiet but that was to be expected because not many people realised that we were actually playing again. They wanted it that way and I went along with it because it was privilege for me to play with them, but next time round I think we will go for a different angle because it could be a lot, lot bigger and more successful.

**Alan:** How did you first get into taking off David Bowie and forming your band "Jean Genie"?

**John:** It happened about three and a half years ago, I'd always been a Bowie fan, not so much these days, but I was as a teenager when he was a big influence on me. I've been in the music business for about 15 years having many recording contracts with major companies performing my own material under different names and guises, it's been a mistake in a way because every time I do something new no one's heard of me. I've written songs for well known people, not many but I've had a little bit of success and it was getting a bit difficult for me about three and a half years ago and I thought to myself, what can I do? I wasn't having much luck selling my songs and I was missing playing live. Some friends talked to me about all the tribute bands that were about and they pointed out that there wasn't a Bowie tribute band. I sat down and worked it all out and just went for it because it would get me playing live again and would also get me a fairly instant audience. Behind this tribute band I needed to do stuff for myself, John Manwaring needed to come out with his own original material. Hopefully, by the time I'd built "Jean Genie" up and got a good following, I should have a following to start me off on my material. But really I got involved in doing Bowie because people told me that I naturally sound like him.

**Alan:** So it's not a difficult part for you to play?

**John:** God no, it's the easiest thing in the world for me, a lot of people think it must be

difficult because he's quite an intricate character. To be quite honest I'm very bored with it now and I really don't want people to think that it's all I can do. The tribute band can only be taken so far, I must have sung the songs more times than Bowie has. I've been dressing up as Ziggy for three and a half years now and I can understand why Bowie wanted to move on after only 2 years.

**Alan:** What was it like for you, Trevor and Woody, playing all the old stuff again?

**Trev:** Mixed feelings on it in some ways, I really enjoyed playing it but I found that you had to change your style of playing to play it again. I don't play like that anymore and even though I really enjoyed it, it was a bit old hat and a bit like going back to when you first started to play. It's not difficult to play but it's a bit unfulfilling in some ways compared to playing with Heep, I've a lot to do with Heep where as with Bowie's stuff it's more simplified, except for "Width of a circle" which you get to have a good blast on. It brought back a lot of memories, good and bad, it was strange remembering playing to 25,000 people and doing all those big tours because we were one of the biggest bands of the era if not the biggest, at one point we had six albums and three singles in the top ten and you don't get much bigger than that. It was great to do it and when we stopped I missed it but I think that's down to not playing for so long with Heep.

**Woody:** It was strange with two of the original members missing, you couldn't help recalling doing those numbers in the first place, recording them and playing them on the tours in all the different countries we went to. You got flashes of what it was like back then but for me I had to think, okay, we're doing it now in 1996.

**Alan:** How was it for you two being back together on the road after 20 years?

**Trev:** It was great, I especially enjoyed playing with Woody again, he's such a great drummer, he's a good character and a good friend. We've both changed a lot in the way we play, he's a lot more technical than he was then, he's studied his art over the last 20 years. It was amazing to hear some of the stuff he did, especially the jam sessions at the sound checks. We only actually rehearsed for four days before we went out and if you knock off the time we spent sat around drinking tea and talking, we only really got about a day and a half of rehearsing in which wasn't bad.

**Woody:** Yes, we have both moved on as musicians and we do play a lot differently now. I got through it by doing it like I was doing it for the first time, I was sticking to the parts and the arrangements but putting in where you are as a musician now. But it was good playing with Trevor, we hadn't played together for some time and we weren't sure what it would be like, but the minute we started playing it just clicked, I knew what he was going to play and he knew what I was going to play. We've always kept in touch and we had a solid apprenticeship together coming up through the same music like the blues and the progressive through to the harder rock. We've always been good buddies even though we may not have seen that much of each other and it was good to play with a decent bass player.

**Alan:** What have you been doing since "The Spiders" solo stuff in the 70's? I know you formed the band "U Boat" that supported Heep on the "Firefly" tour but what else have you done?

**Woody:** Yeah, I had "U boat" for a couple of years, I was involved in putting together a girl fronted band called "Screen Idols" and we did a few tours and an album. I went over to the States for a while and played with "Edgar Winter". I did about 6 tours with "Art Garfunkel" and I still do odd things with him when he's on the road. I did some work out in the States with Peter Sless, the guy who wrote "On the wings of love". I've worked with

the blues keyboard player "Nicky Hopkins" and done a lot of session work.

**Alan:** How was it for you John to play with these two?

**John:** It was like playing in a heavy rock band. In "Jean Genie" we play everything as close to what's on the record as possible. With "The Spiders" it was more like the heavy sound they had live on stage in the 70's and I think I preferred that. It showed a rawness that proved you can get through a complicated Bowie song without having to play strings and saxes. They were 50 times louder than "Jean Genie", I've never played in such a loud band, you just couldn't get them to turn down. For me it was a great experience playing with Trevor and Woody when you think about what they were responsible for on the early Bowie albums. They were big heroes of mine when I was a teenager and who would ever think that I'd be playing live on stage with them.

**Alan:** How do you think Billy handled the guitar work compared to the way Mick Ronson used to perform it?

**Woody:** I thought he did a brilliant job, he's a different kind of musician but you could name any track off any album and even if he doesn't know it, you can hum it and he'll be playing it in 2 minutes. Mick came up so far with the likes of Jimmy Page and Jeff Beck and then he started to create his own style, I think he slipped a little bit, he went more into production and keyboards and it left his guitar playing a little bit behind for part of his career. He didn't really show what he could do, even on the Bowie stuff, because of the style, it didn't really lend itself to the likes of a blistering solo. But Billy did great, it wasn't an easy position to fill because Mick had his own sound, but I think Billy had followed him for a few years.

**Trev:** He got all Mick's solos off pretty well. He plays in that same vein, that's why I picked him to do the "Mick Ronson Memorial" gig, when I saw him play I could tell he was a big Ronson fan, he plays with that same feel but he broadens it out a bit more than Mick used to do, all the major solos he played exact but at the end of songs and in parts of "Width of a circle" he just played what he wanted and I thought he was great, I really did. Everyone in the band was great.

**John:** He's a really good guitarist, he wasn't as theatrical and flamboyant as Mick Ronson was, but then he didn't want to be. Mick Ronson was rather special though as a guitar player.

**Alan:** Where did you get Dick the keyboard player from?

**Trev:** We were going to use Phil but he couldn't get back from Australia, then we were going to use the keyboard player from John's band "Jean Genie" but he couldn't do it. Then somebody recommended Dick and he came along and did the job, he did very well actually.

**Alan:** You mentioned to me before the gigs Trev that you wanted John to tone the Bowie appearance and actions down, why was that?

**Trev:** Really it's just because it would have made it a bit too Bowie, we would have come across like a tribute band and if he was going to do all that then we may have well have dressed up in space suits. We wanted it to sound like the old days but we didn't want it to be exact otherwise we would have got slated by the press. John's very good but we wanted him to stamp his own personality on it rather than him looking exactly like David. We wanted him to sound like David and for the songs to come across in a similar way but the image to be different. We'd still like him to dress down a bit more and be a bit less like

Bowie in that way, there's lots of different images that David had that John could pick from if he wanted to, there was even a jeans and T shirt image. It's up to John really, it's what he feels comfortable with.

**Woody:** The basic reason we got together was half accident, half fun, it wasn't a serious approach to the whole thing. We did the Hammersmith memorial gig for Mick and we enjoyed playing that material. Billy, Trev and I enjoyed playing together and we got on well so we said we must do something together. With our own work commitments we got a year and a half down the line and although we'd talked about it a lot, we never managed to do anything about it. An agent that Trevor had met had said that he could get us some work if we did get together and that seemed like the only way to make it happen, if we had the work in front of us. So we said to him, "see what you can get and if we can slot it in, then we'll go for it". He came back with some gigs and the promise of more so we had to find a vocalist. We'd seen John perform with "Jean Genie" after the Hammersmith gig and Trevor and I couldn't believe just how close he sounded to Bowie, of course he was doing the whole image then. We wanted to do the music but not so much the stage act it's self, we're a lot older now and we thought it would be a bit too hammy. We just wanted to do the music because John's vocals were enough to carry it off and we could have fun doing it.

**Alan:** How did you feel about being asked to play the Bowie part down.

**John:** Trevor and Woody approached me to front "The Spiders" after seeing "Jean Genie" perform and when my manager mentioned the offer to me, I thought it was great news, absolutely incredible! I thought I could put on a complete replica of the Ziggy Stardust show with the original band from the 70's and we'll sell out everywhere. Then I thought hang on, Mick Ronson's not with us any more, he was very important to it all, then Trevor and Woody said, "we don't want you to dress up". Initially I told my manager I wasn't interested, if it was going to happen it had to be successful because if it wasn't there wouldn't be a future for it. But then they told me that I had a great voice and I should project myself, and they didn't want to dress up anyway. They convinced me that it would look silly if I was dressed up as Bowie and they weren't dressed for the part and I came to see that we could do it more credibly in a more relaxed way and have some fun too. I wasn't going to turn it down anyway when I think about it. What you saw in the shows was more of John Manwaring than you normally see, the opening night at Scunthorpe they said "try and be yourself", it was a terrible performance by me because once I'd dropped all the Bowie mannerisms I was completely lost, I had to think, how would John Manwaring stand? How would he move? It was hard work for a few of those gigs to bring out the real me and in fact, Woody said "put some of Bowie back in if you're more comfortable with it".

**Alan:** How would you rate John compared to Bowie?

**Woody:** I was amazed at how he totally duplicated Bowie's vocal and it's the effect of his vocals that probably got us into doing it. A lot of the times he hit the notes from the albums that Bowie couldn't hit live, he astounded me. It probably isn't true to say Bowie couldn't hit them but with the effect of a long tour he would duck the high notes where as John goes for them and gets them.

**Trev:** That's a hard question, to be honest I couldn't say because I've never seen him perform or heard him sing anything of his own stuff. He sounds just like David but it's very hard to compare on that basis. If he did his own thing and had his own image then you could compare it. He is very good at what he does but there's only one Bowie and it would be unfair to make that comparison.

**Alan:** What do you think Bowie would think about what you've been doing as "The Spiders"?

**Trev:** I think he'd put it down, he'd try to make it look cheap and he'd probably have the opinion of: "who do they think they are going out playing my songs". I don't think he'd like it and he'd sought of brush it off as if he wasn't interested. He'd never say what we're doing was really good, he's not that sought of person.

**Woody:** I don't actually know what he'd think and I don't actually care. I think he probably would put it down but he'd have to admit that it was good. The playing generally was better than it was when we originally did it which was unexpected because we hadn't played a lot together. Obviously the Bowie charisma was a very big thing and that was missing, but it got across the musical side of it which was part of our plan to show that the good thing about those Bowie albums and tours was that there was a good meaty rock band behind it which in it's day didn't come through.

**Alan:** He never really equalled the "Spiders" period though did he?

**John:** He's done lots of different things, all the hits like "Modern love", "China girl" Let's dance", "Heros" and "Ashes to ashes" that came in the 80's were good. Overall, the impact of 1972 and 73 when he was a massive superstar and he was doing things that no one else was doing, I don't think he's ever equalled it.

**Woody:** He did get close on certain singles and he's had the guts to go where ever his fancy took him. He's got the ability to come out with a classic once in a while but I don't think he's as consistent as he was when we were with him. He never really had a good band behind him after us, he had good players but not a solid band as such, I think he got off on being a part of a band and that probably influenced his writing.

**Trev:** "Diamond Dogs" came pretty close but from an excitement point of view of him in a band rather than him and a backing band that stands in the background, I think "The Spiders" was his best era. After "Diamond Dogs" he really went in a different direction but the way he could have got back and been really huge again was to have re formed "The Spiders".

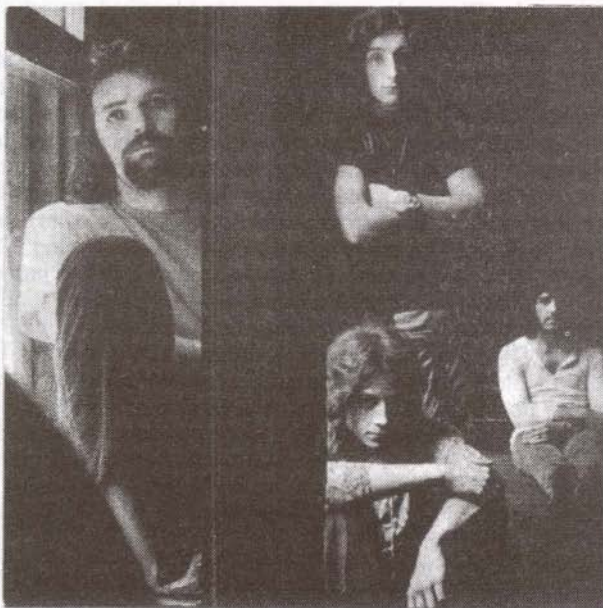
**Alan:** Was that ever on the cards?

**Trev:** It only ever came up once and that was years ago in the 70's after "Diamond Dogs" when he started to struggle, I think he thought that if he could get it back together again things would be okay, but it never came off. There was always little rumours but nobody ever called me. If it had of happened it could have been so big, the good thing about it was that it wasn't just him, it was him and us, the band and him together was huge in that era even though he went on being a big name mainly because he had the name and he wrote the songs. It's a shame really because with Mick Ronson having died there's no way it will ever happen and I would have liked to do a few more gigs with him.

Interview by Alan Hartley.

## THE TOE FAT STORY

The improbable teaming of a slick, class 1960's soulster and three quarters of an obscure psychedelic/blues outfit from the sticks - are one of those bands who invariably turn up in the middle of one of Pete Frame's family trees. And yet they were highly regarded, their albums critically well received, and they'd begun to make a significant commercial impact in the United States when their management pulled the financial rug from under them following a stock flotation, abruptly terminating the band. Consequently, "Toe Fat" have been rather consigned to the ranks of rock's 'nearly' men, remembered these days for their album sleeve artwork and the subsequent career paths of



From left to right, Cliff Bennett, John Glascock, KenHensley (standing), Lee Kerslake.

their members, than for anything they achieved under their own steam. Cliff Bennett was well known in the sixties with his band "The Rebel Rousers" and following their split he formed "The Cliff Bennett Band" who set out to become London's equivalent to "Blood, Sweat and Tears". They struggled to get the right balance of personal and the changes in the line up resulted in Ken Hensley (formally of "The Gods") joining the band. Hensley proved to be a real find and although he joined as a guitarist, he was a powerful front line singer in his own right, equally adept on both keyboards and guitar, and a songwriter of enormous potential. This line up had begun to gell both live and as a recording unit. They cut one single for Parlophone "Memphis Streets/But I'm Wrong" (R 5792) but had broken up by the time it was released. They ground to a sudden halt in 1969 following an accident which resulted in their van containing all their uninsured gear being burnt out. In the absence of a record or management deal only Bennett and Hensley elected to stick together to form a new band. They decided to recruit a pair of Hensley's former colleagues from his days in "The Gods", John Glascock on bass and Lee Kerslake on drums. Having decided on a major realignment in musical direction, based largely on the new bluesier material which Hensley was writing, and realising that a more progressive name was required to go with their new heavier style someone came up with the name "Toe Fat". Initially, their live appearances were rather low key affairs as Bennett's identity was still being kept pretty much under raps. However, they set out on UK college, pub and club circuit where they broke in their new material and scored an American record deal with Rare Earth, Motown's white rock orientated label. They cut their first album at Abbey

Road which produced by Jonathan Peel (not the DJ) who produced the Gods albums and the latter day Cliff Bennett Band singles. At this point, gremlins began to get into the works, John Glascock was erroneously identified as John Konas on the LP sleeve, an error which would be repeated on the second album. Not long after the album's completion, but well before its release, Toe Fat suffered the shake ups which saw first Hensley and then Kerslake fired, the latter on the verge of their first US tour. Ironically, a single "Bad Side of the Moon/Working Nights" had preceded the album by a couple of months, it was promoted via a grotesque advertising campaign which served as an early warning of the packaging to come. The Toe Fat one album sleeve caused something of a furore upon its release, its Hipgnosis-designed sleeve being universally condemned as revolting. Leading Chris Welsh in Melody Maker to write "if you throw away the cover and keep the record in a brown paper bag it's worth having". Toe Fat's US debut had them opening for Derek and the Dominoes and it served to propel the album into a number of regional charts. It was a huge seller on the West Coast, notably in and around LA, where an enormous 40' x 60' poster depicting the controversial LP sleeve had been erected near the Hyatt Hotel on Sunset Strip, it stopped traffic causing a grid lock and led to the LAPD asking Motown to remove it. The tour had been critically well acclaimed and they were already being mentioned in the same breath as British bands like "Jethro Tull" and "Ten Years After" to name a few who were already far bigger State side than at home. They returned to the UK and continued to gig heavily before returning to Abbey Road to record the follow up album on which "Fleetwood Mac's" Peter Green puts in an uncredited appearance on the bluesey "There'll be Changes". They completed the album virtually on the eve of their second US tour which was a huge success, but before the album's release it all fell apart as their management organisation went public and all artists who weren't actually established chart names were dropped. Consequently, by the time Toe Fat Two hit the stores they had more or less called it a day and it sunk without a trace.

Rob Corich (copyright protected edit from the CD booklet of "Toe Fat One and Two")

## **TOE FAT ONE AND TWO, (DOUBLE CD) BGOCD278.**

**Track listing Toe Fat One:-** That's my love for you, Bad side of the moon, Nobody, The wherefores and the whys, But I'm wrong, Just like me, Just like all the rest, I can't believe, Working nights, You tried to take it all.

**Track listing Toe Fat Two:-** Stick heat, Indian summer, Idol, There'll be changes, A new way, Since you've been gone, Three time loser, Midnight sun.

"Toe fat one" is one of those albums that apparently failed to tell the truth about who really composed the songs. The complexities of being signed to one publisher whilst working for another often meant that the people who were credited on album sleeves with writing song didn't always deserve the credit. Unfortunately it also meant that those who did write them didn't always receive their dues for doing so. The truth is that Ken Hensley had more than a big hand in composing the first Toe Fat album and his trademark is stamped all over it. Where it's not apparent in the writing, it's there in the arrangements. It's as near, in places, as you're likely to come to "Very Eavy" and "Salisbury", you could even imagine Byron singing some of the songs. The opener "That's my love for you" starts in a very promising way with a hint of "Bird of prey", and whilst you're right in saying that Ken didn't write "Bird of prey", his contribution to the arrangement of songs penned by other members of Heep help make them into great songs just the same way as the rest of the bands contribution to the arrangement of Ken's songs helped to make them into the classics they are today. The Heep connection is also evident on the next track "Bad side of the moon", think of the "la la la la la" section of "Dreammare", another song



not penned by Ken, and you'll see what I mean. Another pick of the bunch is "The wherefores and the whys", a slowish song but typical Hensley in style and a great Hensley lead vocal. "I can't believe it" is an up tempo number and "You tried to take it all" is a rocky little ditty that bounces along in a fashion that would have anyone bopping around. Both display the unmistakable Hensley trademark and both also appear on the "Head Machine" album "Orgasm" as the opening tracks "Climax"/"You tried to take it all". "Orgasm" is another album on which Ken performs and which he wrote, but again he's not credited for his compositions. The rest of "Toe Fat One" is a bluesy, rocky affair and the only track that really grates on my nerves is "Just like me", it's arrangement is rock/blues in style, but the lyrics are nothing but nursery rhymes. This album features the playing of both Ken and Lee Kerslake and is a worthy addition to any collector of related Heep material.

"Toe Fat Two" on the other hand starts off in a less than promising manner, the intro to the first track could have been done by George Formby but it soon slips into a standard progressive rock/blues pattern that was quite typical of the period. "Indian summer" is a nice enough instrumental but I do find that I expect them to go into "Albatross". It's abrupt end gives way to the riff driven crunching chords of "Idol" in much the same way that it was preceded by the crunching chords of "Stick heat", there's some nice guitar work on both these tracks from Alan Kendall, it has to be said. "There'll be changes" is slow and bluesy but the rest of the album is a pretty standard offering of riffs, chords and blues rock that isn't uninteresting, but isn't anything to get too excited about either. There's a world of difference between "Toe Fat One" and "Toe Fat Two", and that difference is Ken Hensley, it's so clear it belts you in the face. That said, the two CD set is a good buy for the price, although I'd bet that it will be "Toe Fat One" that is the more regular visitor to your CD deck.

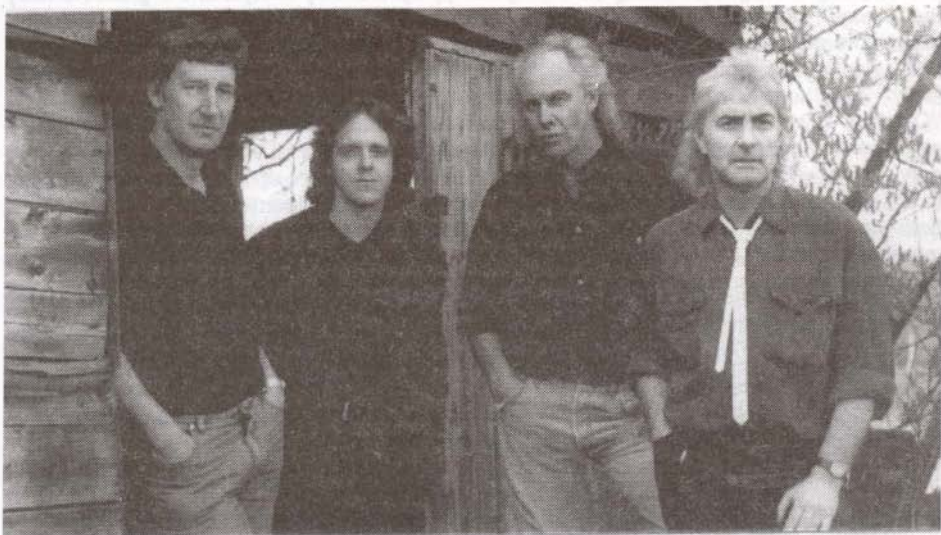
Alan Hartley.

## HOW BIG A HEEP FAN ARE YOU?

Once again we've got another UHAS member with a visual display of support for the band in the form of a tattoo. This time it's Eric Gfullner from Switzerland with a great "Demons and Wizards" tattoo on his upper arm. Once again we ask, can anyone beat that?



## PHOTO ALBUM



The new Gunhill line up. From left to right, Niel Kavagner, Lloyd Cotes, Brian Bennett and John Lawton.

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## THE CHRIS TETLELY INTERVIEWS, NO 6, PART 2.

# Raging Silence

(Continued from last issue)

**Chris:** Where did the name Uriah Heep come from?

**Mick:** We formed the band in what I think was the centenary year of Charles Dickens birthday, there was posters, pictures, books, signs on buses etc and our manager saw the film "David Copperfield" which was one of his stories. He saw the character Uriah Heep and thought it would be an interesting name for the band. When he told us about it we thought no, we'll come up with something better than that, but in the end it seemed to stick with us.

**Chris:** There was also Paul Newton in the band.

**Mick:** I believe he's an Architect now, he went all sensible on us.

**Chris:** There was also Ollie Olsen, better known as Nigel Olsen.

**Mick:** He of course went off with Elton John, we used to work for a record company called "Avenue Records" in the old days. They used to bring LP's out of cover versions of the

top 30 every month. I used to do the guitar parts, David did a lot of vocals and Reg Dwight (Elton John) also did a lot of vocals. That's how we got to know him, we worked with him in that capacity and it was a money earner because you weren't earning from your own career. We could go in and do that every month and get some money for it which was great.

**Chris:** Are you still in touch with him?

**Mick:** No, I've not seen him for a long time. He used to come to our gigs in London at first but he went on to much greater things.

**Chris:** Heep has had a lot of fun over the years but it's also had it's sad moments. I think the first was when Gary Thain died in the mid 70's. What brought that about?

**Mick:** Gary was a very fragile type of person and he was very experimental. He took everything and anything and unfortunately it played havoc with his health. He did get a nasty electric shock in America which he didn't really recover from, but he took lots of drugs and that was really the undoing of him.

**Chris:** Then after "High And Mighty" David had to go from the band, was there a specific reason for that?

**Mick:** Firstly I think he was wanting to try a solo career, he formed a band called "Rough Diamond" but that was short lived. He also had a little bit of a drink problem and the two things went hand in hand. He wanted to do his solo work so it was the best thing for everyone.

**Chris:** Consequently John Lawton replaced David, where did you get him from?

**Mick:** We found John singing with "The Les Humphries Singers" in Germany. They were like a "James Last" type singing group doing a load of corny old stuff, so he wasn't involved with the rock scene but we'd heard a demo tape of a band he was in called "Lucifer's Friend" and we said, "that's a great voice, he's the guy for us". We tracked him down, flew him over and he jumped at the opportunity.

**Chris:** He didn't write many numbers.

**Mick:** He had a bit of a hand in the writing and he was getting stronger as time went on but it's the quality of the song that counts. That's always been our rule of thumb, it doesn't matter who's done the writing, if somebody outside the band has written say, a better ballad than us, then we use theirs. We have to be that objective to get the best possible album.

**Chris:** We've not mentioned a couple of important members, Lee and Trevor, who else have they been with?

**Mick:** Oh yes, big Lee, the bear!. He played on a couple of albums for Ozzy and way back he had his own band called "The National Head Band". He's also worked with "Cliff Bennet" in a band called "Toe Fat". Trevor was with "David Bowie" in the early days, he was that rebel rebel! In the early 80's he spent a while with "Wishbone Ash" whilst I sorted out a few management problems, but he was on a piece of elastic and I just gave it a tug and back he came.

**Chris:** You recorded "Conquest", the only album that John Slowman sang on.

**Mick:** Yeah, it was a bit too diverse for what Heep's all about and I think we lost a bit of identity with that album. They were good songs but I don't think we quite gelled in the way

that's required. John was a superb writer and a good singer but not necessarily in the Heep mould.

**Chris:** So you broke the band up completely and I think I remember you telling me that you went into your flat and got totally drunk!

**Mick:** Yes, I was pretty distraught about the whole thing, having invested 10 years of my life in this project it was sad to see it fizzle out. I got lots of mail from fans all over the world saying please don't let Uriah Heep die. I didn't quite know which way to turn and you're right, I locked myself in my flat, had a bottle too many and woke up with the most horrendous hangover and said I'll never do this again. But that was it, it was like an exorcism, I'd got it out of my system and got up the next day saying, right, what do I do now! I made a few calls and found that Bob Daisley and Lee had left Ozzy, so that was the rhythm section in place and the beginning of the "Abominog" line up.

**Chris:** In came John Sinclair on keyboards.

**Mick:** I'd known John from ages ago and like all musicians, you keep a mental note in the back of your mind of all the people you've played with and would like to work with. John had been in "The Heavy Metal Kids" who supported us in Europe. I tracked him down to Los Angeles where he'd been playing in a band called "Lion". He said, "Oh yeah, I'd love to be in Heep".

**Chris:** Peter Goalby was ex "Trapeez, how did you know of him?"

**Mick:** I knew of him from the "Trapeez" days and he actually came down for the audition for "Conquest" but we chose John Sloman over and above Peter. That was a big mistake, we should have had Peter first and we would have moved on that much quicker. Now he's no longer with the band, Uriah Heep tour about 32 countries ever 18 months, it's a lot of running around the world and he wanted to stay at home, be a song writer and keep his family close. That's what he's doing now.

**Chris:** Now you've got Bernie Shaw who's first album was "Live In Moscow".

**Mick:** Yes, it's a strange situation for a band like us because we got a new line up and the first thing we did was a live album. You normally do that after you've got 3 or 4 studio albums under your belt, but we thought it was such a momentous occasion being the first rock band to be invited to Moscow that we had to do the live album. It would have been easy to just do the old stuff but that would have been a repeat of the 1973 live album, so we put the new tracks in to show where the band stand today. There's "Mr Majestic", "Corina" and "Paciffic Highway" written by us as the new band.

**Chris:** Right, well let's have a word with Bernie, how did feel when you were invited to Moscow?

**Bernie:** Well, anyone would have been thrilled to bits with the prospect of just going there to visit, let alone going there to do concerts for 180,000 people. It's not a dream because you never even think about something like that, it was more of a challenge first of all, then an honour to be cultural attaches.

**Mick:** We were actually ambassadors for the business when you think about it because if we'd have gone there as the first and behaved badly, as a lot of bands do, like smashing things up and throwing TV's out of hotel windows - that's if you could find a TV - but if we'd created havoc then no other bands would have had the chance to go out there. Since we've been our office in London has helped "The Scorpions" and others to go and it's all snowballed from there, it's a great rock audience out there.

**Bernie:** It's the one place where you've got to leave the hooliganism back home.

**Mick:** Mind you, with the Russian "tap dancing water" as we called it, it's not hard to be a hooligan!

**Chris:** So now you've recorded your first studio album, "Raging Silence", where does the title come from?

**Mick:** It's actually from a line in the song "Bad Bad Man" which is the first track on side 2. It says, "there's a raging silence", we thought it would be a good title, also it's appropriate because we were bursting to get a studio album out which is the "Raging", and we haven't done one for a few years which is the "Silence".

**Chris:** Phil Lanzon has contributed quite a lot to the writing on the album.

**Mick:** Yes indeed, I've been doing a lot of writing with Phil and we seem to have a good team going there.

**Chris:** Have you done any of the writing on the album Bernie?

**Bernie:** Vocally, it's been an amalgamated effort but one in particular that was mine is "Rough Justice", but we all chip in.

**Chris:** There's a couple of cover numbers, who's idea was "Hold Your Head Up"?

**Mick:** Ashley Howe was looking at songs in the pre production days and he suggested it. I sat and thought about it for a moment and it seemed that "Hold Your Head Up" should have been a Heep classic because it's got the Hammond organ, the guitar riff and the high vocals that we're known for. The only thing it didn't have was the guitar solo so I stuck one of those on to put that right. We knocked it around at rehearsal for fun and it sounded good so we recorded it and it sounded better. We kept the essence of what the song was about in the 70's but gave it some modern feel to.

**Chris:** We were saying earlier that Bernie is the closest singer you've had to David Byron.

**Mick:** I think that's reflected by the fans because not one has compared Bernie to David, where as all the other singers we've had, they've said, "he's not as good as David or he's this as David or that as David" and it's a big compliment for him.

**Bernie:** It's nice to be accepted by the true fans.

**Chris:** Another cover is the old "Cold Chisel" number, "When The War is Over".

**Mick:** "Cold Chisel" from Australia, yeah!

**Bernie:** Again that was to do with the producers but this time it was Richard Dodd. He did it when he was working with "The Little River Band", it was never a single but it was one of his favourite songs.

**Chris:** This song really shows Bernie off.

**Mick:** It gives him a chance to stretch which is a good thing. The reason the song is on is quite simply because it was a better ballad than ours.

**Chris:** "Blood Red Roses" is a Peter Goalby song.

**Mick:** When we did the last English tour in December, Peter came to the Wolverhampton show and he loved it. I think he had a little tear in his eye because he missed it all so much. I asked him how his song writing was going and he said he had lots of songs. I said

look, we're about to do an album, send some down and we picked "Blood Red Roses" for the album.

**Chris:** So you're doing a few warm up shows, then you're filming a gig in London. Where do you go from there?

**Mick:** We're doing a festival in Sweden with "Meat Loaf" and then I think we're off to Brazil for a week of concerts, then back into a European tour starting in Germany. Hopefully, around September we'll be back in England because we badly want to build it up in England, Especially now we've got a lot of good press on our side and there's been high praise of the album.

**Chris:** Well, it's nice to see you both again and best of luck.

This was the last interview Chris Tetley did with Heep during his time at Piccaddilly Radio in Manchester. Chris was still working for the station when "Different World" was released and an interview was set up but Mick was taken ill and it had to be cancelled. Next issue we'll be going back to the 70's for the John Lawton era promotional interviews.

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## **AN EXCLUSIVE INTERVIEW WITH MARK CLARK**

Mark replaced original Heep bassist, Paul Newton towards the end of 1971. He was already well established in the music business but he spent only a short time in Heep. However, his impact on the band can still be felt today as you'll see from the writing credits on one of Heep's best loved tracks, "The Wizard".

**UHAS:** How did you come to join Heep?

**Mark:** That's very simple, the day "Colosseum" split up I went to Liverpool, the next day I got back to London about 8 in the evening and I went to the "Speakeasy" club. About 3 the following morning Ken Hensley came in and said "I've been looking for you all day, could you join Uriah Heep"? Colosseum had been on the road for two years, I'd had two days off and I was on the road again with Heep, we even had to rehearse on a train.

**UHAS:** Did you know Ken before you joined the band?

**Mark:** Yeah, we, Colosseum, actually helped finance Uriah Heep, we had the same management so I knew them all, I never really talked to them, I'd talked to Ken but none of the others.

**UHAS:** You co-wrote "The Wizard", what was your contribution to the song?

**Mark:** I'm singing on The Wizard also. I wrote the whole of the middle section, the bit that goes, "why don't we listen to the voices in our heart etc", and I sang that part. Byron said, "does it have to be so high"? so Gerry Bron said to me, "why don't you sing it"? so I did. We did the single and the B side in under 4 hours and that was writing and recording. Ken and I were in the studio and we both had these bits of ideas and Gerry said "let's record it" so we did. I think we only played it a couple of times, the recording was probably only the second time we'd played it.

**UHAS:** So you actually played on "Why", there's been some confusion as to whether that was recorded before you joined, were these the only 2 songs you recorded with Heep?

**Mark:** No, there was another 3, for the life of me I can't remember what they were or

where we did them.

**UHAS:** I understand you left Heep during an American tour?

**Mark:** Yes, I discovered that I was having a nervous breakdown because I'd been working too hard, I'd had no time off for a long while and I had to refuse to do things, I said to Gerry, "this pace is going to kill us", which it eventually did, so I was right, I just wasn't going to have any part of it. I played with Heep at night while Gary Thain rehearsed with them during the day. I said I'd leave when Gary was ready and that's what I did, I got on a plane and came back to London.

**UHAS:** How long was Gary about while you were still in the band?

**Mark:** About 10 days or so, we'd based ourselves in Los Angeles, we flew out to the gigs every day and flew back each night, that was another killer, it was so stupid, I can remember on one ticket I had about 160 flights, it was a lot of travelling and it was everyday. When we got back to England and the customs asked if I had anything to declare I'd say "yes, bad health". I've never done it since, I've always refused.

**UHAS:** Heep were just starting to get really big around this time?

**Mark:** Yes, in fact the president of Warner Brothers came to my hotel room with a computer printout, nobody knew what it was, they'd just started using them, he said, "do you know how much money you are walking away from? these are your projected earnings". I was kind of aware of it but I had to tell him I couldn't do it and it was just too much for me, He told me that he admired what I was doing and if I ever wanted a record deal to give him a call, that's just what I did when I formed "Tempest", he gave us a deal without even hearing our stuff.

**UHAS:** Colosseum was a totally different type of music to Heep, how did you feel about playing in such a different style?

**Mark:** Oh it was, it was a bit of a cultcher shock. It was lovely to play real heavy songs but I as I've said, I was going through something physical and emotional so I could have been playing with "The Beatles" and I wouldn't have known how I felt about the music because I just wanted to stop. With Colosseum we recorded whilst we were touring, we had no time off, we'd fly back to London for an afternoon to do some vocals or something and then back out to where ever we were playing, Germany, Italy even the States once. It was crazy, your body was yelling stop and that's what happened with Heep, I just had to stop. As I said, the doctor told me months later that I was having a nervous breakdown, he asked did I drink and when I said no, he said I should as it may have taken the edge off things.

**UHAS:** Do you prefer playing jazz style music as with Colosseum?

**Mark:** I just like playing music, any type of music. In the States I've played with Billy Squire, it's real rock music and I love it, it's great, it's a bit loud sometimes but I just like playing.

**UHAS:** What are your musical influences?

**Mark:** All kinds of things, mainly rock and blues and one of my biggest influences on the bass was Jack Bruce, I became friends with him many years ago, it was real nice to become friends with someone that you admire.

Interview by Alan Hartley and David Owen.

## CLASSIFIED AD'S

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

**FOR SALE.** 7" singles: Love stealer (signed), Stay on top (double pack), Blood red roses (poster bag), Hold your head up (inc patch), Lonly nights (pic disc). 12" singles: Blood red roses, Easy livin (red + poster). LP's: Return to fantasy (Castle), Fallen Angel (Castle), Different World (signed). Also by Grand Prix: LP Grand Prix (The first album featuring Shaw and Lanzon). 7" singles: Shout (pic disc), Give me what's mine. Bryan Scott, 2 Earl Street, Hawick, Roxburgh Dist, TD9 9PZ, Scotland.

**WANTED.** To trade or buy, Leslie West/Mountain live tapes, videos etc and I'd like to hear from other Leslie West fans. Phil Sokolski, 15 Penybryn, Gimla, Neath, West Glamorgan, SA11 1JE, Wales.

**WANTED.** 7" Return to fantasy/The time will come pic sleeve. Jari-Pekka Martikainen, Sysimiehenpolki 1 B 4, 00670 Helsinki, Finland.

**WANTED.** Video tapes or any kind of stuff from the Byron era. Also someone speaking Japanese to translate the booklet from the Jap metal box release of Look at yourself. Diego Carriazo, urb EL Ancla 19 2-A, PTO Sta Maria, 11500 Cadiz, Spain.

**WANTED.** Someone in England to offer me accomodation for 1 or 2 weeks during the summer to improve my English. I can contribute towards the costs. Antonio Ruiz, C/Pilar24, SS Reyes (Madrid) 28700, Spain.

**FOR TRADE.** A good few North American Heep and related LP's to trade for 45's, Hensley items and mag articles & pics of Heep and Hensley. Kevin Julie, PO Box 12, Queenston, Ontario, L05 1LO, Canada.

**HELP.** Can anyone tell me what happened to the Italian band P.F.M. after their "Jet Lag" LP and if they are still involved in music at all. Peter May, Allen Croft, Stonemoor Road, Stocksbridge, Sheffield, S30 5GH, England.

**FOR SALE.** 7" singles: Easy livin, Stealin, Something or nothing, Prima donna, One way or another, Free me, Carry on, Abominog junior EP, Stay on top double pack. Tour programmes: Firefly, Innocent victim, Conquest, Abominog. Offers to :- Alister Creevy, 25 Alston Gardens, Bearsden, Glasgow, G16 4RZ, Scotland.

**FOR SALE.** 20 x 30 cm colour copy of the photo from the front of issue 18. Please send £10 before 1st August 1996 to:- Egil Bokn, Skolebrygga 9, 4085 Hundvaag, Norway.

**WANTED.** 7" single: Steretipati noi by a band called "Flora Fauna e Cemento". Will pay good price. **FOR TRADE.** Zar LP "From welcome to goodbye", limited issue colour vinyl with John Lawton on one track. Eduardo Capurro, Burgunder Str 4, D-53859 Niederkassel, Germany.

**WANTED.** Contact with Heep fans and tape traders from around the world, esp Japan, other Asian countries and America. Heinz Biennek, Querschlag 107, W-45899 Gelsenkirchen, Germany.

**FOR TRADE.** Heep articles, posters 7" for Zappa items. Gogo Krampota, Box 92, 1092 Wien, Austria.

**FOR SALE.** Mega rare yellow vinyl 7" Lady in Black/Simon the bullet freak, South Africa (Bronze PD 1566). Bids please in pounds Stirling to:- Chris Kimberly, PO Box 6965, Harare, Zimbabwe, (Africa).

**WANTED.** The CD, "China - So Far". Glen Waterhouse. 8526 Cartier St, Vancouver BC, V6P 4T8, Canada.

**FOR TRADE.** LP's, Uriah Heep (US Mercury 1st album), Innocent victim (US sleeve), Still eavy still proud (Legacy). Press kits: Look at yourself, Live 73, Wonderworld, Return to fantasy, and Firefly. I want compilation LP's and CD's. Barry Lombardo, 4214 Carlsisle Road, Gardners, PA 17324, USA.

**FOR SALE.** Collection of Heep singles and albums. Bill Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

**WANTED.** Original vinyl LP's of "Head Machine" and "Weed", I can offer Heep rarities in trade. Rob Corich, Red Steel House, PO Box 2296, Cricklewood, London, NW2 5JZ, England.

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