

THE OFFICIAL

Uriah Heep

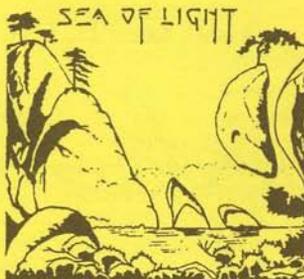
APPRECIATION SOCIETY



Photo by Alan Hartley

ISSUE 23

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



Hi again and welcome to issue 23.

As this is the first issue of 97 we want to start by wishing all our members a very happy new year. The main news to report is the best new years present the UK Heep fans could have hoped for, yes! a UK date!!! Heep will play the Astoria 2, London, on April 23rd, and possibly 2 more shows in the UK that are awaiting confirmation.

It/they should be a great gigs and I'm sure I'm not alone in hoping that the band will put on a full show for the UK fans who have missed out on so many great live sets over recent years. I would love to see them play all the "Sea of Light" material that's been in the live show since the albums release, including "Against the odds" and "Fear of falling" that have recently been dropped. I'd also hope that the UK fans will get the chance to experience some of the older material such as "Circle of hands", "Devil's daughter" and "Rain" that have also been dropped since their re introduction to the set a few years ago. It's been more than 20 years since the UK audience have heard these tracks live and I for one would rather have them included even if it's at the expense of some of the other old classics that we've heard many, many times before. And what about "Everything in life" guys? please make this gig really special and let the UK fans have a taste of what you've been doing for the past few years.

Unfortunately the confirmation of the Astoria 2 gig came through too late to allow us enough time to organise a convention around the gig but if any one would like to meet up the two of us will be in and out of the nearest pub to the venue during the afternoon so we hope to see you there. As we reported in the last issue, Heep are presently in Russia and this will be followed by a few dates in Greece. There's also the odd festival here and there so the live shows line up like this at the moment.

21st Feb, Ice Hockey Arena, Rostov-don, Russia
23rd Feb, Filarmony Hall, Nizhny Novgorod, Russia
25th Feb, Sport-Concert Complex, Togliatti, Russia
28th Feb, Ice Hockey Arena, Cheliabinsk, Russia
2nd March, Ice Hockey Arena, Ekaterinburg, Russia
4th March, Circus, Ufa, Russia
7th March, Circus, Omsk, Russia
8th March, Circus, Omsk, Russia
11th March, Ice Hockey Arena, Tomsk, Russia
13th March, Ice Hockey Arena, Krasnoyarsk, Russia
15th March, Ice Hockey Arena, Novosibirsk, Russia
16th March, Ice Hockey Arena, Barnaul, Russia
18th March, Ice Hockey Arena, Kemerovo, Russia

20th March, Marine Concert Hall, Vladivostok, Russia
 15th March, Ice Hockey Arena, Murmansk, Russia
 3rd April, Milos Club, Thessaloniki, Greece
 4th April, Rodon Club, Athens, Greece
 5th April, Milos Club, Larissa, Greece
 22nd April, JB's, Dudley, England (to be confirmed)
 23rd April, Astoria 2, London, England
 24th April, The Wheatsheafe, Stoke, (to be confirmed)
 10th May, Open air, Sedbeberg, Germany
 17th May, Open air, Island Rugen, Germany
 30th May, Open air, Madeburg Castle, Germany
 31st May, Open air, Madeburg Castle, Germany
 7th June, Open air, Saarlouoius, Germany
 13th June, Udine, Italy, venue to be announced

Please send in your own reviews and press reviews of the concerts, and if you want to be kept up to date on the live shows, confirmation of the UK dates and any possible additions to the above list, please send a SAE (UK members) or International reply coupon (overseas members). The live Heep reports in this issue are from their gigs before Christmas, these arrived too late to make the last issue.

There is another re master release but this time it's on vinyl. "Demons and Wizards" is the album, it comes with a free 7" and is reviewed in this issue. We understand that the next re master CD will be "Live At Shepperton 1974" and it will include extra material from the gig. There is also another Heep bootleg CD on the market which is also reviewed in this issue.

For those who collect everything released by Heep there are two recent compilation CD's to search out, from Greece there's "The rock history" 2 CD set, "The Best Of Uriah Heep" (ESS CD 288, 1995) track listing CD 1:- Stealin, Gypsy, Easy livin, Spider woman, Sweet Lorraine, Firefly, Love machine, Running all night with the lion, Return to fantasy, Love or nothing, Echoes in the dark, Look at yourself, Shadows of grief, Shady lady, Dreamer. CD 2:- Free me, Lady in black, The wizard, Woman of the world, Something or nothing, Sympathy, Who needs me, Lonely nights, Come back to me, Stay on top, Come away Melinda, Chasing shadows, Fallen angel, I'll keep on trying. From Russia there is "Uriah Heep With John Lawton" (label, cat no and year unknown) Track listing:- Love or nothing, Free me, The hanging tree, Falling in love, Roller, Come back to me, Do you know, The dance, Woman of the night, Wise man, Keep on ridin, I'm alive, Illusion, What'ya say, Cheat 'n lie, Free 'n' easy, Rolling on. Thanks to the members who sent in this information.

Ken Hensley recently told us that he's working on a Polygram USA release of the 25th anniversary box set and also a Polygram/Chronicles release of a "Best Of" compilation of his 3 solo albums which will include 3 brand new songs. His Christian band "Visible Faith" are in the studio working on a 6 or 7 track sampler for "Sparrow Records", EMI's Christian label. He tells us that regardless of what they do with it, he will make it available to friends and fans as a limited edition with a two song video of different mixes. As soon as Ken gives us more details we'll feature them in a future mag.

John Lawton's band "Gunhill" are going through more line up changes, Lloyd the drummer has moved back to Wales and is finding the traveling too much. He'll leave as soon as the band have a suitable replacement. "Gunhill" expect to return to the studio very soon to record their follow up to "One over the eight", there will be more news in future issues and if you fancy seeing the band live they are playing at:-

March 22nd, Blue Boys, Pembury
March 23rd, Fiddlers Cat, Sheerness
March 28th, Dundees, Canterbury
March 29th, Fountain, Hastings
March 30th, Prince Of Wales, Tunbridge Wells
April 4th, Hillingdon Arms, W London
April 5th, Yelton, Hastings
April 11th, Rodmill, Eastbourne
April 12th, Six Bells, Chiddingly
April 18th, The Thatch, Greenford
April 19th, Rose & Crown, Kings Langley
April 20th, White Hart, West Loathley
May 9th, Yelton, Hastings
May 10th, The Anchor, Bourne End
May 11th, Cork & Bull, Luton
May 17th, Rose & Crown, Kings Langley
May 18th, Royal Wells, Tunbridge Wells
May 23rd, The Thatch, Greenford

John Wetton is also on the road in April, you can see him at:-

April 1st, Noorderligt, Tilburg, Holland
April 3rd, Paradiso, Amsterdam, Holland
April 4th, Giganti, Apledoorn, Holland
April 5th, Star Club, Oberhausen, Germany
April 6th, Spirit of 66, Verviers, Belgium
April 11th, Cellar, South Shields, UK
April 12th, Town Hall, Wilbarston, UK (Guest Steve Hackett)
April 13th, Robin Hood, Dudley, UK
April 17th, Irish Centre, Leeds, UK
April 18th, Wheatsheaf, Stoke-on-Trent, UK
April 19th, Brook, Southampton, UK
April 20th, Ashcroft Theatre, Croydon, UK

Please let us have your reviews if you attend any of these gigs

As we reported in the last issue, Greg Dechert is now involved with a band called "Feather Wheel" over in his native Canada. Thanks to our Canadian correspondent Kevin Julie who asked Robert Seagrove, the leader of Feather Wheel to send us a copy of their album for review. This is included in this issue together with a review of their live gig on New Years eve by their roadie Mathew Hassen.

For those still waiting for a laminated members card, we haven't forgotten you, we'll get them done as soon as we can and try to get them to you with the next issue. If the badge was out of stock when you became a member you'll find it in the envelope with this issue.

Our thanks once again go out to the following people for their help and support, Lee, Bernie, Trev, Phil and Mick, Ken Hensley, John Lawton, John Wetton, Tina Hartley, Rob Corich, Yutaka Nakajima, Kevin Julie, Bertrand Athouel, Diego Carriazo, David Amendolara, Stefan Pawlata, Feather Wheel and Mathew Hassen.

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

Alan & David

March 1997.

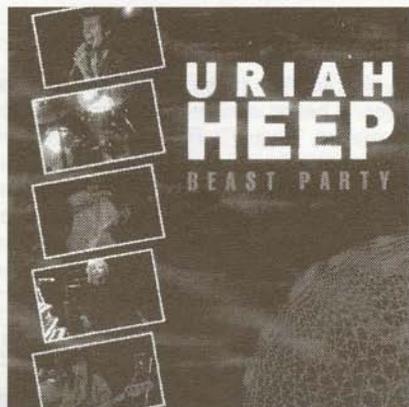
BEAST PARTY

URIAH HEEP LIVE AT CARDIFF NEW OCEAN CLUB 19/3/1985

(Bootleg CD - Dirty 13 volume 6)

Track listing:- Roll overture, Sell your soul, Stealin, The other side of midnight, Too scared to run, Rockarama, Angel, The wizard, July morning, Bad blood, Party time, Mick Box solo, Gypsy, Easy livin.

It's only 2 issues since we last reviewed a bootleg CD and what once seemed to be an unavailable item is now becoming more common. Sure it's good news for the fans and collectors but the band don't see a penny from the sale of what is after all their product, as such we do not endorse the sale of bootlegs but we do appreciate that many Heep fans would want them in their collection and it is for this reason that we feature them in the mag.



"Beast Party" - who comes up with these titles? - was recorded in Cardiff, Wales, during Heep's UK tour in 1985 to promote the release of "Equator". The insert is a single sheet, there's a small live shot of each band member and part of the "Equator" art work. It actually looks quite effective although due to it's dark colours it may not reproduce very well in the mag. When the CD case is opened the blank rear side of the insert is revealed, surely some effort could be made to feature a photo or some text! The back of the CD case features the track listing and a colour shot from the "Equator" photo sessions, nice shot but they've only managed to correctly name Mick, they've got John as Pete, Pete as Lee, Lee as Trev and Trev as John. On the CD some of the songs are given different titles, "The other side of midnight" is called "Frost" - I suppose I can understand that - "Rockarama" is listed as "Smooth", "Angel" as "Set up", "Bad blood" as "Text" "Party time" as "Element" and "Easy livin" as "Fist". All the others are listed with one word of the correct title, as this has been the case with previous bootleg CD's there may be some reason for it, anybody know? The country of origin of this CD isn't apparent but our copy came from Japan.

The set list is true to the actual running order of the gigs from this tour, the full set isn't featured due to the time limitations of a single CD. The missing tracks from the set are "That's the way that it is" and "Look at yourself", which both came at the end of the set. Out of all the bootlegs we've reviewed this is probably the best quality recording, it's not to the standard of an official release live album but it's nevertheless very good. It features all the tracks in the set from the then forthcoming "Equator" album -although I seem to recall "Heartache city" making it into the set at some point, and "Poor little rich girl" when the band took the tour to the States, or was it Australia? - but I still think now as I did then, that "Night of the wolf" should have been in there, certainly "Angel" and "Party time" aren't among my fave Heep tracks, although I will admit that the latter did work very well live. It's a good performance from the guys, there's a hic up at the start of "The wizard" where the

vocal "He had a cloak of gold..." is missing and a really crude edit in the middle of "July morning" which throws the track out of beat for a moment. Small details such as that do spoil things but overall the CD brings across the raw energy of Heep's live show from the period. From the start of "Sell your soul" when you can quite clearly hear Trev's bass rumbling in after the first few bars to the excellent "Rockarama" where Pete sings "I'm on the BBC" instead of MTV, through to the sheer power of "Gypsy" and "Easy livin" this CD delivers the goods all the way, it's a damn good listen! I never thought this line up did full justice to "July morning" and the version here hasn't changed my mind. Once again I would have rather see the solos edited out to leave more room for additional tracks but that's just my personal gripe.

A big plus is that there is no officially available CD or album featuring this live set, however, a better quality recording of this set can be found on the "Camden Palace" live video release "Gypsy". The set list of the video is the same as this CD but "July morning" and "Party time" are replaced by "That's the way that it is" and "Look at yourself". Overall I'd recommend this CD, for a bootleg it really is very good and at around £16 it's not as expensive as some. My thanks go to Yutaka Nakajima for all the help and information that made the review of this release possible.

Alan Hartley

DEMONS AND WIZARDS VINYL RE MASTER

(Castle - Original Recordings ORRLP003)

It surprised me that Castle decided to issue a re master on vinyl but this is part of a limited edition set of 4 or 5 including releases from ELP, Black Sabbath, and The Small Faces. The cat number of this one is 003 even though it's got 004 printed on the sleeve spine. I was never one of those nostalgic souls who liked nothing better than to relax with a gate fold LP cover whilst the record crackled away on the turntable, I've long since been a lover of the CD, but you know, I could have been wrong. Even though it took longer to set up the record deck than it did to play the LP, there does seem to be a warm feel to the sound that comes off the vinyl. Add to that the digital quality of the re mastering and you've got a very nice addition to your Heep collection. If you long for the by gone days of vinyl, but crave the digital quality of CD, then this is for you. It's pressed on to superior quality, 160gm heavyweight vinyl but as with the CD's, I'm sure the quality of the reproduction will depend on the quality of your equipment.

The running order is the same as the original release and included is a bonus 7" of "Why" and "Gypsy", both are the single versions featured on the UK releases of the two singles taken from the original album, "Easy livin" and "The wizard" respectively. The original gate fold sleeve is retained but the record is in a paper inner sleeve. The lyrics that featured on the original inner sleeve are included on a 4 page fold out insert together with additional notes taken from the CD re master release. All in all it's a very nice product, it seems a bit of a shame that they didn't make the 7" into a 3 track EP and include "Home again to you" or go the whole way and make it a picture disc LP.

Alan Hartley

For anybody wanting a copy, we recommend you contact:-
Terrapin Mail Order, PO Box 6481, London, N8 8QQ, England.
Phone:- 0181 292 0085 Fax:- 0181 292 0087, E mail:-redsteel00@aol.com

LIVE REPORTS

MASTERY LESSON - LIVE IN MADRID, SPAIN, 10/10/96

Love the music, feel rock and roll deep inside your heart and jump on stage and enjoy yourself makes the people who bought the ticket to see your group have a good time. It doesn't matter if it's in a gigantic 30,000 people arena, or facing the few hundreds that gathered in a well known club in Madrid, that's something I'm sure groups like Uriah Heep will never lose. That's why, once again, their new concerts in Spain have been such a success, this time shared in the intimacy of a little night club.

The '96 Uriah Heep has that "legendary band" air about them, conscious that they were being, real big in the 70's but that nowadays they still have the power to make a real show of every concert. Taking as a base line their latest live job "Spellbinder" and switching from new to old songs, Uriah Heep made us live a wonderful classic rock and roll session, one with style, with class and conveying this incredible feeling of honesty and authenticity. From the veteran big guy at the drums, Lee Kerslake to the always enthusiastic Mick Box, everything that night in Uriah Heep was just confirmation of the power and validity of the rock and roll of the 70's. Moments I imagine are in everybody's memories will be, for instance, the first tunes played at the concert the wonderful sound of "Stealin'" and their classic 1973 work "Sweet Freedom". The band played an incredible version and although David Byron's voice was not there, we all noticed that the real, all Heep, sound was replayed with a touching fidelity. The same thing happened with that long version of "Gypsy", into which a powerful solo from Mick Box was introduced and the audience answer was just incredible.

By the end of the concert there were two other memorable moments. On the one hand "Look at Yourself" performed with the same strength and power as when it was recorded live in the legendary "Uriah Heep Live" and on the other hand, "Easy Livin'" ending a magnificent concert. Between the audience and the band there was an atmosphere where great moments were shared with a mutual gratefulness. At the end, when the whole band came out to salute, Mick Box's happy face is one of the things it will be hard for me to forget. Uriah Heep were immense rock and roll stars, but nowadays carry their past with great dignity offering concerts that though primarily based on their fertile history are not nostalgia sessions for free. Uriah Heep demonstrated with their new visit to our country, their professionalism and that they are great musicians and they did all that in a wonderful concert.

Translated by Diego Carriazo from Spanish press report.

SPELLBINDER LIVE IN VIENNA, AUSTRIA 15/10/96.

You could really call me a "fortunate son" living in Vienna and being a Heep fan. After seeing them, live, four times last year on the Sea of Light Tour. I only had to wait almost exactly one year till they hit my home town again. Another special event of 1996 was a very personal one, that's the fact that I married my wife Suzie in church. What would be better than celebrating those two events together with my longtime heroes who meanwhile also have captured Suzie's heart.

The first step was to choose the tune of "Lady in Black" for our wedding celebration. The date of our marriage was June 18th, that is close to Mick's and Trevor's birthday. Wouldn't it be a good idea to celebrate together with them and the rest of the boys we both thought. And so it happened thanks to Mick who invited us backstage after the gig in Vienna.

But lets start from the beginning. When we arrived at the Rockhaus we were positively surprised that the crowd was bigger than last year. (I was told afterwards that the crowd was about 800 people, the hall's capacity being 1000). The second positive surprise was at the merchandise stand, the dark purple Spellbinder t-shirt was a real killer.

Then after 2 support bands and a few beers, our heroes enter the stage. Mick smiles from one ear to the other as usual and is in the best mood and so are his band mates. Universal Wheels followed by Time of Revelation, these two songs from Sea of Light that have developed into a perfect pair of show openers take the crowd by storm and make them ready to celebrate the firework of familiar hardrock classics about to follow. Stealin', Rainbow Demon, The Wizard every one of them perfectly displays the joy that the five get from playing together in front of an enthusiastic audience. Then Bernie announces a new song - never played live before and this is the great Love in Silence. Full of melody and emotion, it is very well received and although it is a more lyrical, quiet song it causes the crowd to cheer almost like after the classic hits. Another highlight of the show is Dream On, the ballad that almost has become alive in the course of the last year and is always very warmly received by the crowd. The only drawback for a photographer like me is that they use so little light especially during this song. It's almost impossible to take reasonable pictures of Mick and Trevor on acoustic guitar, as they play hidden in darkness. But maybe the amount of light depends on the venue and it's facilities. Musically, there is hardly any complaint to be made perhaps one or two new songs instead of Stealin' would make a nice change.

It is always a pleasure to watch the high standard of musicianship displayed by the band. Bernie's voice has developed more and more and finally reached a high standard perfectly fitting all the classics as well as the fantastic songs from Sea of Light. Trevor for me is the ultimate bassist of today's rock scene. I can't imagine anyone who could compare with him. Phil's virtuously played keyboards. Lee's solid and powerful drumbeat and of course Mick's guitar that long since has become a trademark of his own. The combination of these 5 highly talented musicians and the joy of them playing together that's energy, hardrock at the highest quality level. A welcome surprise was the first encore Bird of Prey, a very energetic version similar to the one on Live in Moscow. After the final encores Easy Livin' and Lady in Black they said goodbye to a happy and thankful crowd not without promising to come back soon.

Backstage we met all band member who signed my Sea of Light booklet and some live photos I had taken last year. We were received by all of them like old friends and had a nice time talking and laughing together. Especially Mick was very kind to me and Suzie, we had beer with him and showed him some of our wedding photos and of course took some pictures with the band. When we finally had to say goodbye we left the Rockhaus accompanied by Mick's best wishes and happy memories of a night we both will never forget.

Stefan Pawlata

KOLN, GERMANY, 27/10/96.

It was fun going to another Heep concert (thanks to my dad for suggesting it). It was an hour and a half drive from Limburg to Koln, but it was really worth it. As we were standing in front of the Watersalle waiting, suddenly I saw Mick and Trevor walking toward us. I was so scared that I couldn't move or say anything. My dad (hero of the day) simply said hey Mick, he came up to us and was very happy to see my orange badge. We shook hands and my dad took a picture.

At 19.00 hrs, the doors finally opened and my dad and I went on to the front of the stage. An hour later the first warm up band appeared, "Universe". They were pretty good, but I think that "Avalon" (who have a very good female bass player) were better and then Uriah Heep came on stage. I regret that the sound wasn't that good up front, but who cares, that didn't spoil the fun. I believe they played the following songs - Universal Wheels, Time of Revelation, Stealin, Mistress of all Time, Rainbow Demon, That's the Way That it is, The Wizard, Love in Silence, Words in the Distance, July Morning, Gypsy, Look at Yourself. The encores - Dream On (it was actually planned somewhere in between Rainbow Demon and the Wizard, but Trev's guitar didn't work) - during the encore, the lights fell out! Lady in Black, Bird of Prey and of course Easy Livin.

It was, once again, a night to remember. There were some mistakes, with the two new SOL songs in the set and Bernie actually singing (remember my Spellbinder Review) Gypsy instead of screaming it, a few mistakes can easily be forgiven, besides look at the dates 27 shows in one month. Anyway like I said, a night to remember. Hopefully, I'll see them in Belgium or Holland this year otherwise my dad and I agreed that we will wait till they start promoting the next album.

David Amemdolaron

JOHN WETTON,

LIVE AT THE ROBBIN HOOD, DUDLEY, UK, 17/11/96

This was the first time I'd ever seen John in concert my first Uriah Heep gig being on the "Innocent Victim" tour. I was not disappointed. John has a stage presence of an old pro being able to work his audience with ease and the introductions to the songs meant that even though I'd not heard a lot of them for a very long time I knew what the inspiration was behind it. The "King Crimson" era featured heavily along with Johns other two main projects "Asia" and "UK". On this tour John featured some relatively new musicians the drummer being of particular note a 10 minute drum solo where you struggled to see the sticks, they moved so quick. Highlights for me were the "Asia" songs and Johns new material off the excellent "Battle lines" CD which was available to purchase on the night along with T-Shirts and other CDs. Notable by their absence were any songs from Johns 75/76 period with Heep although it is now over 20 years ago! But One Way or Another would have fitted in fine with the set maybe, I'm a little biased though!! John embarks on another UK tour in April (see tourdates else where in the mag) why not check him and his band out.

David Owen

GUNHILL,

HEMEL HEMPSTEAD, 25/1/97

After a quick phone call to John Lawton, it was a case of, drop everything, and off down the M1 to see Gunhill again. Its been quite some time since I last saw them and I was looking forward to seeing just how much things had changed since the departure of Mike Raxworthy and Rik Robyns. It takes approximately 2 hours to reach Hemel Hempstead from Telford, Hemel being outside London on the M25, luckily tonight's run was one of the nicer journeys with only a little traffic. It didn't take long to find the Anchor Pub in Bourne End (a mile outside Hemel). I've always worked on the assumption that if you can drive halfway around Europe to find a Uriah Heep gig and actually find it! looking for a pub in England shouldn't be too difficult. Inside, you would say it was a typical English Pub with a

low beamed ceiling and a large open fireplace in the corner and a long bar down the one side serving a range of real ales. The band had set up in the corner where the fire was John had previously instructed the Landlord to put out the fire last time they played there Lloyd the drummer almost melted due to the heat! Gunhill play their set in two halves, each half lasting around 1 hour, from the last time I saw them it was very evident that the almost constant gigging around southern England had sharpened them up, they're now a very tight professional band and its very difficult to imagine that Brian Bennett the new guitarist has not always been in the band. The band have a very large repertoire of songs to call from tonight we were treated to covers from the likes of Spooky Tooth, Whitesnake, Bad Company, Ry Cooder etc. The highlight for me however was the Gunhill version of "Cheat n Lie" from the Innocent Victim album, it was great to hear John once again singing a Heep song in the style that only John can, He seems to put so much feeling into the song it makes the hairs stand up on the back of your neck ! The evening was over far too quickly and roll on March when I take another trip down south to see them once again, after all, where else can you see a band of such high quality, for free. Take a trip , say hi to John and the band and you will be amazed at what you've been missing.

David Owen



FEATHER WHEEL - OBSERVATIONS OF A ROADIE

New Year's Eve 96/97, Coal Bin, Elora, Ontario, Canada.

The musicians straggled in one at a time. Sick, tired, misunderstood. I could see that they were frustrated, they wore the faces of old sailors, fishermen, of stubborn couriers and transient minstrels. Beneath their grey cloaks and strange raiments they came bearing a gift, carried night to night from time unknown. Unrehearsed and underfed, the band set up and then sat back waiting, hoping the new year's eve would befriend them.

Most of the stage we'd tidied up earlier in the evening, so there was little for me to do but wait and scribble down some of my thoughts about the band members. The keyboard/organist Greg Dechert seemed in a very relaxed mood. I knew he'd been playing every night and was very tired, but he carried himself with pride and there was nothing that could keep a genuine smile off his face. Alan Affeldt, Feather Wheel's funky dimension on bass, spent the pre show shooting pool and mingling with locals. Though he spent the night before in bed with a 102 degree fever and was playing every night with a mild flu, it was tough for him to refuse a second encore at the end of the second set. The aggressive drummer out of kitchener is Chris MacDonald, Chris was preoccupied and he throbbed with energy. I was afraid he might blow everyone else off the stage. I found out later why he is a Professional. Robert Seagrove and I spent the day setting up the recording equipment, as well as much of the equipment we brought in from the Neptune studio in Elora. Rob is the guitarist and sings most of Feather Wheel's songs.

I watched the show through the eyes of a camera, catching the performance with an 'in your face' approach to filming. The musicians never flinched. There were times that I was crawling on the stage to get the shots I wanted, a 10' x 12' platform that I couldn't serve my family Christmas dinner on. I taunted the members with over the shoulder close ups and more than once I got Greg and his monitor, but I couldn't shake them.

The band planned to play two one hour sets, with just a short break. After the first song a

breaker blew and the sound stopped. This short delay only added to the suspense. With the New Year count down and an old man taking to the stage to sing a traditional "Auld Lang Sien", the first set stretched to 70 minutes. Some say Rock N Roll is dead, some people weren't in Elora on New Years eve. Feather Wheel played some Hendrix, a few honky tonk piano numbers, and some of their own songs. They have a whole new album of original material, but this newly formed band hasn't had time to rehearse it all with their new drummer Chris MacDonald. Never the less, without thinking once, they successfully tapped into the quality of songs they played. There was no imitation happening, they felt the music, and so did the audience. It didn't take long for the dance floor to fill. The band was having fun, the people rose up and joined in a characteristic chorus of encouragement. Within minutes, the performance had transformed it' self from being a show, into an exchange, a jam if you will. The entire room was jamming and the result was smiling bodies.



The second set, after half an hour break, picked right back up. In the end with the encore, the set pushed to almost 85 minutes. The band rolled off unrehearsed songs without stopping. It was during this set that Chris proved his ability to me. Despite his edgy composure off stage, he harnessed his energy and he was adapting to the jam precisely, with awareness, and style. Greg is a masterly player, and played a mature roll for the show. Much of his playing was modest and was the key to the success of the night. His sound fattened out and binded the songs, giving them integrity. As well, he found the time to show us how intimate he is with the whirling winds of spirit, as his fingers danced and he sang fearlessly. Rob, with the help of these men, opened up and corrupted our minds with Rock N Roll. He captained us to the climax, initiating the unplanned songs, and showing no signs of fatigue or doubt. He is the epitome of the Rock N Roll guitarist song writer. Of course, all would be lost without the bass, Alan was truly moved by the music, and he moved it. If there was a dancer in the band it's him. A good performer, he sang and played

without missing a note. To capture him on film, I had to fall in time with his swaying. The set ended with a Led Zeppelin encore and many happy people.

Though the band had played many cover songs, it's an injustice to call them a covers band. They have a completely original album, with mandolins, hand drummers and some acoustic numbers which was not all performed. With line ups for more shows in the spring, Feather Wheel is apt to showing us even more of its potential. Chris, Alan, Rob and Greg all showed enthusiasm for the days ahead. New year's night befriended Feather Wheel. In the end, all were paid well and left contented. There is still hope for those who choose to look uncertainly in the eye, and the music lives on.

Mathew Hassen, photo courtesy of Feather Wheel, Greg Dechert top right

FEATHER WHEEL - THE ALBUM

Track listing: Dog barking, What can you do, , How could you, Like this, Hold on, Trangle dusk sky, Is everything ok, Picket line, Orchard of love, Ends.

As you'll have read above, Feather Wheel feature Greg Dechert, the keyboard player who replaced Ken Hensley in Uriah Heep in 1980. Feather Wheel are formed around guitarist and vocalist Robert Seagrove and both Alan Affeldt (bass) and Greg Dechert (keyboards) feature on this album - though not on all tracks. Chris MacDonald who now play drums for the band is not on the recording, the drumming duties are performed between Dan Zalac and Randall Coryell. In addition John McKinney plays bass on "Ends", M.T. Asriel plays African drums on "Picket line", Bob Robb plays mandolin on "Trangle dusk sky" and Melissa Seagrove plays recorder and grassblade on "Is everything ok".

The feel of the album is quite bluesy in a Led Zeppelin sort of a way, that's meant as a big compliment on my part, Robert Seagrove is quite a performer, his vocal delivery is very much in the Robert Plant mould and his guitar work is excellent throughout. I'm not saying that this is a Led Zep rip off, it's not but there's no getting away from the fact that it's very Zeppelin sounding in many of the rockier blues numbers and the acoustic numbers. The first track, "Dog barking" leads you to that conclusion straight off, it's got a very catchy guitar riff and it rocks all the way with what I can only describe as a great vocal performance. Interesting also are the three acoustic tracks: "What can you do" which is a real highlight and is really a Robert Seagrove solo performance featuring some nice slide acoustic guitar work. "Trangle dusk sky" which features the mandolin backing and "Picket line" which is my least favourite of the three.

Greg Dechert is involved on four of the tracks playing the Hammond - which does blend well with the style of presentation of the album - and piano. These tracks are: "How could you" which is a slow bluesy song that builds in power, clocking in at an impressive 6.50 minutes and featuring some blistering lead guitar work, it's one of my favourite cuts. "Like this" is a mid tempo number, "Hold on" bounces along, it's easy to listen to and is the only one of the four tracks featuring Greg on the piano. There's some nice backing vocals and you could imagine Heep having recorded this with David Byron. "Orchard of love" is the last track to feature Greg, it starts as a haunting ballad which progresses into a very powerful and melodic song.

Overall this album is very impressive and I can recommend it as being well worth listening to. Unfortunately "Feather Wheel" don't have a recording deal at the moment so it's not commercially available, however, we'll let you know if that situation changes.

Alan Hartley.

PHOTO ALBUM



This is "The Gods" taken in the late 60's, from left to right: Joe Konas, Lee Kerslake, John Glasscock and Ken Hensley. It's not such a rare photo as it featured on one of their albums. What is special about it is that Lee is offering for sale to UHAS members his drumkit that is shown in the photo. If you are interested you can send your bid to us and we will pass it onto Lee. (Please remember that you will have to pay the cost of transporting the drum kit on top of your bid). This is a rare opportunity to own a genuine piece of rock memorabilia direct from its original owner and user. The closing date for all bids is June 30th 1997 and only the successful bidder will be notified. Please do not make a bid if you do not intend to go through with the purchase and do not send money with your

CLASSIC CONCERT

It was with some excitement that back in 1974 I bought that week's NME which promised full details of Heep's "Wonderworld" Tour dates. As usual living in a musical backwater like Hull there was to be no concert here. The nearest gig was going to be at Sheffield City Hall, so full of expectation I wrote off to the booking office only to be informed shortly after that the concert was already sold out apart from a few "Restricted View" seats. I was not going to miss out and so off went my £1.35 to book my ticket.

And so on 23 October off we set by train to Sheffield. I'd been down to the Library and studied the street map of Sheffield and so hoped we'd have no trouble finding the venue. No need to have worried after alighting at Sheffield Station we found the place awash with fellow Heepsters, soon veritable army of fans was flowing through the City towards the venue, just as well what with all those underpasses I'd soon have been lost. We arrived at the City Hall this was a memorable occasion, my first "proper" gig with the band I'd waited a couple of years now to see. I don't know about the rest of you but I've always felt Heep have been a well kept secret, my fellow rocksters back home were all into Deep Purple, Black Sabbath, Led Zeppelin e.t.c. no one else seemed to show much interest so it was really exciting to talk to people who loved the band as much as I do.

Anyway, talk about "restricted views" I found myself seated behind the tallest widest speaker stack I'd ever seen. I only hoped David Byron would be at the front of the stage, the rest of the guys would be lost.

Support was provided by Peter Frampton, a year later to become a superstar in his own right, I can't remember much about his set but I remember I enjoyed it. My first introduction to live rock, a highlight was some guy on the ground floor doing back flips up and down the centre aisle during "Jumpin' Jack Flash".

Sheffield was all seated so during the interval I managed to do my impression of a steward and move to a more advantageous position with a great view of the stage. The moment arrived, the lights dimmed, smoke plumed, shadows moved and then there they were. I was probably stood there mouth wide open seeing in person my musical heroes, Gary Thain gently rocking while delivering those tremendous Bass lines, Lee Kerslake powerhousing the drums, Mick legs spread grinning at the audience, Ken long hair covering his face rocking on the organ and of course, the man in his silver sparkling suit commanding the front of the stage, his presence overwhelming the whole audience. I know people may not like his vocals or record, but his presence on stage had to be seen to be believed.

With the passing of more years than I care to acknowledge I'm afraid the exact playing order is long forgotten, but I can still remember rocking throughout Stealin, Sweet Freedom, Wonderworld, Suicidal Man, Something or Nothing, I won't Mind, Gypsy, July Morning, Look at Yourself, Sweet Lorraine, Easy Livin. I also seem to recall that David managed to introduce a few lines of Little bit of Love in there somewhere. It was a magical evening a couple of hours soon flew by. One memory that stands out was David lying the Mic stand down then flipping it up in the air with his platform booted foot, catching it and continuing on with the song. On one occasion he was a bit over eager and the stand shot up into the air, over his head and crashed down across the shoulders of Lee who appeared to collapse across his drumkit. Both Ken and David rushed across the stage only to see his arms raise and crash down again on the drums, taking up the beat, the roadies recovering the Mic stand and he appeared no worse for the encounter.

Only too soon it ended unfortunately I had to miss the final encore to enable me to get the last train back home. A memorable day and evening and the highlight of my love of Heep which has continued unabated ever since. I've managed to see them a few times since but this my first ever concert was a little bit special.

Its strange how music reviews vary so much one reviewer of the Wonderworld Tour says "Heep do actually attempt to make their gigs into occasions providing an ostentatious but delightfully dramatic light show for an act which erupts in a blaze of multicolored glory and dry ice effects building through most of their favoured numbers to climax in a incomparable pitch of excitement".

Whilst another comments "Heep serve their purpose but everything they played seemed tired and cliched, they just weren't convincing enough..... it was just showbiz and theatrics, no more".

The above may have been an accurate comment as in another article during the Wonderworld Tour, Ken is reported as saying that he felt there was a rift within Heep causing a division in their musical ideology, he indicated due to complacency lack of communication and worries about the business side especially the Inland Revenue. Ken's discontent apparently stemmed from his wish to change the bands musical direction and on-stage bring Heep into line with their progression of their albums. He claims that the songs which have more musical merit are at the same time uncharacteristically mellow and melodic and were not favourably treated by other band members saying "I really think that's wrong, and if people aren't convinced songs like "Wonderworld" and "The Shadow of the Wind" are right for the band.... without ever saying they're not convinced they'll play them without conviction and therefore the songs never come off properly. But when you get a song that's crash, bang, wallop and tread on the gas everyone gets into it and it comes off".

"It's because there are two schools of thought, one says we should be just playing out and out noisy rock and roll and the other says we should be doing something a bit different." The interview continued with Ken saying that Wonderworld didn't work out successfully and that a period of re-examination had started and wondered if change was in the air.

Later David Byron commented "it could come to the crunch and if so he'd have to leave and do his own stuff. That's the obvious finale".

Funny how it all eventually turned out. There's an interesting topic for discussion should the band have followed Ken's more mellow approach or continued in the Rockier vein we all know and love so well? As Ken said "Heep will probably keep on going for a good long time", if only he know how long.

Paul Johnson.

Please send in your memory of a classic concert from any era of the band.

UHAS E-MAIL ADDRESS

You can now contact us at are new E-mail address which is:-

uhas@compuserve.com

You can use this address to send your letters, reports reviews etc and if you want a reply, David, who will be dealing with the E-mail will get back to you as soon as possible.

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'm sorry I've not contributed anything in terms of articles e.t.c., I'm a member of several fan clubs -Sabbath, Wishbone Ash, Tull, Groundhogs, Paradise Lost, Maiden, Metallica. I sometimes contribute to the above but there's more motivation/reason to do so - basically because they tour the UK! I do love the music of Heep, but I thought twice about re-newing my membership because if they're never tour the UK you lose interest a bit. I thought "Sea of Light" and "Spellbinder" were great - but what I'm getting from the UHAS is basically reprints of old interviews and news of ex-members. This is no way a criticism of the guys who run it, but if I don't see Heep live in '97, I'll probably not renew again in '98. I'm sure others must feel the same. **John Hall, England.**

UHAS reply: Hopefully, with the band in the UK next month, they will re kindle your interest. We do say in the letter that goes out to anybody asking for information that we feature ex Heep members in the mag, unless the majority of society members tell us that they don't want this it will continue. Many UK fans do write to say that the society and the mag has helped them keep in touch with the band and it keeps their interest alive whilst there have been no UK concerts over the past few years, but ourselves and the band can understand the frustration that you feel. Hope to see you next month and thanks for your continued support.

Dear UHAS. I still feel the same about Mick representing Heep as Manager in that it's wrong. Heep need an experienced Manager and Promoter to get the band kick started back on the road in England. There are some great Rock Clubs in England - Jillys in Manchester and the excellent Bradford Rio - that have smaller named bands on live and attract quite good crowds. Come on Mick lets see some live gigs even 1 or 2. As for your comments in Issue 20 about the convention, I feel you should apologise (shame on you Alan and David). Quote "it's very difficult to find a time that suits everybody in the band especially as some have homes outside the UK. It's also difficult to put time aside as it may get in the way of work elsewhere". Well pardon us, the fans -we wouldn't want to put the band out -I mean we could wait another year or two!! I would have thought we deserved, here in the UK, a bit of priority not some afterthought. We have been taken for granted for far too long - Heep tour Germany on a regular basis - so if one commitment to a convention is too much -what are we to think! I think you will find that if another year goes by without some UK action - you could lose a large part of the UK members for good.

I agree with ex-member Paul Newton's letter in Issue 20 and Mick's excuse about the double tour with BOC is a poor argument why couldn't he get another known band to do the tour (perhaps Saxon, Girlschool, UFO for example). **R Kenna, England.**

UHAS reply. Again, both ourselves and the band do understand the frustration you feel, we feel it also. Now that Heep in the UK is happening we all hope it will go some way towards easing the discontentment felt by the UK fans and become a more regular event. The reason for the convention not taking place is a true one and as we said at the start of the mag, there wasn't time to organise one around the Astoria 2 gig, we do hope it will happen at some point but we can't say when. I don't know the music industry well enough to make any comments on Mick's wisdom in managing the band himself. He tells me that it's the best thing for the band and I accept that. We hope to see you next month and

thanks for your continued support.

Dear UHAS. Heep played 3 gigs in Finland last year, I saw their gig in Helsinki at Tavastia Club 8.11.96. I have been a fan for over 20 years and I have seen Heep gigs before (77 - 78, 82, 89). I know I shouldn't say this but I'll say it - I was disappointed. There may be some good reasons e.g. it was Friday night and everyone else was very drunk except me because I had to wake up early next morning to drive my son to Scout Camp. I also had some doubts concerning Bernie Shaw, in advance I must admit. I still think that Bernie is not the right man for Heep. He can sing, no doubt about it, but maybe in some other group e.g. Foreigner, REO Speedwagon, Roxette e.t.c. He is not a rock/hard rock singer. His voice doesn't suit the older Heep stuff (Gypsy, Easy Livin, Lady in Black, were awful on stage). See what happened to "Praying Mantis", their first LP was excellent then came Bernie and they later became "Stratus" and their LP was full of AOR shit. With Bernie, Heep will never climb back to the main league, they'll stay in division two or three. Mick should make enquires about a new singer (hint Graham Bonnet and Frankie Miller may be available!). On "Sea of Light", Bernie was o.k. (because the songs were good) but imagine how good an LP it could have been with a more powerful singer.

The other point was that their set was almost the same as before. There were 6 songs from "Sea of Light". I think that "Mistress of all time" and "Words in the Distance" shouldn't be on their set (poor songs) also "Love in Silence" didn't work live. Where was the best song from "Sea of Light" - "Against the Odds". There was no surprises on older material. Please Mick, change the old stuff, of course there should be "Easy Livin", "July Morning" and "Lady in Black" but I'm sure that people who come to see Heep (over 30 years old people) would be as satisfied with almost any old stuff (Pilgrim, Sweet Freedom, Return to Fantasy, Blind Eye, Tears in My Eyes, Sunrise, Wonderworld, A Year or a Day, the Park e.t.c.) because they have listened to the LPs in 70's and they know all the songs. Now all songs in the set sound mid tempo. There are no rockers or ballads (except "Dream On") even "Easy Livin" was very slow -it didn't sound right (Bernie)!!

I know that most of the people like the show, so may be its me who's wrong - I don't know. Anyway it didn't work, the set was dull. Sorry, I'm sure I'm the only member of UHAS who writes this kind of letter, I know many members who like Bernie. I just think that changing the front man may put Heep back on top where they belong. **Roy Landgren, Finland.**

UHAS reply: *I really can't see what all the fuss is about, we've had this kind of letter before that hits on the two new members of the band - Phil and Bernie, I say new members, let's remember that both of them have now spent more time in Heep than any other past member. "Sea of Light" is recognised as being the best Heep album since the early 70's by many fans and members of the music press and both Bernie and Phil played their part in making the album as good as it is. I think Bernie - and Phil - are both right for the band in all aspects of their performance and contribution, be it on record or live, the band come across as a unit that works well together and enjoys what they do. As an over 30 fan myself I, as do many of you, have a soft spot for the early 70's and the classic Heep line up, but let's be realistic, those days and that line up are gone forever, two of the members are sadly no longer with us and although this letter doesn't touch on this point, many do, it's almost as if people think that the classic line up could return. I have the greatest respect for the opinions of others and I believe we have to look to the future, not to the past, in a way your comments do look to the future but I don't believe that a change in line up and the introduction of a big name vocalist would be good for the band. This line up works and to me it is the future for Heep, all we need now is another album that's a worthy follow up to "Sea of Light". Please let us have your opinions on this, there must be many out there who think this line up is the right one to take Heep forward.*

Dear UHAS. I have to say that I am really proud to be a Heep fan. The first song I remember is July Morning - I was nine years old. I hadn't had the chance of seeing a live set of the best band in the world until October 1996 in Madrid. I have had the opportunity to see many rock bands: MSG, Judas, Maiden, Halloween, Saxon, Sabbath, Purple even Kiss many years ago (it seems they need theatre gigs again to earn some money). I must say Heep's live performance has been the best, now in Spain everybody is crying because they missed the concert. Heep rates as one of the best live bands of the year, so why was it not sold out that evening? It is easy to understand why - a total lack of promotion nothing at all. **Diego Carriazo, Spain.**

UHAS reply: It's a shame that poor promotion seems to follow the band where ever they go, but it is good to read that Heep rate above all those big names as a live act.

Dear UHAS. Newsletters are great! After seeing Uriah Heep in Michigan in 1972 (what a Concert), I kind of stopped keeping track of them after David Byron left and by 1978 thought they had disbanded. I discovered 2 years ago the 3 CD set made in 1990 and found out that not only were they still together, they were still rocking!! I now have all their music (except "Equator" can't be found here). The letters you've received proclaiming what's good and what's bad are interesting but irrelevant to me since I have yet to hear an album that didn't have at least two and three cuts that made the purchase worthy. "Sea of Light" only gets better every time I listen to it. Have yet to see this version of Heep in concert (please please come to Michigan in the near future so I can compare them to the 1972 Heep live, but musically this group compares very favourably to any former line up. **Gary Krebill, USA.**

UHAS reply: Again it's good to read how well the current band compares to former line ups. To me, I'm sure you won't be disappointed with the live show when you do get to see it.

Dear UHAS. I have now been a member of the UHAS for a year and I would like to say that I always look forward to receiving my next magazine, it is a most enjoyable read. I imagine that I am one of your younger members - I am 18 and a student at Birmingham University. Unfortunately only one or two of my friends listen to Uriah Heep (what a waste of such quality music). What Uriah Heep need is a record company which can supply them with ample promotion and advertising which would associate with my generation.

I think that Uriah Heep are now more stable than ever. This was echoed in the box set which I recently bought (Uriah Heep: A Time of Revelation, 25 years on). I'm actually listening to it as I write to you. It was nice to hear the very early Uriah Heep and "Spice" I particularly like the song "Born in a Trunk" on Disc 2, I actually prefer the demos of "Prima Donna", "Why did you Go" and "Showdown" than the real songs from Return to "Fantasy". I think that the box set is fantastic, what is everyone else view on this? **John Dawkes, England.**

UHAS reply: We've heard nothing but praise for the box set, what's more interesting in this letter is your age, when we're talking about the way forward for Heep, one major area is the ability to attract and new young fans, it's got to be record company driven and that's something that hasn't been happening for far too long.

Dear UHAS: Do you know anything about the Ken Hensley CD "Ken Hensley -Live Greatest" that should have been released in 1993? **L Groot Wassink, Holland**

UHAS reply: Ken has never mentioned it and we've never heard of it, has anyone else?

Dear UHAS. My first Heep concert was part of the "Firefly" Tour on 4 March 1977 at the

Free Trade Hall in Manchester which you mentioned in Issue 21. I am glad you have thrown some light on the exact date, I knew it was round the time I was leaving school in the April of 1977. I remember on the night of the concert I was so excited I ran out of our house at about 100 miles an hour. I had borrowed an Afghan Coat of a mate of mine. At the Hall we had a great view about 6 rows from the front dead opposite Trev on stage. I can also remember Lee throwing drumsticks into the balcony for the fans, those are my memories of a great concert which always sticks with me. On my left hand side was a fan who looked just like Ken Hensley was that you Alan? **Stuart Bentley, England.**

***UHAS reply:** I was on the on the side opposite Trev but from memory I was a bit further back. I do have long dark hair but I don't think I look like ken so I have to say that it wasn't me.*

Dear UHAS. I must tell you a story that is the Gods honest truth, which none of my friends believed. As I was making my three hour drive late one Sunday night from Victoria BC (Bernie Shaw's Hometown) I encountered a RCMP road block. They were doing their routine Christmas season drink drivers counter attack. I noticed the officer letting the cars ahead of me go quite briskly. As usual you get a little uncomfortable when you approach these things. I rolled down my window to talk to the Officer, he asked me the usual questions and also asked me to present my drivers licence. I was fumbling through my wallet trying to find my licence which I couldn't locate in the dark. I held my wallet up towards his flashlight. As I was looking the Officer noticed my UHAS membership proudly displayed in my wallet. He said with surprise "Uriah Heep Fan Club"? I replied hesitantly not knowing if he'd think that was good or bad "Yes", he said "Cool, go head". **Zoran Malecic, Canada.**

Dear UHAS. Please thank Geert Ryssen for the fascinating information on John Lawton and his time spent in Lucifer's Friend (Issue 21) - thanks also to both of you for managing to find space to publish all of the information, it was a very good informative article, but the burning question is -where can we get the albums mentioned? I have Sumogrip -which I think is great, I have followed Heep right from the beginning and have a great respect for all the lead singers that the band have been blessed with, they have all stamped their individual talents on the band's overall progression and direction, but John's voice is one that I can't get enough of and I hadn't realised that he had produced so much work with Lucifer's Friend. Any ideas of help that you can give me to obtain the works mentioned would be very, very gratefully received. Mike Kirwan, England.

***UHAS reply:** If your looking for LP's then the best place is record fairs (check local press for dates or Record Collector magazine), second hand shops or an ad in the UHAS mag or such as Record Collector. If it's new CD's try "Terrapin", you'll find the address elsewhere in the mag. Good luck. Please keep the letters coming in.*

CAN YOU HELP

Red Steel Music are trying to establish who owns the rights to the "Head Machine" album "Orgasm" and the "Weed" self titled album, if you have any information please write to:-

RED STEEL MUSIC, RED STEEL HOUSE,
PO BOX 2296, CRICKLEWOOD,
LONDON, NW2 5JZ,
ENGLAND.

KEN HENSLEY IN BLACKFOOT (and his 80's work with others)

Following his North American Tour in 1981-82, Ken Hensley settled in the Denver, Colorado area of the USA to begin work on his next project, but his next solo album would never be finished, 2 of these tracks ended up on "From Time To Time" (I Don't Want To Wait and There Comes A Time). Perhaps it came as a shock to the followers of both Hensley and US Southern rockers "Blackfoot" when, in early 1983 it was announced that he had become a member of that band. Blackfoot had a strong following in the UK and the press had a field day with the idea of Hensley - the former Heep keyboardist/songwriter and the Florida based band. At the time, Hensley had been asked to join the band in order to bring Blackfoot into the 80's with his keyboards - change the band into more of a commercial hard rock band. Hensley accepted the offer although in retrospect, years later, both Hensley and Blackfoot's leader Rickey Medlocke both saw it as a wrong move.

The first album with Hensley was called "Siogo" (which, according to what you read stood for a rather derogatory sexual comment) was released in 1983 and featured the single "Send Me An Angel". The track was a Ken Hensley/Jack Williams penned commercialised rocker. With a classic Hensley intro' and such great musicianship and production -it's a wonder this gem didn't become a huge hit. Hensley was also responsible in co-writing 2 other tracks on Siogo - "Run for Cover", another commercialised pop-rocker (yet not as earth-shattering as the lead off track), and the heavier "Sail Away", which showed a fine blend of Blackfoot's heavy guitars and Hensley's heavy Hammond organ. The first and third tracks would have fit nicely on any Heep album. Hensley also played slide guitar on the album's closing cut "Drivin Foot" -a fast paced rocker, much more in the spirit of the older Blackfoot style. The rest of the album boasted a number of potential hits, with commercial rockers like "Crossfire" and "Teenage Idol" (featuring a neat little Hensley intro). On tour the band chose to use "Easy Livin" as an encore on various occasions as well.

Before the next album, guitarist Charlie Haregrett left Blackfoot, thus making the band a 4-some again. This meant that Hensley's keyboards could take on more of a prominent role and they did with 1984's "Vertical Smiles" (originally to be titled "Cry of the Banshee"). Whether the record company still wasn't happy with the band's lack of commercial success or what, outside interference saw to it that the band included a number of covers. As well, much of Hensley's heavy Hammond organ sound that highlighted the previous album was being replaced for a more pop sounding keyboards. Ken contributed writing 2 of the album's tracks - "Get it On" and 1 of the better cuts on VS, "In For the Kill". Many of the album's better tracks like "In For The Kill", "Young Girl" and "Morning Dew" (1 of 3 covers) are hampered with excessive production. Luckily many of the tracks from the album came out heavier in live performances. According to Rickey Medlocke years later, 3 of the heaviest tracks recorded for the album were taken off at last minute in favour of the covers. Of the 3, "Livin in the City" was released as a b-side to "Morning Dew". This one's well worth hearing as it clearly surpasses most of the albums material.

In early 1985, Ken Hensley left the band and over the next few years the band quickly fell apart with a number of personnel changes. Neither "Siogo" or "Vertical Smiles" (both on Atlantic Records) have yet to be issued on CD and sadly no tracks were chosen from either for 1994's "Best of" releases. "Siogo" is highly recommended to any hard rock fan and "Vertical Smiles" is perhaps for those looking to round out their Hensley collections. Both can still be easily obtained in used vinyl shops, but expect to look long and hard for

the 12" and p/s singles (and pay \$\$\$ to). Rickey Medlocke has kept the name alive with a few albums and plenty of touring over the years. Last year he rejoined Lynard Skynard, but expect Blackfoot - perhaps in their original line up back in 1997.

In 1989, Ken played Hammond organ and keyboards on WASP's The "Headless Children" album (Capitol) at the request of Wasp's leader Blackie Lawless. This was a return to the heavy Hammond sound of old and Ken left his mark on such songs as the title track (heavy intro), and the power-ballad, "Forever Free", which some in the press chose to compare to "The Wizard". It had been hoped that Ken would appear on the follow-up album, but after some sessions the project was scrapped and it was Blackie Lawless who ended up playing the Hammond on "The Crimson Idol" in 1992 (and sounding very much like Ken Hensley). Ken's only other appearance prior to FTTT was on Cinderella's 1990 album "Heartbreak Station" (Polygram). Here he guested on 4 cuts although none of which are as memorable as his work on the Wasp album where his playing was much more up front. The Cinderella tracks are more laid back, and the organ takes on more of a background role. And that's a little look at Ken's work with Blackfoot and in the 80's. Anyone with any photos, singles, video, or live audios from Ken's days in Blackfoot feel free to drop me a line.

Kevin Julie

FIRST TOUCH - HOW I BECAME A HEEP FAN

It was probably the end of 1975 or the beginning of 1976. As a young teen, I used to stay up late to watch live bands on TV. Here in America we had "Don Kirshiners Rock Concert".

"Tonight on Don Kirshiners Rock Concert .. Uriah Heep .. Eddie Kendricks .. and Mirbai". I had never heard the music of any of these performers yet. I do remember Don Kirshiner saying that the Heep performance was in Kansas. As for the music, I held a small tape recorder to the TV set.

Uriah Heep ripped into Prima Donna - live in Concert. What a band, lots of long hair and showmanship. Great harmonies and high voices, loud guitars, wild rock organ and crashing drums - I was immediately taken. I was very impressed at the control that Bryon had over the audience especially through the Just Another Prima Donna of "Rock n roll", the crowd would yell at Byron's command. Anybody familiar with the Return to Fantasy Tour may know this rendition. Next the band played Return to Fantasy, I remember a side view of Ken Hensley - this long haired rock giant throwing himself around while playing the synthesizer. Special effects allowed him to turn different colours on the TV screen. It was very impressionable. It wasn't long till I had my eye on the Return to Fantasy LP in the Record Store. I kept going back and looking over the cover and the titles, until one day I had enough money to buy it.

Opening the cover to Return to Fantasy was the real first touch, this dashing British band now had names. I was completely overwhelmed by the music on the record. Beautiful Dream, is still to me one of the greatest rock pieces ever recorded.

Now years later there are two video clips in circulation from that Don Kirshiners Rock Concert 1975 Episode. Stealin and Shady Lady. It amazes me that I was so thrilled by the performance that night that I didn't even notice Mick Box had a broken arm. Its been to so long though, I may have just forgotten.

I do believe that Return to Fantasy led into Easy Livin on that TV show. So the track listing was probably - Prima Donna, Return to Fantasy, Easy Livin, Stealin, Shady Lady.

Does anybody know if there is a video of this whole show out there?

By the time they played Shady Lady, I think I had fallen asleep to one of the other artists, I only know of this from the video in circulation.

As time went on and the music of the Return to Fantasy Album saturated into my being, I had gotten Demons and Wizards, The Best of Uriah Heep (US Mercury), The Magicians Birthday and over time many more followed. The following Christmas I got High n Mighty on 8 track tape. I still can't understand how people can consider this substandard to other Heep music. This album is still great and I anxiously await the CD remaster and bonus track.

The more I found out about the early history of the band the more my interest broadened. I got everything on the band I could find (and I guess that hasn't changed). At the time all I knew of was the Mercury Releases.

I grew up in a town with a Military Barracks and a lot of kids were all over the world (especially Germany). I would hear the stories of Uriah Heep concerts afar and how big the band still was in the UK and Europe. A lot of partyers I knew who were older than me told me of Uriah Heep concerts here in the states in 1972 and 1973. It seemed to me that I missed the age group by about 4 years to have seen Uriah Heep at their Gold Album era!!

In 1978, late one night whilst stoned and listening to the radio's "Concert Report", I heard of 23 dates at the Spectrum in Philadelphia - Uriah Heep and Jethro Tull. I was well aware of the Lawton era music, but I didn't have Fallen Angel yet which is what they were touring. My dad arranged for me and my step brother to go with some friends of his to Philly and I couldn't believe I was going to see Uriah Heep in Concert. Well ... as it turned out, we got caught in heavy traffic. The Phillies Baseball Team were in the Play-Offs and 3/4 of the traffic was probably going to the Baseball game. As it was the Spectrum was practically right across the street from "Veterans Stadium" Finally, getting there an hour after the show was supposed to start there they were!! My favourite band in the whole world playing Sweet Lorraine. By the time I got to my seat the band finished the set and said Goodnight. As disappointed as I was I have to consider this the first touch in its own way.

Over time and lots of collecting, I have to thank Uriah Heep Appreciation Society's Alan and David for making it possible to see and meet Uriah Heep twice in the 90's (see Issue 11 and 14). This definitely made up for the Spectrum show in the 70's. Through live tapes and videos I still enjoy every era of Uriah Heep, interviews promos and live, and especially every brilliant release Uriah Heep has bestowed upon us.

Barry Lombardo.

Please send in your story of how you became a Heep fan.

QUIZ TIME

Congratulations to Barbara Ullrich from Germany who won Bernie's stage shirt in the last issue by correctly stating that Bernie comes from Victoria, B.C., Canada. For this issue we have a specially produced "Sea of Light" print featuring the album cover artwork and photos of each member of the band, the print is signed by each band member and is ready for framing. To win it just answer this question:- **Who produced "Sea of Light"?** Each entry must include a first class stamp (UK members) or an IRC (overseas members).

PALADIN

I'd like to share some views about a band which used to cross paths with Uriah Heep in the 70's. Which Band? Paladin. This name should be familiar for those of us who enjoy classic rock from the 70's. I think there are some good reasons to talk about paladin:- They were Bronze artists, and as a support band shared many gigs with Heep. I always thought they were a reserve band for Bronze, ready to take over if Heep failed to be so successful in the beginning. Vocalist and keyboard player Lou Stonebridge played a decisive part on David Byron's first solo album "Take no Prisoners" (1976). This album is often quoted as an almost Heep album (Mick, Lee, Ken Hensley and John Wetton were in the studio). Stonebridge was 50% part of the project as one of the main writers and keyboard player

So let's talk a little about Paladin, the band was born in 1971. Lou Stonebridge (vocals/piano), Pete Solley (keyboards/violin), Keith Webb (Drums), Derek Foley (Guitar) and Pete Beckett (Bass) were a bunch of excellent musicians, playing a classic progressive rock with sometimes Oriental overtones. With strong vocals, powerful drums, melodic guitar and symphonic keyboards, the band was opening in the same field as Bronze fellows Heep. Leader of the band was without doubt Pete Soley - This guy could have been another (if possible) Ken Hensley, while Lou Stonebridge's powerful voice carried the songs in a very pleasant way.

The band cut two albums "Paladin" and "Charge" - the second one features a classical cover by Roger Dean (another Heep connection) - and then disappeared after some changes in the line up in the middle of the 70's. Pete Solley resurfaced some years ago with "Whitesnake", "Procolharum" and more recently as a producer for "Motorhead". Lou Stonebridge spent some time with "MacGuiness Flint" (both co-wrote some songs on David Byron's first solo album) and was involved as keyboard player and writer on David Byron's first solo album "Take no Prisoners" His writing for David is melodic and really suits perfectly with David's voice good old rock n roll with a nostalgic touch and superb harmonics (Sweet Rock n Roll, Saturday Night, Stop etc) Lou co-wrote every song on this album (with the exception of Silver White Man penned by David). Of special note is the Heepish "Man Full of Yesterdays" (if you love Circle of Hands you'll like this song) and the nostalgic "Love Song" with these songs David proved once again (if possible) that he was more than a simple rock singer, very comfortable with pop songs and traditional rock songs from 50's etc (an ability I've never found with other Heep singers). Lou displays a pleasant ability on keyboards, featuring an impressive Hammond sound. Yes this guy could have been another Heep musician.

So, Lou Stonebridge certainly has a lot to tell us about Heep and the Bronze days and his partnership with David. I've never heard anything from him since and it would be nice if anyone in the UHAS could track him or give some info on him -any idea?

Bertrand Athouel

PALADIN - CHARGE (2 CD set, Red Steel, RMC CD 0202)

If you cast your mind back some to time ago, you'll remember that we once reported that both "Paladin" albums would be released on CD and would include some bonus tracks. Of course there's no direct connection between Heep and Paladin apart from them sharing the same label and Lou Stonebridge's contribution to David Byron's first solo album. We did have quite a good response at the time asking for more information on the release,

hence the write up from Bertrand and this review.

Track listing:- CD 1:- Bad times, Carry me home, Dance of the cobra, Third world, Fill up your heart, Flying high, The fakir, Bonus tracks:- It's time (demo) Any way (demo) Third world, Carry me home, Dance of the cobra, It's time, The fakir (last four all instrumentals)
CD 2:- Give me your hand, Well we might, Get one together, Any way, Good lord, Moonbeams, Watching the world pass by, Bonus tracks:- Give my love to you, Sweet sweet music, Any way (variation), Sweet sweet music (variation), Well we might (variation), Fill up your heart (instrumental), Bad times (instrumental)

There's almost 150 minutes of material on this CD set which comes in a very nicely packaged fold out box with plenty of text and photos. Although the set is titled "Charge", CD1 is actually the first Paladin album simply titled "Paladin" (Bronze ILPS 9150) and CD2 is their second album "Charge" (Bronze ILPS 9190). Paladin's line up includes 2 keyboard players so you can imagine that the music is very keyboard driven but complimented with guitar, rather than the other way round. CD1 opens with "Bad times" which is a good song and has a "Doors" type feel about it. "Carry me home" is a very strong track that is among my favourite on the set. "Third world" is an irritating chant in my opinion, "Fill up your heart" is quite a fast moving track and "Flying high", although not to be confused with the Heep song from "Innocent Victim" is very similar in style to the Lawton era Heep material, Lou Stonebridge actually sounds like John. "Any way" (demo) is a superbly melodic track that sounds reminiscent of the classic Heep era, you'll love it, honest. Of the rest of the material on CD 1, well I'm not that keen, they are all instrumentals and I'm not a big fan of instrumentals. Ok, so you can understand that the bonus tracks are instrumental versions of the album tracks, but the "Paladin" album contains 2 instrumentals in it's own right, "Dance of the cobra" which even includes a drum solo - not my cup of tea live and even worst on record - and "The fakir" which is very Eastern/Indian sounding. Even "It's time" (demo) is an instrumental. The rest of the tracks do make up for this though and I find them very enjoyable.

CD 2 opens with "Give me your hand", a powerful and fast moving track which ends in a very Heepy style, you could really imagine this one bringing a live show to a great climax. If they open an album with such a good track, what must the rest of it be like? "Well we might" is a rocky little tune with a 12 bar blues style rhythm, twinkling piano and slide guitar. "Any way" is equally as good in it's finished version as it was as a demo on CD 1. "Moonbeams" is something of a powerful epic and "Watching the world go" by is a marathon of a track at 9.33 minutes that goes through many and varied changes in style. Of the other 2 tracks from the original album release "Get one together" is another instrumental and "Good lord" does absolutely nothing for me. The bonus tracks offer two new tracks, "Give my love to you" which is a simple pop style song, and "Sweet sweet music" which is much the same and both are somewhat out of character to the heavier keyboard driven tracks and the powerful melodic material that features elsewhere. "There's another version of "Any way", to be honest they aren't that much different to each other but you won't tire of hearing this one, it's a classic.

Overall I'd have to say that I prefer the first album featured on CD 1. I feel that the band, in my eyes, are guilty of filling their albums up with instrumentals, I just wish they had been able to produce songs of the standard of the ones I've picked out to turn the first album into a real classic and make the second somewhat stronger. That's just my view and I'm sure that there are many out there who enjoy instrumentals. This is a good release, as Heep fans there will be something on here to please you because in places there is a very similar feel to the classic Heep sound.

Alan Hartley.

THE LATE 70's PROMOTIONAL INTERVIEWS

FALLEN ANGEL - KEN HENSLEY AND TREVOR BOLDER, PICCADILLY RADIO MANCHESTER, 26/3/79. INTERVIEWER UNKNOWN.

Question: Uriah Heep has had a lot of personnel changes in it's time, do you think that now you're a pretty stable line up?

Ken: I can definitely say that there will not be any more personnel changes in Uriah Heep that's for sure, categorically, 100%, you can have it in writing if you want.

Question: What about you Trevor, how did you first join Uriah Heep?

Trev: They were looking for a bass player and a friend of mine rang me up and said, "there was a job going". I rang Kenny and he said "Come down and we'll have an audition, and play together". I went down and we spent about an hour messing around and that was it, I got the job right away, straight in.

Question: You must have been glad to get a band with such a name as Uriah Heep, you were playing with Bowie in "The Spiders" and then when you re formed "The Spiders Form Mars" it was a bit of a disappointment wasn't it?

Trev: Yeah but that wasn't the bands fault, it was finances, we couldn't afford to keep it going.

Question: Well maybe you could choose a song from "Fallen Angle" the current album. What's your favourite track?

Trev: "Whad'ya say"

Question: why do you like that one:

Trev: We recorded it quite a while before we actually put it on the album. We always liked it but we never knew wether it was going on the album. Then we listened to it again after a few months and we found it was great, one of the best tracks.

Question: Let's get back to Ken now, it is almost 10 years that Uriah Heep have been going, is the outlook still fresh for you? do you think there are still more horizons to be zapped over?

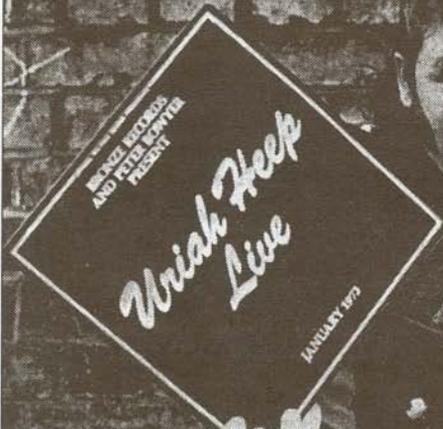
Ken: Oh yeah there are, after 1976 and all the big personnel changes we had a lot of work to do rebuilding the band, not only reputation wise but musically. I feel that now, at the point of "Fallen Angel", we've got to the point where we're now starting to get the best out of the band. I can see that there is a future for the band, it really depends on which direction we want to go in. what we're going to do right now is after this tour - we've been touring none stop for the last couple of years - we're going to stop touring for a while and spend more time in the studio working on the next album. In other words we're going to take longer in the studio, more time to prepare the songs, more time to rehearse and more time to record. We'll just concentrate on getting the right things on the record and playing our tours around that.

Next issue it's the "Conquest" interview from BBC Radio 1. If you have any complete recordings of promotional interviews from any era of the band, please send us a copy for inclusion in a future issue. Thanks in advance.

YOUR TURN TO REMEMBER
URIAH HEEP LIVE JANUARY 1973

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Uriah Heep—Uriah Heep Live (Bronze/Mercury)

The fact that Heep were being recorded during these performances helps you hear their live act considerably better than you could if you were watching from the audience. It forced the roadies to balance the equipment so that you can pick out David Byron's vocals, something that is usually impossible in concert. Another redeeming feature in capturing the live Uriah Heep on record is that for once (and only this once) the poor, unsuspecting lovers of soft rock have the chance to turn down Heep's volume to a comfortable level. This band is always amazing, even on their comparatively quiet numbers, such as the vibrant opener, "Sunrise." Their effect is a direct paralysis of the ear drums. These boys really know how to hurt. It's not that the basic essence of their music requires loudness (the band writes great songs, they really do). So why do they feel the need to force the listener into submission? There are two choices open

Uriah Heep: URIAH LIVE lets you turn down the musical barrage while reveling in Dave Byron's powerful vocals.



to those who buy a ticket to a Uriah concert (well, really three): you can wear earplugs and enjoy the sound at a far more bearable level; you can submit and have your ears ring for a week; or you can leave. During the band's last New York appearance, many naive members of the audience snuck out, leaving the more dedicated and obviously half-deaf Heep boosters to cheer the boys on.

At any rate, this album represents the highlights of all their previous releases, including popular favorites such as "Sweet Lorraine," "Easy Livin'," "Look At Yourself," and "The Magician's Birthday Party." Strangely enough, the one minute and fifteen second version of "The Magician's Birthday Party" is the best track on the album. The rock and roll medley finale (though deadly trite at this point) is well executed, too, although the fifties' cuts like "Roll Over Beethoven" and "Whole Lotta Shakin'" all sound the same thanks to one monotonous beat.

Byron is a good lead singer; it's beyond any logic why the band feels compelled to surround him with such ridiculous noise. A good example is "Traveller In Time." It's an interesting track until the band comes behind him on the choruses. Then, as if a massive volcanic mountain had exploded on poor Byron's head, a wave of lava and boiling noise zeroes in, covering every living thing in sight. For Heep fans this LP is a must. . . . all others enter forewarned. Listening to this record without the proper ear protection could be dangerous to your health.



A few bum notes but lotsa communication

URIAH HEEP

Live. — (Bronze ISLD 1). Whether you go for Uriah Heep's brand of lay-'em-out violent rock, you just gotta admit this is a splendidly packaged double-album set. It includes a special photographic tribute to the group, as individuals, and the sleeve notes fill in the biographical details. Albums like *Thorns* and *Wizards* and *The Magician's Birthday* set the pace — but this album

captures just where they are at once up on a stage. Familiar material, but with that in-person excitement added. There's a round-up rock and roll medley which really moves, there's that outstanding *Sweet Lorraine*, and the great *Tears In My Eyes*. They communicate, this group. Communicate through thundering but distinctive sounds. In all the action, some bum notes too — apparently missed cues — but it's all down to the sheer vibrant energy and drive.

bum notes Heep know where they're going

URIAH HEEP: "Uriah Heep Live" (Bronze).

At one time "live" albums meant death. The concept of capturing an artist or band's natural excitement in concert on record, was alluring but usually doomed to failure. Even the vibrancy of black soul acts could be weakened and watered down by sound that tended to heighten the damage caused by sour notes and lagging beats, rather than convey the desired "music." And audience cheering and hollering usually blurred the music instead of adding that indefinable "presence." But now modern recording techniques have given musicians the chance to take in the same conditions that apply in the studio on the concert platform, while retaining the inspiration only an audience can give.

Uriah Heep are lucky in terms of their career in that they have achieved their own maturity and artistic peak at a time when recording groups "live" has become a viable proposition. This is Uriah's sixth album and gets an excellent example of sincere rock making, in which the early sense of ineptness that surrounded their existence has finally been dismissed.

The shuffle beat beloved of the "heavy" band from Deep Purple to all points west, is still their forte and the one that gets heads down and nodding, as represented by Ken Hensley's composition "Look At Yourself." And they launch into long improvised solos on Gypsy and Circle Of Hands that rely more for their effect on constant reiteration of a theme rather than any particularly inspired outpouring from the consciousness.

But the slow speed drone of the Leslie speaker cabinet, the trundling drums and howling vocals all form a spectacular sound phenomenon that will eventually appeal to the body, if not the mind. There were several moments during "Look At Yourself" when I found myself tapping my pipe smartly against the slipper box spurred on by the four to the bar bass drum beats of Les Kerlake. Seriously though, when it comes to shuffle beat there ain't none better than Heep as they prove again with their encore

"Love Machine" when the band takes off with betsy, pushing drive that only a duffer could resist. But before they get into the sturdy if somewhat obligatory rock and roll medley (and it's a solid, comprehensive medley, all the way from "Roll Over Beethoven" to "At The Hop" and "Blue Suede Shoes") they play a surprisingly important role in a band noted for its pursuit of rhythm, and in the contrast of high backing to a soulful lead they seem to have been influenced by Three Dog Night's front line vocal technique. This is simply excellent. Hensley's dramatic, well planned composition "Sunrise" is first number. Still the organ and guitar grumble with menace, but there are plenty of changes and a particularly good bridge passage that lifts the band into a kind of Fudge-like grandeur.

"Sweet Lorraine" — they die the chance to get some remarkable moog effects, rather like a musical saw. Here too the rhythm section loosens up to a degree, but the obvious, and Kerlake plays some particularly fine non-chorus fills — spot on. This particular number is quite uncharacteristic and is far more American influenced in its concept than more straightforward violence of "Look At Yourself."

"Traveller In Time" is another mature performance with broad, lush chords and tasteful contrasts in power and sensitivity. "Jelly Morning" is an eleven minute marathon, opening with bag-pi-pi-pi organ chords, and leading into the traditional shout of joy from the guitar that is the rock band's forte, wace those far off days when Hendrix and Clapton first showed the way. Byron takes the vocal statement, with a more controlled vibrato than in "very heavy" days, although he'll still move up into paranoid shrieks that fit well with the phantom of the opera style organ and guitar union phrases.

Side two is completed by "Tears In My Eyes" — another Hensley tune that blows hot and cold, and side three opens with two long versions of "Gypsy" and "Circle Of Hands" which gradually pile pressure on the audience, the riffs becoming more dark and violent, before the light relief of the rock medley sends them away happy.

Heep are not out to blind with their music, but as a sign of confusion, where older groups are losing their touch, or becoming distracted by slick issues and personal hangups, it is reassuring to hear a band that knows its direction and its limitations and is happy to go on improving and pleasing their fans. This double album is a reaffirmation of their faith and a celebration of their arrival as a major British group, no longer in be-
sneers.

A Heep gig to take home

URIAH HEPP: "I've" (Bronze). It became Friday night in Birmingham on a Friday morning in London — when I listened to this live Heep set.

David Byron greets a capacity crowd and then asks them to wait while the band tune up, and be sure to make a dm because it's a live recording. As the drum rolls splatter and the organ volume swells there a roar. And gentlemen please, please, England's own Uriah Heep.

The chords lash out with the power of a harpoon gun, then quickly the music calms for Byron to execute his vocal gifts with "I've". "I've" is the best cut yet, "and then this side of Christendom.

Normally I'd not have room for a Brumale audience, a band and their equipment in my front porch, but I'm glad to see you. And in the same way Heep knocked my block off on first night, this double live set captures the invigorating excitement of one of their concerts.

Credit where it's due, folks. There may be some more mighty good live albums of late, but this, hee, it does them all. No, not all, but it's a damn, but more the presentation.

Like I say, the whole purpose of the package is to install a fig in your home. The cover is designed as an album position. It's a double live recording, a double live recording, a double live recording, a double live recording, a double live recording.

Then the music itself has been transferred from Brum's sweaty venue to two shiny black discs with care and consideration.

From that introduction you're sitting in row G with your friends and are sure to get a hell of a night's entertainment with the best of the best.

However, as you drowse over the family dog to the hazy glow of the stage on either side of the stage, you have one advantage. You can take one and seat, just like we all did when we hadn't jackets for the second movie show, and waiting for Bryan's feelings on air yet.

Byron's "I've" is a great record just now, and so most Heep be with this successful project. And it couldn't come at a better time for the band. "I look At Yourself" album which stirred the spoon for them and got this big turning. But you'll recall that at the time they were just beginning their slip a little. And few indulgence from some mighty monster outfits like Zep, Floyd and Vanilla Fudge.

Now it's established that for a re-assertment of their classic rock fore bearing into the studio once more. Obviously the production is a there, as many of these clean looking cut beyond help.

More than anything else this album, with such a marvelous production job, conveys one idea: Uriah Heep are bloody good. They're bloody good and making the attributes right over your head.

They're not and push boys, really, crimp-backing goats. Not hard practice, but they're ready, but And I like it. "Sweet Lorraine," "Traveler in Time" and "Gary Linn" are the obvious start to the fig. The get 'em at it, then get 'em with yer' kind of phobophy.

Surprisingly, this side disc is good, so good I'll buy the cream for his finger burns. And it's apparent that he drives the hand to a greater degree than



URIAH HEEP'S Ken Hennessy

Let Keridale on drums.

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range and a good sound.

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bits of his. It's a good album and my suggestion to you is to put it on your shelf. STEVE/ART.

The Heep home gig kit

FOR ONE SHINING new penny less than three quid you can put a Urish Heep gig in your home. You receive the official concert programme as well as a set of 100,000 stickers and get a couple of thousand rewards, sweaty Brummond throwns in too. Now it's all you can't get a deal when it's a good one.

If you missed out on this news earlier, I'll tell you I'm talking about the "Urish Heep Live" album, recorded live in Braughingham.

It's a double set of 100,000 copies, at a price of a few hundred times the price of this album to stage the show. Then the Pye Mobile Unit had the album, and we've been selling out.

Of course, a double set of Heep's act isn't quite the same as a single set. But I'll make my neck out and say the concept, production and atmosphere they've immortalized it in their live act.

It's a Urish Heep, rock 'n' roll. Mick Box, the Heep's remarkable guitarist, can hardly contain his delight over this album. It's a double set of 100,000 copies, at a price of a few hundred times the price of this album to stage the show. Then the Pye Mobile Unit had the album, and we've been selling out.

In America, he tells everyone including Ronnie, his Indian manager, that the Heep's act is the best. And says figures are that it'll be gold in a couple of weeks.

"It might sound like I've got a big lead," says Box, not giving away the secret, "but that's the way it's going."

However, to start at the beginning, we must go back to Friday, January 26, this year, when the Heep's first album, "Brimstone", overtook our strongest place in Britain, Mick points out, "but it was the gig where we got the best response."

"Yet 99 per cent away from London there were two main reasons

out the stage act and incorporating new pieces? Their last studio set, "Magicians Birthday", a collection of influences and developing their own music — and surely this could have been taken further, on stage?

"I'm a bit puzzled concerning it," says Box as he moves on and on.

"Okay, 'Demons And Wizards' and 'Magicians Birthday' were the first two gold albums all round the world. We're very pleased, happy and proud. And we could just hang on to that thing and that's all right."

But to me, the bands who stay alive are those who say, "OK, we've been very successful there, but let's move on and do something new. And we'll do it — there's no two ways about it."

These bands who hang on to the old, and who don't kill the bloody thing off, in the end, it strangles them. "If you keep moving all the time you're giving people who aren't into you something new to listen to. I think that's very important."

"We've got a lot more to say and we want to say it in the best possible way. We're going to come out on the album after the live set."

These are Urish Heep's sentiments, and it seems as though they're going to be confirmed as they do it. Let's read on and imagine Mick Box pulling wire.

"We're a band above going to stage. We're a band above declaimers. And I think we're proving it by doing what we're doing. We've got the right, the drive, the material, and we've got it."

The greatest satisfaction is to hit on something, then find something else."

TONY STEWART



MICK BOX

past band," Mick asserts. "We should flit into his path," he says. That's always been our way.

"We stick in some mellow type things — if you can call them that — or things with light, and shade, like David's organ, or my guitar solo."

So well that Box believes it's a really true representation of the life of David. It's down to the teeth. Then they simmer with four long pieces. And finally they rock 'n' roll out the end of the gig.

"We've always been an in-

people had asked us for a live recording of a concert. We'd gigged and were hanging round the dressing rooms.

"So we tried it, and said 'If it doesn't work we'll stick out another set of albums'. But it worked out so well as far as we're concerned."

The first idea hits you full in the face. Then they simmer with four long pieces. And finally they rock 'n' roll out the end of the gig.

"We've always been an in-

for recording this set. Firstly, it sounds off an era. Secondly — it's a live recording. We want to Box — I'll hopefully gather more devotees.

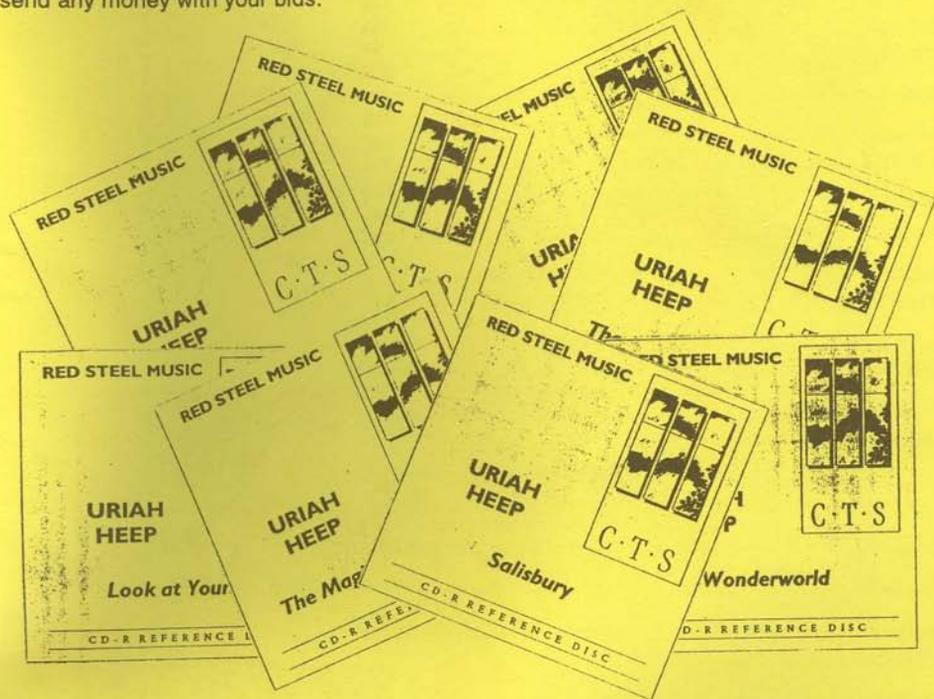
"Maybe," he muses, "people who haven't seen us, heard us, and don't know anything about us, will pick up on it as well as the rest of us. It's a home with them. And they'll dig it and come to see us."

The album's going to show them what we're like on stage. And it's just high-energy, burn-out recording from all that, it's just felt right to do it. A lot of

"We've always been an in-

SALE OF MASTER DISC CD's

"Red Steel Music" are once again making available to UHAS members the one off master disc CD's from the recent re-mastered releases. These are the modern day acetates and their costs reflect the costs incurred by "Red Steel" in the production of the discs and their rarity. They will be offered for sale by auction, anybody who is interested in owning any of these master disc CD's can make a bid in writing to us at UHAS and the person who bids the highest will be offered the disc or discs. The minimum bid price is £50 per disc, please do not make a bid unless you are serious about buying. There is only one copy of each of the titles listed below (please note that the discs sold last time they were offered in issue 19 are not listed as they are all one offs) and each comes with a plain printed insert and back. The titles still available are:- **Very Eavy, Very Umble, Salisbury, Look At Yourself, The Magicians Birthay, Live 1973, Wonderworld, The Best Of Uriah Heep and High and Mighty.** Please state clearly which CD or CD's you are bidding for and your bid price for each. Those making successful bids will be notified by post. Do not send any money with your bids.



THE STORY OF URIAH HEEP - EASY LIVIN

A book written in German language, available June 1997, over 300 pages with pictures, forwards by John Lawton and Mick Box, a family tree, the full Heep story from "The Stalkers" to the present day, discographies from every band and every Heep musician. For further details please send 3DM in German stamps or 3 international reply coupons to:- Uwe Reuters, Hasselhozer Weg 2, 52074 Aachen, Germany

CLASSIFIED AD'S

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

WANTED. Rare live recordings, posters, memorabilia, videos, tour programmes etc of Uriah Heep, especially Sloman and Goalby era. David Amendolara, De Wijngaard 59, 3945 Ham, Limburg, Belgium

FOR SALE. 30 Heep albums including some rare compilations, Ken Hensley LP's, David Byron LP's, 12" singles by Heep, 25 7" Heep singles including imports, and 20 compilation CD's, mostly imports. For list please send 1 IRC for Europe and 2 IRC's outside Europe to:- Mark Owens, 8 Dryden St, Bootle 20, Liverpool, L20 4RU, England.

WANTED. Penfriends from all over the world. Bob Eakins, 209 Countryside Circle, Woodlands Apts 51B, Knoxville, TN 37923, USA.

HEEP FANS ON THE INTERNET

Will you welcome please England's own Uriah Heep - Dave White
<http://www.en.com/users/dhw>

Uriah Heep Home Page - Hani So Singapore <http://home.pacific.net.sg/~hani/heep.htm>

Echoes in the dark - Jesse Lowe - Tulsa, Oklahoma
<http://www.ionet.net.sg/~jesse/echoes/html>

Proud words on a dusty shelf - Rodrigo Werneck - Brazil
<http://www.geocities.com.SunsetStrip/7065>

Rebel's Rockin Room - Michael Williams - Georgia
<http://www.angelfire.com/pagesO/williams/index/html>

Easy Livin' - Diana Lindholm (MQ) - Sweden
<http://www.users.wineasy.se/diana.lindholm/UriahHeep.html>

Uriah Sea Of Heep Conquest - Jari Laitio's Heep Site
<http://www.kauhajoki.fi/~tipakka/heep.html>

The American Rock and Roll Speaker Company - Thomas "Todd" Fisher
<http://www.amrock.com>

Heepsteria ! - Mac Steagal <http://www.geocities.com/SunsetStrip/Alley/7940>

The Heepster Invasion <http://www.concentric.net/~Homes/TheHeep.htm>

Heepsters Highlights - Vladimir Milovidov - Moscow, Russia
<http://geocities.com/SunsetStrip/6347>

Heepsters Mailing List Home Page <http://www.geocities.com/SunsetStrip/Alley/9110>

For information concerning Heepchats, contact Dave White e-mail address: dw@en.com

To subscribe to Heepsters Mailing List, send e-mail to:
"Heepsters@nconline.com" with the subject "subscribe"

Thanks to Mac Steagal for the above list

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