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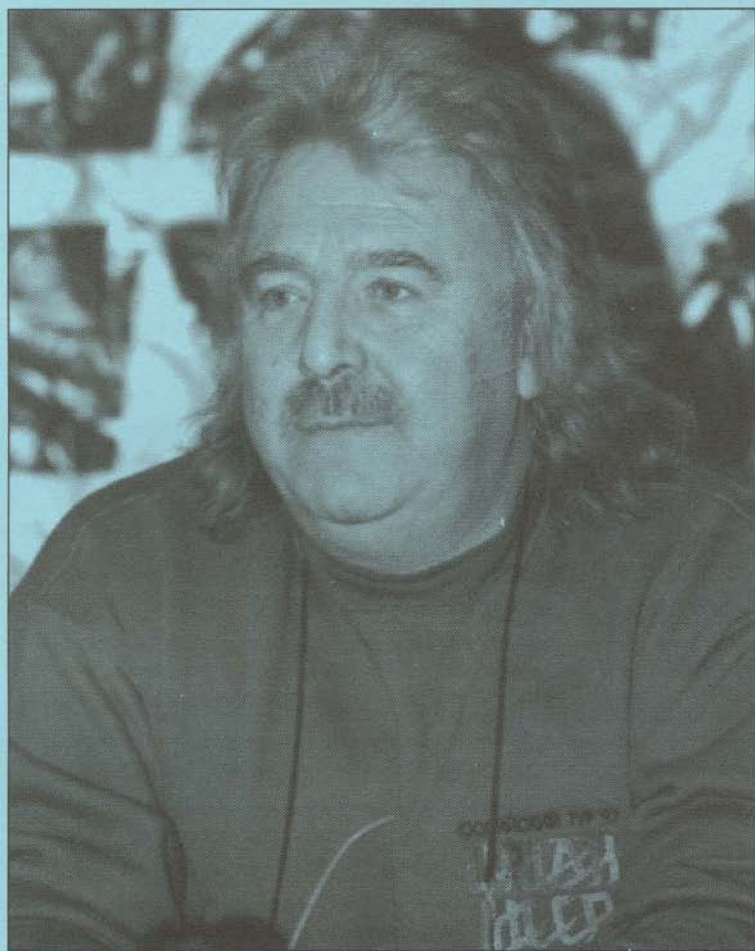


Photo by Alexander Kolesnikov

ISSUE 25

In memory of Diana Princess of Wales R.I.P.

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



Hi again and welcome to issue 25

Not a lot has been happening since the publication of the last issue as Heep have been off the road over the summer due to personal reasons. The break did give them a chance to work on material for the next album and they're currently negotiating a new recording contract. The band are back on the road this month with those dates confirmed as we go to print listed below.

Sept 19th, Festival Thuringen, Germany
Sept 20th, Festival Wernesgrun, Germany
Sept 23rd, Marcchiaro Blues Festival, Naples, Italy
Sept 27th, Prague, Czech Republic
Sept 28th, Zlin, Czech Republic
Nov 14th, Planet Max, Winterthur, Switzerland
Nov 15th, 27, Pratteln, Switzerland
Nov 16th, Forum, Landquart, Switzerland
Nov 17th, Konrad Frey Halle, Bad Kreuznach, Germany
Nov 19th, Rockhouse, Wien, Austria
Nov 20th, Kulturzentrum, Imst, Austria
Nov 21st, Stadhalle, Klagenfurt, Austria
Nov 22nd, Orpheum, Graz, Austria
Nov 23rd, Stadthalle, Saalfelden, Austria
Nov 25th, Kulturzentrum, Linz, Austria
Nov 26th, Zeppelinhalle, Kaufbeuren, Germany
Nov 27th, Thuringenhalle, Erfurt, Germany
Nov 28th, Musiccenter, Oyten, Germany
Nov 29th, Werkhalle, Klietz, Germany
Nov 30th, Mehrzweckhalle, Harsleben, Germany
Dec 2nd, Colossaal, Aschaffenburg, Germany
Dec 3rd, Rockcafe, Munchen, Germany
Dec 4th, Mirsch, Nurnberg, Germany
Dec 5th, Strabe E, Dresden, Germany
Dec 6th, Turnhalle, Karstadt, Germany

The Zlin Czech Republic gig on Sept 28th is a benefit concert for the homeless and the families of the people who died in the floods.

During the break Trevor has been on the road with "The Spiders From Mars" and was busy with the final arrangements for the second Mick Ronson memorial concert which took place in Hull on 8th August, Trevor tells us more about it all in an exclusive interview in

this issue. Bernie has also been busy, he flew over to Canada for a few weeks to do the vocals on a new CD by Kevin Williams, the guy who played bass for "In Transit" the covers band that Bernie and his friends put together when he spent Christmas back home a couple of years ago. More about that in the next issue.

It looks like the remaining four re master CD's ("Conquest", "Abominog", "Head First" and "Live At Shepperton 1974") will be in the shops around the end of September. (See last issue for details). Work is now underway on "The Best Of Uriah Heep Vol 2" re master. The track listing isn't finalised yet but it will pick up from where "Vol 1" left of and feature tracks from the Lawton, Sloman, Goalby and Shaw albums (with the exclusion of "Sea of Light") and a couple of early 70's tracks performed live by the Sloman line up. There is also talk of re-mastering "Live in Europe 1979" and "Still Eavy, Still Proud". More news on that when we get it. We have decided that we will no longer be offering the for sale through the society CD's that are available in the shops. The reason being that we have had so many problems with supplies that it just seems easier for you to get them from the shops. If anyone wants to get them mail order then we recomend you use either:- Terrapin Mail Order, PO Box 6481, London, N8 8QQ, England. Phone 0181 292 0085, Fax 0181 292 0087. Or:- Track Records, 15 High Ouse gate, York YO1 2RZ, England. Phone 01904 629022. Fax 01904 610637.

We will continue to offer items that are not available in the shops such as the new "Gunhill" CD "Nigh Heat" (please see the review on the seperate sheet in the last issue). If you would like a copy the cost is £13 UK members, £14 European members, £15 members elsewhere. If you want to catch Gunhill live they play the following dates:-

Sept 12th, Anchor, Bourne End
Sept 13th, Yelton, Hastings
Sept 19th, Rodmill, Eastbourne
Sept 20th, (Lunch time) Snooks, Hemel Hempsted
Sept 26th, Rose and Crown, Kings Langley
Oct 10th, Flying Dutchman, Hildenbrgh
Oct 11th, Yelton, Hastings
Oct 12th, Prince O Wales, Tunbridge Wells
Oct 17th, The 6 Bells, Chiddingley
Oct 18th, (Lunch time) Snooks, Hemel Hempsted
Oct 19th, Royal Wells, Tunbridge Wells
Oct 25th, Rose and Crown, Kings Langley
Oct 31st, Anchor, Bourne End
Nov 1st, Brickmakers Arms, Ridgewood
Nov 7th, Yelton, Hastings
Nov 8th, Uckfield Club, Bell Lane
Nov 14th, Rose and Crown, Kings Langley
Nov 21st, Rodmill, Eastbourne
Nov 29th, The 6 Bells, Chiddingly
Dec 6th, Yelton, Hastings
Dec 12th, Flying Dutchman, Hildenburgh
Dec 13th, Anchor, Bourne End
Dec 19th, Hillingdon Arms, West London

Plesae check with the venue the start time if travelling and for those with access to e-mail, you can now contact Gunhill on: gunlaw@mcmil.com

For those interested in collecting compilation CD's we've been sent information on a few more that have surfaced. In Japan there's a new realese of the "Best Of" album which

contains the same tracks plus Come away Melinda, Weep in silence, Sympathy, Choices, and I'm alive. All tracks are digitally re-mastered. From Bulgaria there's 2 single CD's, "Platinum Vol 1" and "Platinum Vol 2". The track listings are:- Vol 1, Look at yourself, Lady in black, Gypsy, Choices, Sewwt freedom, Blind eye, Come back to me, Wise man, Pilgrim, Illusion, Feelings, Echoes in the dark, Woman of the night, Return to fantasy, and Wonderworld. Vol 2, Sympathy, Sunrise, Easy livin, July morning, Free me, Rollin on, Weep in silence, Stealin, I won't mind, Love or nothing, Your turn to remember, The wizard, Bird of prey, The dance, The hanging tree. From Korea there's "Greatest Hits" (Hanyang Records HYCD 2128/CTAT 3597) - all though we understand this is not a recent release, track listing:-July morinig, Easy livin, The wizard, Been away too long, Sunrise, Look at yourself, Sympathy, I wanna be free, Tears in my eyes and Firefly. Finally there's a new live bootleg double CD titled "Return to Wetton" which is reviewed in this issue.

Many of you have written in asking about Ken Hensley's CD single and video, and his proposed album of Christian songs. We know Ken has been working on these projects and he did promise us more information and listening copies once the work is completed. It doesn't seem to be at that stage yet and as soon as we here something definate from Ken we'll let you know.

Once again our thanks go out to the followin people for their help and support. Bernie, Trev, Phil, Lee and Mick. John Lawton, Tina Hartley, Rob Corich, Yutaka Nakajima, Elina Aaltonen, Steven D Lewis, Alexander Bukharin, John De Jonge and Eric Van Loenhout.

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

Alan & David

Sept 97.

TREVOR BOLDER - THE SPIDERS

An exclusive interview

Alan: How did the Mick Ronson memorial concert go?

Trev: Great! we had a very good time, it was very hectic because we came in from Dublin and we didn't actually get to the gig until 4 o'clock in the afternoon so we had to rush on stage and quickly check all the gear out and do a quick sound check. The concert was really good and I enjoyed the Sunday in the park a lot too.

Alan: Was that just "The Spiders" who did the free show in the park?

Trev: No it was everybody, there was all sorts on the bill, Glen Matlock, Mick Jones, Eddie and the hotrods and Ian Hunter joined us on stage and sang "All the young dudes". There was supposed to be a big name band on the bill but they cancelled at the last minute saying they had to go into the studio. The "Yellow Monkeys" played, they're really big in Japan and they bought about 600 fans over with them.

Alan: Was the gig well attended?

Trev: Yeah it was packed, the main gig on the Saturday was in the Ice Arena in Hull and the Sunday was a freebie in the park.

Alan: Did it get much press coverage?

Trev: Quite a fair bit yeah, it got an awful lot of local press and a bit of national press, as well as a bit of radio and TV.

Alan: How did it come about that Joe Elliot and Phil Collen of "Def Leppard" got involved with "The Spiders"?

Trev: I saw Joe last year when we were on tour in Germany, we went to one of their gigs as they were touring at the same time. I told him we'd been out doing some gigs, which was the little tour we did last year, and he said "I wish you had told me, I'd like to have done that". I told him about the memorial gig and he wanted to do it, so once I knew the date for the gig I called him up and asked if he was interested in coming out on the road for a few warm up gigs and he said, "yeah, great, I'd love to". So we got it all together and off we went, we did 2 days rehearsals and went out on the road. Joe is a huge Bowie fan and he wanted to do some more, he was really upset when we'd finished. We'll do some more in the future I think, just for fun.

Alan: Why did you tag a few gigs with John Manwaring on just before the warm up gigs with Joe and Phil?

Trev: We already decided to do a few with John. Heep were off the road for two and a half months and you get bored, so we thought we'd go out and do a few gigs with John but the Birmingham gig was a bit of a disaster to be honest, we packed the place last time but this time we played the Robin Hood down the road on the Sunday and I think most people went to that, it was nearly sold out. We didn't make any money on it but there you go.

Alan: You told me during the tour that you probably wouldn't do any more gigs with John, why's that?

Trev: We don't really want to do any more gigs as "The Spiders", we might do it again with Joe and Phil for a bit of fun, but I think that doing it twice was enough. It's fun going back and doing the old stuff but I'd rather be doing something new to be honest. If we did it again with Joe and Phil it would most probably be around the memorial gig next year because we hope to do one every year, so we'll possibly do some warm up gigs again before the actual memorial.

Alan: You went over to Dublin for a gig and Bowie was playing the following night. You were telling me before you went that Bowie wanted to see you and that you'd be going to his gig. How was that?

Trev: We didn't meet up with him, we went backstage to see him but he'd gone back to his hotel, he couldn't be bothered to meet us, we weren't that bothered anyway. His gig was great, I enjoyed it. The stuff he did that we played on, I didn't think it rocked the way a rock type band would have done it, they did "White light, white heat" and it was pretty dismal, the way they did it it sounded really weak and watery which wasn't the way "The Spiders" used to do it. He also did a dreadful version of "Jean genie", it was really weak again, not like our heavy "Jean Genie", there was no real bollocks to it, no driving power. There's 2 breads of musicians, there's airy fairy players and heavy players, they seemed to be more laid back without the power. His other stuff was great, his new jungle music and the 80's stuff sounded well.

Alan: So what are you doing until Heep are back on the road?

Trev: I've been working on some new songs for Heep and I've just done an album with a band called "Big City Rider", I did 14 tracks in 2 days and it's very good and very punky. The guy who's the lead singer used to be the drummer in the "UK Subs".

Interview by Alan Hartley

URIAH HEEP - RETURN TO WETTON

(Bootleg double CD - Gypsy Eve 004)

Track listing:- Disc 1:- Gypsy, Impro guitar number, Sweet Lorraine, July morning, Midnight, Easy livin, Bird of prey, Love machine, Look at yourself, Intro, Devil's daughter, Stealin, Suicidal man, Shady lady, Prima donna.

Disc 2:- The wizard, July morning, Return to fantasy, Easy livin, Gypsy, Mick Box solo, Sweet Lorraine, Bird of prey, Love machine, Look at yourself, Rainbow demon.

Well it seems like the Heep bootlegs are coming thick and fast (I understand there will be another one released very soon) and this one sources it's material from 3 different concerts during the Wetton era of the band, hence the title. Disc 1 from "Gypsy" through to "Look at yourself" is taken from the Pink Pop festival in Geleen, (or is it Yeleen as it says on the CD?) Holland in June of 1976. The rest of the tracks on disc 1 and all but the last track of disc 2 are from the gig at Jaap Edenhal, Amsterdam, Holland on 17th Feb, 1976 and the last track of disc 2 is from the Central Park gig in New York, USA on 3rd Sept 1975. The discs are packaged in a single CD case with a double sided tray to take both CD's. There's quite a good live shot on the front as you should be able to see from the illustration above and although the insert is a single sheet there is a black and white shot from the sessions to launch the release of "High and Mighty" on the reverse, you know the ones, those taken on the Swiss mountain top. The rear insert has a nice colour shot of the whole band and a track listing - with "Stealin" listed as "Sterlin" being the only mistake - and there's the individual colour shots from the inner sleeve of "High and Mighty" on the reverse of the rear insert. Once again the country of origin isn't evident but our copy came from Japan.



All three of these gigs are in circulation between collectors of live Heep tapes and although the sound quality of the CD is a little cleaner than the tapes, it's far from official release quality. Taking the "Pink Pop Festival" material first. This is not the full set played by the band and it's not even in the correct running order, in fact it's exactly the same tracks and running order as the tape that's doing the rounds which was originally an FM radio broadcast (and I'm not sure if it was shown on Dutch TV also, anybody know?). Anyway, it must be the radio station who were responsible for chopping up the show into this format which is a shame as they must have recorded the whole gig initially. It does annoy me when recordings are treated in this way as they no longer represent the gig as it happened. "Gypsy" and "Sweet Lorraine" were normally the last 2 numbers of the main set and you can actually hear the crowd shouting for "Gypsy" after "July morning" which featured earlier in the set. "July morning" itself suffers from a crude edit which loses all the

introduction and the track only fades up as the vocals start. It's timed at only 4.38 mins which tells you how much is missing. "Midnight" is the only "High and Mighty" track but the band did perform more from the album at the gig, you hear David Byron introduce it as "another one from the new High and Mighty album". I'm sure you all know my views on solo type numbers so I'll just say that the "guitar impro number" could have made way for another "High and Mighty" track, which although it's not my fave album would have suited me better. It's also a shame that the recording is many generations down from the original FM transmission but it is the pick of the 3 sources sound wise.

The material from the "Jaap Edenhal" gig in Amsterdam is much more representative of the actual gig as the running order seems to be in tact and complete. It is however a much more muddy sound and if you didn't know the song and what the various instruments were doing, you would find it very hard to pick the details of the songs out. To the person who doesn't know the Heep material it will, I'm sure, just sound like a lot of noise. That's not a reflection on the band's performance, knowing the material and having the visual picture of the band performing it in my head from my memories of the era, I can say that it would have been a great gig. The poor sound is due to the limitation of the poor recording equipment used which was probably a bog standard cassette recorder with a condenser mic and no recording level control. The US TV show "Don Kischerner's Rock Concert" recorded this era of the band in 1975 so a better quality audio (and video) recording does exist. What is unfortunate is that one of the most powerful tracks, "The Wizard" suffers from crowd noise in the form of the guy who recorded the gig, or someone close by, singing along. At first it's amusing to hear him add the echos after Byron sings "...a thousand kings", and he joins in with "kings kings kings kings". Towards the end of the track it's painful as he joins in with the "ah ah ah's". The quiet parts of "July morning" also suffer the same fate. It's not the type of thing that one would want to sit and listen to on a regular basis but it is surprising how the ears become more accustomed to the poor sound and the longer it's on, the better it seems to sound.

The last track on disc 2 is "Rainbow demon" taken from the gig in "Central park" on 3rd Sept 1975. This is probably the worst sound quality of all and a lot of imagination is needed to appreciate this great track on this recording. It's strange that it's been included and my initial thought was that the bootleggers wanted to give value for money and fill up the disc, but there's still another 10 mins of space so why didn't they put another track on?

We can not supply bootleg CD's as some members have requested but a trip to the next record fair in your area should gain you contact with a few suppliers who should be able to sort you out. Being a double CD this one is quite pricy at around £34 but the fact that there's no officially released live material from this era may just tempt you. My thanks once again go to Yutaka Nakajima for all the help and information that made the review of this release possible.

Alan Hartley.

QUIZ TIME

Congratulations to George Filis from Greece who won the Russian tour shirt in the last issue by correctly stating that Heep first played Russia in December 1987. We're giving the quiz a rest for a while but it will be back in a future issue.

LIVE REPORTS

LONDON ASTORIA 2, 23/4/97

After far too long I now had the chance to see Heep play a live gig again in the UK. I realise that comparisons are always subjective but as someone who has seen nearly all of the Heep line ups play live since the "High and Mighty" tour in 1976, I cannot recall a better live performance from the band. Obviously the smaller more intimate setting of the venue helped because all the fans got a far closer look at each of the band members's contributions. I confess to being a bit of a Philistine as regards bass guitarists but Trevor's performance was as superb as it was an education to watch. Let's face it, group's of Heep's generation have been round for some 25 years and in most cases have enjoyed the height of their success many years ago. It is so easy to go through the motions of playing most of the "greatest hits" at a live gig without generating the excitement of the former days of glory. Not so with Heep. It was obvious that the band were really enjoying themselves. Mick Box's beaming smile and raised fist celebration to the fan's response to a brilliant rendition of "July morning" was worth the ticket price alone.

What makes this Heep line up special is that they perform so well as a team, and from that point of view I consider this to be Heep's best line up ever. I wholeheartedly endorse the reply you gave to Roy Landgren's letter in issue 23 regarding Bernie and Phil. They are both fully integrated band members making valuable contributions to Heep's recent successes and quite rightly should continue to do so. Bernie has one great advantage live, the clarity of his singing means you can actually hear the words. I've lost count of the number of vocalists I've heard who are crystal clear on recordings but indecipherable live. And so for the suggestion that he is not powerful enough, this must be a joke. just listen to him when Heep do "Gypsy" live. I very much hope that Heep can build on the success of their UK gigs and would ask the following:- 1)That we don't have to wait quite so long to see them back in the UK. 2)That when they do it's at venues similar to London Astoria 2. After all what is the point of playing in large arenas where record company freebies help fill the best seats with people who are not true fans of the band. 3)Where can I buy one of the T-shirts I saw some fans wearing at the gig. The one with the question Uriah who? on the front with the only suitable response on the back. Finally, I enjoyed chatting, even if briefly, to David outside the venue after the gig. Many thanks for the great work you do in keeping us in touch with the band.

Peter P Rook.

LONDON LA2, 23/4/97 & THE WHEATSHEAF STOKE, 24/4/07. UNIVERSAL WHEELS 1450KM THERE AND BACK!

I knew it was going to be a hell of a trek down to London to see Uriah Heap er, Heep. I wasn't wrong as I found out on our return. I slept for 2 days. New Heep friend Brian James picked me up at 6am on Wed 23/4/97, we drove over to Cumbernauld to pick Joe Keenan up at 6.30, wide eyed but still sleeping if you know what I mean. Off we set and picked up Dave Clark on the M6 somewhere down South. Not thee Dave Clark, the other one. Brian's we 2000cc Rover 200 carried us swiftly to the "Big Rock" London. We checked in at the hotel and made our way around to Charring Cross road. As we walked we spotted two faces that were familiar. Yep! sure enough it was Hinze and his lady Brigita, two people that I had met a few years earlier for the first time at Heep gigs over in Deutschland. We also met Mark Owens and Mark Owens jr. So, we all made our way to the Royal George pup, the designated meeting place for all Heep fans. Once in I met Alex and his brother

Martin for the first time. Alex and I exchanged a few letters over the past few years and it was good to meet you Alex. Also there were new acquaintances Kevin and Yvonne, also Damen (sorry Damien, "well" I was so confused) it's a long story. Joe and I had met Damien at the Isle of Mann back in 92. Old friend Ian MacLaren - who was sitting near the toilet sipping a gypsy cocktail - showed his face also. He had been sitting at the back of the pup with the world famous Issabella Seedfriedt, probably one of the busiest of Heep fans with both the pen and camera. I thought of asking her for an autograph but that would have been a bit pushy. At this point the two main men of UHAS came in, Alan and Dave followed closely by Mick Box and the rest of the band. It was time to dig out the cameras for a photo session, I had to pull back a bit, I thought I was going to get "wedding flash"

Later we all made our way along to the Astoria 2, where by the time I got there it was too late to get a hot spot right at the stage. I was pleased to meet Rob Corich in the lobby of the venue plying his wares to the growing army of Heep fans. I wished Rob the best of luck in his search for the people who own the rights to the "Head Machine" and "Weed" albums, then we were all waiting in anticipation for Uriah Heep who hadn't played for us since their tour of 91 with the exception of a one off in 92. Uriah Heep came on and rocked the place with their mixture of "Sea of Light" numbers and of course the usual:- The wizard, Gypsy, Easy livin, Look at yourself, July morning etc, etc. I am still of the opinion that they should drop all of these old classics in favour of some other oldies like:- Shady lady, Roller, Love machine, Real turned on, Free n easy, Been away too long, to name but a few great Heep numbers. What do other members think about that? Setting everything to one side, we all had a great time, so much so that we decided to catch the next show up in Stoke. It has to be said that the Astoria's security were not very helpful to the fans who after the show just wanted to spend a little time with the band to say hi and comment on the evenings events. No gold stars for them. On the other hand, full marks to Heep who because of the situation decided to take us all along to a little salsa joint for a few beers and a few laughs. The clientele of the establishment were all rubbing their eyes in disssbelief at the new clientele that were invading their club. We went back to our hotel as happy as happy could be with your ears ringing!

Up the next morning and it was time for some shopping in the "Big Reek", (old names stick like glue). Later on we all met back at the hotel and it was time to hit the trail up to Stoke where we would be catching Heep for a second time. We bought some disgusting chips at a local chippie, but when your hungry it's any port in a storm. Outside the chippie I met up with yet another bloke with whom I'd shared a letter or two, Barry MacDonald. This is one of the best parts about attending Heep gigs, meeting all the people who you've written with, or heard about from other friends. Once again we settled down in the local pup for a few drinks before the show. My first impressions of the Wheatsheaf was the size of the place. It was tiny inside. Steven Lewis and his family had made it to the show and it was really good to see them again, and yet another two people I have been corresponding with over the past two years were there, Perri and Linda from Telford. Heep came on strong opening with "Universal wheels". The rest of the set was like this:- Time of revelation, Stealin, Rainbow demon, Mistress of all time, Words in the distance, The wizard, Dream on (yawn), Love in silence, The other side of midnight, July morning, Gypsy, Look at yourself and an encore of, Bird of prey, Lady in black and Easy livin. There was an old punk band on upstairs but I'm sure that when Heep came on they were listening to Heep playing downstairs. Heep were loud, the lights were so bright and generating a heat that would fry a chicken, it was a total sweat box but the atmosphere was electric. I have to say that if this is a taste of what we can look forward to in the future from Heep playing small venues, then yeah, give it to us again this year sometime. Heep could change their fortunes in the UK by doing a full tour of smaller venues and the Wheatsheaf is definitely the smallest venue that I have ever seen Heep in. Mick really enjoyed himself, Lee on the

other hand was suffering with a heavy cold and did not lookappy at all. Trevor was really getting into it with his usual style and occasionally made his way along the stage to the side doors to breath the air the rest of us were deprived of. All I can say about our days at the Heep gigs is that I had a bloody good time and we travelled home happy but knackered. Any comments about this write up are welcome.

Bill Smith

GUNHILL LIVE IN GERMANY, MAINBUUGH 4/7/97.

I had a very bad cold and didn't feel well when I left Graz to see Gunhill in Germany. When I arrived at the hotel there was enough time for a cup of coffee and to talk to all the band members. The festival area was a nice place, out on the green and not too big, the atmosphere was peaceful and familiar but the backstage area was very small with just one dressing room for three bands. It was nice to talk to some friends from "Stay on top" - the German Heep club - before it started to rain just as Gunhill started to set up their gear as the second band. They tried to cut their soundcheck short and when they opened with "Here I go again" the rain stopped and people came back to the front of the stage. Of course this was very different to the gig I saw in England this year, it was great to see Gunhill on a bigger stage (great pics) with a different set. Great also to hear some Heep songs which were welcomed by the crowd very well. Although the set was a little short (about 75 mins) it was worth being there. I



found out afterwards that there was some unlikely circumstances leading to the set being shorter than planned, one was that John couldn't hear himself on stage. Their set the next day was a bit longer I was told recently but I didn't feel well the morning after, I was really ill and I decided to drive home. I couldn't sleep so I listened to Gunhill's new "Night Heat" CD twice, well done with this album and to be honest I prefer the songs written by John and the other Gunhill members to the cover versions. In the end I hope Gunhill find their way to Austria for some shows one day. Thanks to Gunhill and Iris for the warm welcome and best wishes for the future.

Report and photo by Isabella Seefriedt.

SPIDERS FROM MARS. THE ROBIN HOOD, BRIELY HILL, 27/7/97 AND JB'S DUDLEY, 6/8/97.

I was really looking forward to the return of The Spiders. As Bowie himself is no longer interested in his early 70's material - and in a way who can blame him with the high quality and diversity in style of his new material - John Manwaring represents the next best thing. I always seem to miss his own band "Jean Genie" when they are in town but I don't mind a bit of traveling to see him play with Trevor Bolder and Woody Woodmansey, both who featured in Bowie's original Spiders line up. It brings back all the great memories of Ziggy era Bowie and as I said in the review of their gigs last year, John has the ability to look and sound like Bowie in every way - apart from his height - it's uncanny. So, the gig at The Robin Hood in Briely Hill was going to be special. This time a guy called Dee Rail was on guitar in place of Billy Rankin. Dee is the guitarist for Michelle Gayle and a couple of days before the gigs the only Bowie songs he knew were "Young Americans" and "Let's dance", none of which are from the Ziggy era. That said he was really good, he stayed at the back of the stage and produced an excellent workman like performance which in a way made me quite sick, in a few days he was playing these songs far better than I can and I've been trying for over 20 years. There are some people who's fingers you could cheerfully break. The set list was the same as last year, drawing on the material from Bowie's "Man who sold the world", "Hunky dory", "Ziggy Stardust" and "Aladdin sane" albums. Missing from last time were "All the madmen" which is one of my faves, and "Starman", but all the other classics were there with "Moonage daydream", probably my all time Bowie fave, once again being the outstanding track for me. I must say that "Supermen" gives it a close run and the version performed by The Spiders is basically Bowie's alternative version which the original Spiders used in the live show. It's much more heavy than the album track which features a lot of backing vocals. Dick Decent handled the keyboard duties with the same high quality of musicianship that he displayed last year and the whole night was an outstanding event. If you like Ziggy era Bowie and haven't had the chance to see The Spiders then watch out for John's band "Jean Genie", you won't believe how good he is and when he's fronting The Spiders it's just like watching the real thing. As I said above, Bowie's no longer interested in playing this material so thank goodness someone is, some one who does it so well.

The JB's gig in Dudley on August 6th was quite different. Trevor, Woody and Dick still formed the core of the band but now they were joined by Phil Collen and Joe Elliot, both of "Def Leppard" on guitar and lead vocals respectively. Now I don't particularly dislike Leppard but I wouldn't call myself a huge fan of the band. The only time I've ever seen them live was when they were young teenagers just starting out, supporting "Sammy Hagar" (I think). They always seemed to be a little over produced to me (although I believe their latest album is quite different) and I found it hard to imagine how Joe would sound on the Bowie material. Trevor had told me ages ago that Joe was a huge Bowie fan so it was with great curiosity that I went along to this warm up gig for the second Mick Ronson memorial concert which would take place in Hull the following weekend and would feature this version of The Spiders. The lights went down and the band took to the stage with Phil Collen bare chested - as he always seems to be with "Leppard" and Joe Elliot wearing a T-shirt with a print of what I first took to be Bowie but on closer inspection proved to be Steve Clarke, the original Leppard guitarist who sadly died a few years ago. On the back Joe's shirt read "gone but not forgotten". Just as with the John Manwaring line up, The Spiders performed the Bowie classics in a much heavier style to Bowie's original recordings and with Joe Elliot playing second guitar throughout, Phil Collen had the

freedom to recreate all the guitar licks - and add a few of his own - whilst still retaining the fullness of the sound. I have to say that Phil was very impressive on the guitar and although Joe sounded nothing like Bowie - and he didn't set out to - he did turn in a good vocal performance. I'm not sure which version of the band I liked the best. On the one hand it was nice to see Joe and Phil, who let's face it are superstars, performing this material, but on the other hand I do like John Manwaring because he's so much like Bowie. The set list was the same as the Robin Hood set but with a few additions. First there was Mick Ronson's solo track "Angel number 9" which featured some great guitar work from Phil. Then there was Bowie's "The man who sold the world" which was an excellent version and as a final encore, "All the young dudes" written by Bowie and released as a single by "Mott The Hoople". Once again "Moonage daydream" and "Supermen" were the outstanding tracks but the rest weren't far behind. Bowie has so many good songs that could have been played it must be hard to choose a set, for my part I would have liked to have heard "Saviour machine" (especially with John Manwaring on vocals) and Joe did mention that they thought about doing "Drive in Saturday" which would have been very welcome. However, it was a great concert and although there were a few more there than when Heep played the same venue in April, it wasn't full, which surprised me. On the down side I forgot to take my camera, hence no photos for the mag.

Alan Hartley.

CLASSIC CONCERT

The classic concert for most people is probably the first time they see their favourite band live, especially if it's at an early age. At least for me it was. I'd been a Heep fan for nearly two years before I had the chance to see them play live. They had just played Finland a month before I first heard their music in 1972, and a whole Scandinavian tour had been cancelled in Spring 1973, so I felt I'd already missed them twice.

Luckily they did include Finland in their "Wonderworld" tour. It was the first gig of the tour on 15th May 1974, and we were very proud to hear the world premier in Helsinki. I'd played truant on the day the tickets went on sale to be one of the first people to get a ticket. Unfortunately the seats weren't numbered, so I couldn't get my place in the middle of the front row. After all, my friend and I did manage to get to the front row, though it was in front of Ken Hensley and Gary Thain. The venue was a big exhibition hall, which has since become a sports centre. Acoustically, it was not the best place to play, but all the concert halls in Helsinki were too small for Uriah Heep. To my great surprise (and that of the promoter, I'm sure), it was not sold out, but there were more people there than would have fitted into a concert hall. A band called "Babe Ruth" started the show. All I remember of them is that the female singer changed her costumes between almost every song, which I found silly. It was probably quite a good band, but I couldn't wait for them to stop to hear Uriah Heep.

It's actually a pity that Heep started their tour in Finland, because the new album hadn't come out in Finland yet. It took another month until it was in the shops (for some reason or another it always took three months after the release in England until an LP was released in Finland in those days), so the concert wasn't very handy for it's promotion, and nobody knew the new songs they played. They started off with "Stealin" which everybody knew, but most of the set consisted of songs from "Wonderworld". Although I didn't know the songs I could hear that the new album would be one of my big favourites. Especially

"Wonderworld", "So tired" and "Easy road" hit me right away. The whole show was like magic. I've got the idea that it was the most perfect show I've ever seen and the best concert I've ever heard. I'd seen many other bands before then, but this was something different, something out of this world. The band was so expressive in the way they moved, they looked good and they sounded good, it was all very grandiously set - Ken Hensley even had a grand piano on stage for "The easy road".

Of course the experience was very subjective: I was only twelve years old and a big Heep fan, so it's difficult for me to compare it to other bands or even other Heep concerts. Each and every member of the band left an unforgettable impression on me, but the greatest performer of all was David Byron: the way he moved and the way he used the microphone stand sliding it through his fingers in every direction. The way he stared at us while singing the songs with his beautiful voice was something that left stars like David Bowie or Rod Stewart (or Bernie Shaw for that matter - sorry Bernie, you're really very good but there's no comparison to David Byron) far behind. The absolute top was his interpretation of "July morning"

Although it was a subjective experience to me, I'm sure I was not the only one to feel the magic of the show. My mother, who was not a fan, also came to see the show, and for several months she couldn't stop saying how wonderful she found David Byron. In fact, everyone seemed to enjoy the concert and the reviews were good too. Unfortunately we had to wait for the "Fallen Angel" tour before Heep played Finland again, and by then there was less magic in the show.

Elina Aaltonen.

Please send in your write up of you classic Heep concert from any era of the band telling us why it was a classic for you.

FIRST TOUCH - HOW I BECAME A HEEP FAN

In 1974 I was promoted from my companies West Midlands branch to East Midlands where I inherited a staff of 8 people all similar age to me. One of the girls asked what sort of music I was keen on and I replies, "oh the usual, Moody Blues, Kinks, Status Quo", all of whom I'm still fond of today. She asked if I had ever heard of Uriah Heep to which I almost accusingly responded, "no I can't stand that underground (as it was known then) rubbish, it's too loud and boring". "Everyone likes Uriah Heep" she replied, evenly, "I'll bring you their new album in tomorrow and you can have a listen at home and see if you like it". Well she did as promised and I was the grateful (??) recipient of a new album entitled "Demons and Wizards" which I dutifully took home and played that night.

Not bad on first listen, surprisingly not as loud and repetitive or boring as I expected. The singer had a good voice and the words are intelligent and clear. I gave it a second whirl and soon found that a 3rd and 4th play became necessary and then was soon singing along with the word sheet. It really is quite good "rubbish" this. Several weeks later the album was returned, slightly thinner and much loved. I soon purchased a copy for myself and there followed a spending spree ever since which has resulted in a collection that now amasses around 45 CD's, 80 albums and 20 singles, some rare, some pictures and some plain ordinary releases. The prize is a single which has been autographed by the band (Ken, Mick, Trevor, John and Lee). There are no bootlegs in my collection, I try to avoid these although I do appreciate why people would want them. Heep were soon established as my favourite band and even all these years later they still remain my most loved

musician's. I have seen them in concert several times including a trip to Stuttgart and on the "Different World UK tour" I went to four Midlands venues taking family and friends totalling 22 ticket sales.

Steven D Lewis.

Please send in the story of how you became a Heep fan for use in future issues.

JOHN LAWTON

THE NEW ALBUM, THE GERMAN TOUR, THE FUTURE

AN EXCLUSIVE INTERVIEW

Alan: Are you happy with the way you new CD "Night Heat" has turned out?

John: I think there are certain things that in retrospect we could have done better, we spent a lot of time in the beginning getting used to studio work, Brian, our guitarist, hasn't worked in the studio for a while. Neil is in there everyday recording somebody else but when it comes down to recording your own stuff it's a little bit different. You tend to take more time with it, Neil's a perfectionist, he spends a lot of time trying to perfect certain things which in the end, not even your dog will hear certain thing on there and they're renowned for their hearing. But I'm quite happy with the way it's worked out, instrumentally it's very good. There are things when I look back now that I think, I wish we'd done this or that differently, but there again I'm a great believer in: that's how it was on the day and if there's a bum note on the guitar or I'm singing slightly flat, it doesn't matter, it's the overall effect that counts and I'm quite happy with the way it's turned out.

Alan: There's still quite a lot of cover versions on there including the "Lucifer's Friend" covers which I'll come back to in a minute, how do you see the band developing? Are you wanting to move towards being a band that more original numbers or do you still see yourself as a covers band?

John: No, the idea behind doing the covers is because we were always asked to do certain songs and they get requested every time we play. I didn't want to do a complete album of just covers because that would have gone totally against the grain, but still, there are certain numbers that we do in the set that should be kept and they haven't been recorded before, especially by us, and our arrangements are slightly different so we did want to do them. All the songs from the CD are in our live set but as to whether we will eventually play all our own stuff, who can say. I don't think the way we're playing at the moment that we can go around to the venues we're doing and just play totally our own stuff. We have to intersperse it with covers because that's what people expect it. It's not the wrong thing to do because I believe that there are so many good songs around recorded by other people that there's no reason on earth why we can't cover them in our own style. Even some of the big dance hits of the present day are just taken from previous songs, they're just sampled and that's it so in a way they're doing covers, all be it their own way interspersing it with rap or what ever you want to call it. So if we do covers we'll do it our way, we might change a few things round but that's the way it is. People expect it of Gunhill and I don't see that as a big problem. As for doing your own stuff, I don't know? If the songs are good then I don't see any reason why not and if you play the same places a lot, which we do

regularly, then people get to hear these songs and after a period of time they no longer associate the songs as originals or covers, they see them as songs in their own right.

Alan: I actually think that 3 of the best songs on the album are the 3 originals "Don't stop believing", "Wall of silence" and "Far from home". How do you think these 3 stand up against the rest of the album?

John: I think they stand up well. "Don't stop believing" has been around for a while. "Wall of silence" was written by a guy who was abused by his step father as a child, the idea behind the song is that at the time when he was having his problems there was nothing like "Child line" and the problems of child abuse was brought to the attention of the public, it wasn't so apparent as it is today, and writing the lyrics of the song was a way for him to release the thoughts that he'd had at that particular time, all be it latter in life. The other one is a song that Neil's had on tape for quite a while and I quite liked it, it's a bit different to everything else we'd been playing around with and in certain respects it's more blues orientated as opposed to middle of the road rock. It's quite Gary Mooreish in places and I quite like that.

Alan: He's got quite a strong voice hasn't he?

John: Yes he has, he's got big lungs.

Alan: Who's idea was it to do the "Lucifer's Friend" tracks?

John: I suppose mine in a way, I wasn't too happy with the way "Any day now" turned out on "Sumo Grip", I just felt the rhythm wasn't a straight forward one, it was kind of hacked a bit and it didn't have any feeling to it. I always thought we could have made a lot more of it but there was so much we didn't get around to and for all the reasons under the sun I don't think "Lucifer's" will ever re do it and I wanted to put it right. I think it's worked out better and a lot of people who have the "Sumo Grip" album said they prefer our version which is good. I've always liked "Don't look back" and I just felt we could have made it a little more rocky and change it round slightly, so consequently Neil has a bass solo in there - which we spent about 4 hours trying to put down - and I think they've both turned out better than I originally thought they would, they're more rockier and they go down well in the live set which is good.

Alan: How did your German tour go? **John:** It was good. We were on the road for 19 or 20 days and we went all over the old East German area, we did 2 or 3 in the Kohn area, we did a couple of festivals down South and did a quick hop over the border in to Switzerland for a gig, and it rained the whole time we were on the road, there was not one day when it didn't rain. The open air gigs that we did towards the end of the tour, we were second on the bill at one of them just North of Munich to a band called "J.B.O.", a German band who are a very powerful band, they do short versions of other peoples songs but in German with their own lyrics, they're quite good if you understand them but it would never work anywhere else apart from Germany. It rained the whole time until about 10 minutes before we went on, then it stopped which was good. The last gig of the tour was in the old town of Eichstadt, we played in the town square and it was the same thing again, raining all day and we thought people wouldn't be around for it but by the time we went on at 9.30pm it had stopped and the place was packed. There must have been around 4000 people there. It was a starry night and a really good gig.

Alan: I believe you did a few Heep numbers on the tour.

John: Yes, we did "Cheat n lie" because we did that last time, "Free me" we obviously did, but we did "Lady in black" and it went a storm everywhere we played it, everybody

knows that song.

Alan: Where do you hope Gunhill will go now with this new CD? What do you hope it will achieve for you?

John: There's a few people interested, apparently there's some interest from Japan, there's some interest in Germany so I'm hoping to get it on the market with a licencing deal. We've sold quite a few on the road since it's been out, I just feel that there are certain songs on there that it would be nice to give them the light of day via a record company. There is a bit of interest there which is good so I'm going to try and develop that over the next few months. We're supposed to be going to Switzerland again in October for a week, when we come back we'll go through to the end of the year then we'll be looking to go back to Germany again.

Alan: Did you get any interest from the music press in Germany as opposed to coverage in local newspapers?

John: It's hard to say, I know that there we're people from larger newspapers at some of the gigs, especially round the Koln ares, but as far as the music press is concerned I don't think so. But I don't see that as negative, at the end of the day it's the people who come and see the band and if they like what they see or hear and you come back again they will remember you. There was a lot of people who came to the Magdaburg gig this time who were there last year, they liked it and brought their friends so word of mouth plays it's part.

Alan: Is there any chance that Gunhill will be playing out side the South East of England where all you gigs have been concentrated so far?

John: Well, I need some contacts so if there is anybody out there who has genuine contacts who can put Gunhill on at venues outside London, then by all means let the fanclub know and they'll pass it on to me. But by all means yes, I would like to get a bit further North.

Interview by Alan Hartley.

THE KEEF HARTLEY BAND (FEATURING GARY THAIN)

The Keef Hartley Band was one of the best groups to emerge from the John Mayall school of blues. Their quality jazz influenced rock blues won them the reputation of one of the most original bands of the UK progressive music scene of the late 60's - early 70's. Regrettably, Hartley's career faded by the end of the 70's and nothing has been heard from him since then. So, the CD's from "One way records" (a US Polygram label) offer us a splendid opportunity to start re-discovering his legacy, which can be of special interest to Uriah Heep fans as the band nucleus included the unforgettable Gary Thain.

Drummer Keef Hartley (born 8th March 1944 in Preston, Lancashire, England) signed his first professional papers in 1962 with a Liverpool band, "Rory Storm And The Hurricanes" where he replaced a guy called Ringo Starr!. When the Merseybeat era came to an end Keef came to London via "Freddie Starr's Midnighters" and in 1964 joined "the Artwoods", an R & B band whose line up included Jon Lord on keyboards. During Hartley's three year stay the band recorded their only album "Art Gallery" (1964 Decca). In 1967 he replaced

Ainsly Dunbar in "John Myall's Bluesbreakers", he played on the albums "Crusade" (1967 Decca), "Blues Alone" (1967 Ace) "Diary Of A Band Vol 1" and "Diary Of A Band Vol 2" (both 1968 Decca). After Keef's departure, Myall dedicated to him an instrumental track on the new "Bluesbreakers" album "Bare Wires" titled "Hartley quits". Hartley's debut solo album "Halfbread" also bares testimony to their friendly relationship (and sense of humour), the intro has the voice of Mayall on the telephone officially sacking Hartley, while the closing track has Hartley dismissing Mayall! "Halfbread", recorded during October and December 1968 was produced by Neil Slaven and released on "Deram, a Decca outlet (as were all their subsequent albums). In 1969 the nucleus of the band included Hartley, Gary Thain, Miller Anderson (lead guitar and vocals), Peter Dines (organ and harpsichord) and Spit James (guitar). The brass section featured Henry Lowther (trumpet and violin) who did all the brass arrangements, Harry Becket (trumpet), Lynn Dobson (sax flute) and Chris Mercer (sax) - a guest musician on Heep's "Fallen Angel" track "Save it". The album was well received by the critics, also impressive was the bands club gigs with Hartley being the main attraction as he often dressed as an American Indian (the album's gatefold sleeve has him pictured in full head dress and war paint). The band played the "Woodstock Festival" where they were compared favourably to "Blood Sweat And Tears".

The group's solid reputation was confirmed by their second album "The Battle Of North West Six", finished in August 69 and released in 1970 was again produced by Slaven. It involved 14 musicians, Hartley, Anderson, Thain, Lowther (trumpet, flugelhorn, violin), Jim Jewell (sax), James Mick Weaver (organ, piano, percussion), Mike Davies (trumpet), Becket (trumpet, flugelhorn) Dobson, Mercer, Barbara Thompson (sax, flute) - appeared as guest musician with Bronze artists "Colosseum", "Mike Maran" and Manfred Mann's Earth Band". Ray Warleigh (flute) and Mick Taylor (guitar) - a member of the original "Gods" line up. Hartley had adopted a jazz band formula with most musicians engaged on a session basis.

The next album, "The Time Is Near" (1970) had Miller Anderson not only as lead guitarist and singer but also a talented writer, and became the bands only chart LP peaking at number 41 in the UK. The subsequent three albums "Overdog", "Little Big Band (live)" (both 1971) and "Seventy Second Brave" (1972) were less successful, however, some critics affirmed that Anderson's material had become too sensitive and reflective to match the band's musical direction. Although they all paid tribute to the live album recorded at The Marquee by a British jazz - rock all star team. Soon after that Miller Anderson left to start his solo career, He recorded an album titled "Bright City" (1971) with Gary Thain and some of Keef's other musicians.

"Seventy Second Brave" was the last Keef Hartley album to feature Gary Thain. Early 1972 Hartley decided to split the band and in February 1972 Gary Thain joined Uriah Heep. In 1973 Keef made an attempt to reanimate his "Little Big Band", the album "Lancashire Hustler" was recorded by a new group with the only vintage member being organist Mick Weaver. In 1975 he formed another short lived project called "Dog Soldier with Miller Anderson, bassist Paul Bliss (who wrote "That's the way that it is"), guitarist Derek Griffiths and Mel Simpson on keyboards. They recorded on a self titled album (1975 United Artists) which marked the end of Hartley's solo career.

In the early 70's Keef continued his co-operation with John Mayall, he is featured on some of his albums from the period: "Back To The Roots" (1971 Polydor), "Moving On" and "Ten Years Are Gone" (both 1973 Polydor). As a session musician he also worked with folk singer Michael Chapman on his 1973 -77 albums.

Back to the CD's again released by "One Way Records", there are some brief

observations to be made: the "Halfbreed" CD includes an extra track which was not featured on the original LP, "Leave it till morning" is the 1969 single, strangely it's not listed as a bonus track. The inlays reproduce the original sleeve design, notes and photos without any extra collectors material, which is a little disappointing, but overall, these CD's can be strongly recommended to anyone who has an appreciation of the late 60's - early 70's progressive and crossover music. They are also a tribute to Gary Thain, one of rock's greatest bass players.

Discographies.

KEEF HARTLEY BAND

Albums

Halfbreed, 1969 Deram, UK SML 1037, USA 18024
The Battle Of North West Six, 1970 Deram, UK SML 1054, USA 18035
The Time Is Near, 1970 Deram, UK SML 1071, USA 18047
Overdog, 1971 Deram, UK SDL 2, USA 18057
Little Big Band, 1971 Deram, UK SDL 4,
Seventy Second Brave, 1972 Deram, UK SDL 9, USA 18065
Lancashire Hustler, 1973 Deram, UK SDL 13, USA 18070
The Best Of (dbl), 1974 Dream, UK DPA 3011/2
Throughout The Years (dbl), 197? London, USA 2 6001

Singles (UK)

Leave it till the morning, 1969 Deram, DM 250
Waiting around, 1969 Deram, DM 273
Roundabout, 1970 Deram, DM 316
Dance to the music, 1973 Deram, DM 380

MILLER ANDERSON (featuring Gary Thain)

Album

Bright City, 1971 Deram, UK SDL 3, USA 18062

Single (UK)

Bright city, 1971 Deram, DM 337

Keef Hartley and Gary Thain are also present on a "Martha Velez" album: "Fiends and Angels! (1969 London, UK SHK 8395, USA 97008). In 1969 they also sessioned for "Champion Jack Dupree" along with Mick Taylor.

Alexander Bukharin.

BACK IN THE USSR

ALEXANDER KOLESNIKOV - ONE YEAR ON

Exactly one year has passed since that time when my family had to return to Russia. My returning home was caused for several reasons. We are all ruled by an unknown hand through our life. This hand threw me three years ago into Germany where I found a lot of new friends who helped me in many different things. I'm forever thankful for all their help in setting up my meeting with Uriah Heep (see my article "Tears in my eyes" in issue 15 and 16). After returning home to Russia I could not imagine what would happen as a result of the new friendship I had formed. I had a feeling that this so called hand of fate compensated me for parting with my friends, all the concerts and Uriah Heep. Being back in Russia for just 2 weeks, I learned that Heep were coming to Moscow, St Petersburg, Samara and Perm. Their visit signaled to me, Alexander, you left us but we didn't forget you. With these thoughts uppermost in my mind, I undertook an 18 hour trip by train to Perm. I will not describe the show because all Heep's shows in Russia are always a great success. The arrival of this legendary band in any town in my country is always a colossal event. I also think that the events after the show was very interesting. As you know, Mick and Trevor have their birthdays on the 9th of June. The promoters also knew this and organised a small feast in a small restaurant. The party lasted until 5am the next morning. Trevor said that it was the best birthday party of his life. The main experience for me was Mick Box introducing me to the general manager of the Moscow concert agency "T.C.I." who organised this tour and were planning another and more intensive tour in Spring 1997. I grabbed the opportunity and insisted that my home town of Omsk should be included on the tour. After some months I achieved my goal when I was appointed by "T.C.I." to be their promoter for the two concerts in Omsk.



Left to right:- Lee, Phil and Alexander on stage in Omsk.

After Christmas I started with the promotion work. Believe me my dear friends, it was not easy. All the items of the contract were set out and the slightest deviation could lead to big trouble. It would take me several pages to describe the struggle of laising with all the TV stations, radio companies, newspapers and other institutions which were connected to this project. It is normally difficult to arrange such a project, but to do it in Russia, it is an enormous task. But I do not regret anything, I took pleasure in my difficulties and problems , I did it for my favourite band whose music I like so much. It's difficult to believe but I did not think about profit, nevertheless the shows took place and the extensive radio and television interviews and advertising had the necessary effect. The interest in Uriah Heep amongst the citizens of Omsk was greatly increased, it was seen everywhere. The band was met by a big group of old and new fans at the Omsk railway station and the local TV station made a live broadcast of this warm meeting in cold Siberia. The band went with Russian troika along the main prospect of the city up to the concert venue. During Heep's stay in the town you could hear and see "welcome Uriah Heep" everywhere. To tell the truth I had some anxious moments as well. The main concern for me was the whole management of the circus where the gigs took place were dead drunk. To those people it did not matter if it was Heep of the Pope, they only wanted to get their money for the lease to buy more vodka. I could not do anything about it - it's also a Russian tradition. Nevertheless the shows enthused the audience and towards the end of the second gig Mick invited me on stage and I sang "Lady in black" with the band. It was in reality a royal reward for my sleepless nights. I was very happy that Heep were in Omsk and made such an impact, which my town had never seen before. I'm very proud that I was the driving force behind this musical feast. Thanks to all my friend from the West, UHAS and Stay On Top without whom I would never have had such a happy experience in my home town.

Alexander Kolesnikov.

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. Don't know about you but I've found it a good year so far on the Heep front. In April we got three cracking UK shows, ably displaying the chemistry within the band, an oft-overlooked factor. (why do some people want to see this line up break apart? Personal whim? That's no reason to wish ill on a band you profess to love - get a grip. You're nuts anyway, this line up is special and I'm fully behind them). Then in June we got a prezzie from the "King Biscuit Flower Hour" archives, that being "Live in San Diego 1974". Sadly, I was doing my tax return for so long that I didn't get a gig report done - sorry, Alan, Dave - so I'm doing a review of the CD.

A pat on the back for King Biscuit. They are sitting on hours of top notch concert material and to release it is good news to all parties. This CD, I'm reliably informed, features far more than was broadcast, certainly in one go. (KBFH often splits broadcasts and it seems Heep were no exception). In his sleeve notes Ken states that even this is still not the entire archive, dropping parts of solos for timing purposes, but given that KB would no doubt consider a double CD not commercially viable I shall accept this readily. So the broadcast it's self. Soundwise it is a little hissy but I have faith that the engineers did what they could with the masters and given the choice of hiss or no release..... The set naturally bears similarities to the official live album, being from a gig only 13 months later but we do get

"Stealin", "Seven stars" and "Sweet horseshit" (get a copy and you'll know what I mean), plus more of David's interplay with the audience. At times David, it has to be said, sings a little flat but (a) he will never be alone in being so when singing live and (b) the overall band performance is excellent. As someone who had never heard this broadcast before I was very excited to get this CD. To me the definition of a good album is simple - it's one you return to after the initial novelty value has worn off. This CD makes the grade so far.

Apart from the hiss the only other niggle I have is with the "Rock n roll medley". I've never been a fan of this. Yes, if I were in a band I'd cover Heep, Sabbath, Purple etc and Heep were just doing the same in their time frame but I always think of the Heep tracks that they could have played in place of this medley. There are other Heep broadcasts in the radio station vaults around the world, what chance their release? **Alister Blockley, England.**

***UHAS reply:** Thanks for this letter Ali, I'm as much surprised by the lack of response from members to the release of the "KBFH San Diego Live 1974" (yours is the only letter we've had on the subject) as I was by the similar lack of response to the UK gigs, so I really appreciate your raising the subject. It's not that long ago - when "Spellbinder" was released that we had lot of letters bleating about how that CD was invalid and hinting that real archive material was that from the early 70's. Now we've got such a release I had visions of being swamped with reviews - wrong again! Getting down from my hobby horse I'd like to add to your comments by saying that it's a shame that KBFH didn't record Heep during their USA gigs in the late summer of 1973 when they were promoting "Sweet Freedom". Then they played the same set as featured on the KBFH release plus "If I had the time" and "Dreamer". I think the inclusion of these two tracks in the live set of early 1974 would have made the gig totally different to the "Live 73" release. What I do know is that US TV featured Heep in concert from the late 73 gigs but I believe it was only about 20 mins worth and as I've never seen it, I don't know what tracks were featured.*

Dear UHAS. I wonder how many UHAS members spotted a reference to the band in the mainstream press the other day, but you can imagine my surprise when I did. In the pub one Monday lunch time I picked up a copy of "Night And Day, the colour supplement from the "Mail On Sunday", to flick through whilst enjoying a couple of pints of real ale. A short article on Glastonbury by Giles Smith caught my eye. The article was making the case for reverting the format of the festival back to it's good old days of guitar based rock acts, and cutting out the alternative culture merchants and numerous other distractions. And guess what band Giles used to illustrate his point - yes, Uriah Heep, and I quote, "During it's golden phase in the seventies, the festival reliably offered Uriah Heep or similar, without distraction. In recent years, however, it has been hard to go more than 15 yards without encroaching on the work of a visiting troupe of Balinese mummies, or upsetting a juggler".

How about someone recalling their memories of seeing Heep at Glastonbury in a future issue, as I would like to know more about it. The only time I've seen the band in the open air was at the Third Mildenhall Rock And Blues Festival in 1989, when they shared top billing with Rory Gallagher. Other acts on the bill were Tigertailz, Dumpy's Rusty Nuts and Stan Webb's Chicken Shack. Finally, if Giles is not a member of UHAS perhaps we should send him a complimentary copy of our mag and a membership form - anyone from the press who says good things about the band should be nurtured. **Dave Keable, England.**

***UHAS reply:-** Well I didn't spot it but for our part we'll do as you suggest. If anyone out there has any memories to share of Heep at Glastonbury, please send them in.*

Dear UHAS. I'm not one to complain a lot, especially when it comes to Uriah Heep or the society. But alas, I have to, although I'm not sure if you can help it. My complaint is, the mag is supposed to come out every 3 months right? Well, I always get it a month later, for

instance issue 23, which was the March issue, arrived mid April. I don't know when the mag comes out and how much time goes into sending it out, but it's annoying, because the published tour dates are mostly gone, at least those that are close enough to drive to. I hope there's a good solution or an explanation for this. **David Amendolara, Belgium.**

UHAS reply:- Yes, the mag is published about every 3 months and the target months for publication are March, June September and December. We do try our best to get the mag out on time but often we do find our selves in the position where it's the begining of the months of publication and the masters are still not at the printers. Printing takes a couple of weeks or so, then they've all got to be posted out. This isn't an excuse, I suppose it's down to the fact that we've both got other commitments and although we try to get the mag out on time, especially when a tour is imminent, we don't always succeed. Sorry.

Dear UHAS. Can anybody tell me the dates and venues that Heep have played in Chicargo as I'm trying to identify the exact tours and dates I've seen Heep. **Frank Testa, USA.**

UHAS reply:- If anybody knows, send in the details and we'll pass them on.

Dear UHAS. I've just read "Heep - Back in the UUUK, JB's Dudley, 22/4/97", and I feel terrible for not writing before. Thank you for the guilt trip. I must admit, I thought as you did, that you would be inundated with mail. Anyway, as you say, it's been a while since Heep last played the UK. The last times I saw them was with Pete Goalby, 10 years ago in Blackburn and then with Bernie in Manchester. My husbands not a Heep fan but he volunteered to drive me so I bought a ticket for him aswell. It was too short notice to get time off work so we set off late and did 10 circuits of Dudley's one way system, before we asked someone where JB's was, and we were on the carpark. When we arrived Lee was in the foyer chatting to a group of people, exactly as he had been years ago at the International 2 in Manchester - de ja vu! The crowd was a bit small, but that didn't seem to matter. It was a mixed bunch of all ages and dress codes. We positioned ourselves near the mixing desk - it was all my ear drums could handle - and prepared ourselves for a great night - and it was. I now possess one converted husband who rushed home to practise all the chords (being an old muso himself -having started in a band age 14 with Tony from "Lulu's Knickers" who Paul Newton occassionally plays with). My two regrets are that I forgott to take my camera, so if anyone has any photos of the night for sale please let me know, and I didn't have time to meet the band and UHAS members. **Lynne Hunter-Roy, England.**

UHAS reply:- Thanks for your letter and it's nice to know that you now posses a converted husband - one more to the fold.

Dear UHAS. Thanks for the latest mag (June), it has given me the opportunity to write for the first time. In reply to the enquiry from Anders Abrahamson about the David Byron LP -"Bad Widow" (Rockport 1984). The album never existed. It was first listed in "The International Encyclopedia Of Hard Rock And Heavy Metal" (Second edition) by Tony Jasper and Derek Oliver published in 1984. It was actually a Typesetting error, the album "Bad Widow" (Rockport 1984) is actually by a German hard rock band called "Cacumen" who later became "Bonfire". I have however seen it in a couple of otehr publications, but after a lot of research including a chat with Claus Lesseman of "Bonfire" I can confirm that David Byron never had any such album released or unreleased. **Andy Glynn, England.**

UHAS reply:- Thanks for the info.

Dear UHAS. Congratulations on another excellent year at the helm of the Appreciation Society. Issue 24 was a good read, especially the gig reviews of the UK dates. Good to

hear the band are still on top form on the live stage. I just hope it's not too long before a full UK tour - including Scotland of course. Good to hear also fans sticking up for Bernie and Phil in the letters section. I've never been a huge fan of Bernie's, even since his days with "Grand Prix" and "Praying Mantis", but I'd be the first to admit that "Sea of Light" saw his best vocal performance of his career so far. As for Phil, well, exactly where would Heep without the man? For god's sake he wrote and co wrote 8 of the twelve tracks on "Sea of Light", doesn't that mean anything to some Heep fans? His songs wouldn't be on the last 3 studio albums if the rest of the band could come up with anything better. Let's face it, Phil Lanzon (and Mick) are Uriah Heep, like it or lump it! I know this view will rattle a few of those Byron/Hensley fans who are still stuck in the 70's rut. And before anybody pipes up that Trevor writes plenty of songs, in my opinion they're amongst the poorest on the album, "Fear of falling"? Thanks but no thanks. I'm really not having a go at Trev because "Dream on" is a fine tune which deserves to be on the disc and ends the album in fine style, and of course he's one of the greatest bass players in rock history. To sum up things, Bernie is doing a fine job in the vocal department, while Phil is the band's only hope of coming up with a hit song so leave em alone.

Just a couple of other things, I remember reading in "Kerrang" years ago of a charity single featuring some members of Heep. It was a sort of "Live Aid" thing in aid of the people who died in the Heysel Stadium disaster (Liverpool - Juventus final). I remember it was called "Little Caesars" and also featured members of "Girlschool" and "Motorhead" plus several other rock mega stars from that time. Was it ever released? Another thing is, I was watching cable TV the other day (can't remember what channel) and Robbie Williams (ex "Take That") was being interviewed. He was asked what music influenced his new LP, he thought for a second then said, "Oasis, Blur and Uriah Heep of course". I think he was joking but you never know. Nice plug for the band at least. Maybe you should try to get an interview with him or present him with a Uriah Heep T-shirt, the sight of Robbie Williams in a Heep shirt would send thousands of teenage girls into the record shops just so they could listen to the same band as their hero. Heep would be returned to the young, what a thought eh? **Bryan Scott, Scotland.**

UHAS reply:- I agree with what you say about Phil and I think my sentiments in my review of the Dudley gig in the last issue echo that. I can't, however, go along with the point you rais about Trevor's writing, "Dream on" is, as you say, a fine song, but "Fear of falling", although not typical Heep, would in my opinion, have made a very good contender for a hit single. Although the writing in the band now seems to be split between Mick and Phil working together, and Trevor working on his own up in Hull, it must be remembered that it's the band who stamp their identity as a unit on these songs, just as they did on Ken's songs in the early 70's. That to me is the Heep sound, no matter who wrote the song. The cahrtity record you refer to, I'm not so sure about a release called "Little Ceasars" but Petre Goalby, Trevor Bolder and John Sinclair did perform on the 1985 release "Sport alive/Guitar alive" (Mausoleum KICK 8420 - Belgium). Both the 7" and 12" versions were in a pic sleeve and the 12" also included a longer version of "Sport alive". In addition to the guys from Heep, the release also featured members of Slade, Motorhead, Girlschool, Venom, Alaska, Heavy Pettin, Warlock, Rock Goddess, Rogue Male, Pallas, Waysted, Lionheart and Jump along with Robin George, Simon Kirk, Brian Howe and Edoardo Bennato. I can't remember the story behind the release but it sounds to me like this is what you are talking about. If I'm wrong and somebody out there knows about a release by "Little Ceasars" please let us know.

Dear UHAS. In reply to the letter from Neil Warnock in the last Heep mag, I take on board Neil's points and I know Mick Box deserves a medal for his efforts in keeping Heep a going concern. But as Neil pointed out himself, Mick is doing everything for the band. If he has

too much to do he can't do it as well as someone who can do the job full time. Playing in the band, writing, managing, setting up gigs is too much. The London show was well attended because fans traveled from all over to see Heep, thinking it was the only UK gig. The other two were not well attended because they weren't confirmed. Many more fans would have gone if this had been known. Whether you like it or not, it's the fault of the management and publicity agent, you can't get away from that fact. At the London gig the T-shirts were pathetic and amateurish. Heep need a full time manager and they should get a support slot on a major touring band of traditional rock, ie. Paul Rodgers is going out as a guest of Status Quo, and he can fill the clubs. So come on, do yourselves a favour, give yourselves a fighting chance in the UK. Finally, I must point out that I do speak from experience, I have played in and managed a band at the same time albeit at a smaller scale. But I do know how the system works and there's no substitute for good promotion and publicity. I know it's easy to criticize, but I do so because I care about Heep and want them to do well in the UK. I look forward to a new studio album and wish the band the very best for the future. **Richard Kenna, England.**

***UHAS reply:-** Everyone is entitled to their opinion about Heep's management situation and all I can say on the matter is what I said when you original letter (that prompted Neil's reply) was published. That is, if Mick says his managing the band is the best way forward then we have to trust him. In defense of Mick as the manager, I will say that it's not down to him that the JB's and Wheatheat gigs were listed in the mag as not confirmed. All that means was that they weren't confirmed at the time the mag was published, but we wanted to inform the members that they were in the offing. I'm sure that if anyone wanted to go but was un sure about the situation, a phone call to the venue would have sorted things out. Please keep the letters coming in*

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WNATED. Contact with Italian Heep collectors to trade with and I'm also looking for "Magician's Birthday" and Uriah Heep In Concert" 1972 - with yellow cover - tour programmes. John De Jonge, Ravenhorsthoek 53, 7546 ED Enschede, Holland.

FOR SALE. For full list of LP's, CD's, Tapes, videos, jacket patches, please write to:- Bill Smith, 144 Ashley Terrace, Alloa, Clackmannanshire, FK10 2ND, Scotland.

WANTED. 1970-76 footage of Heep othe than Easy Livin video. Howard Cox, Charoenjai Place, Apartment 6D, Ekamai Soi 12, Sukhumvit 63, Klong Toey District, Bangkok 10110, Tailand.

JEAN GENIE INFORMATION SERVICE. For gig information and special offers send SAE or IRC to:- Helen Bennet, 47 Abbots Wood Close, Winyates Green, Redditch, Worcs, B98 0QD, England.

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