

THE OFFICIAL
Uriah Heep
APPRECIATION SOCIETY

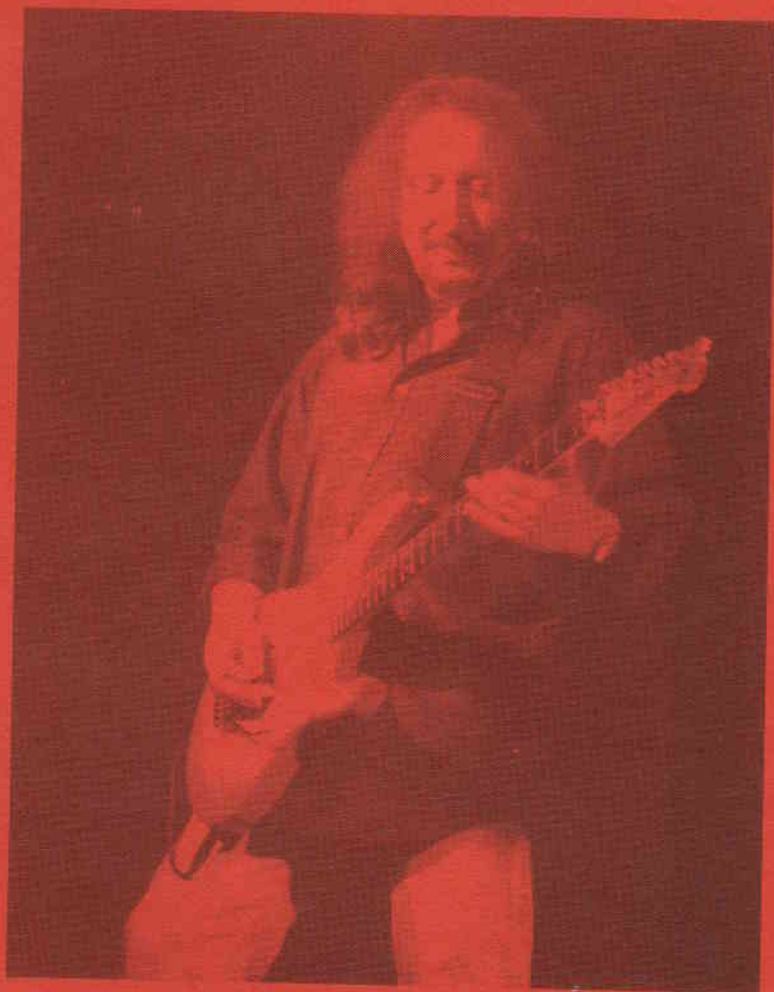


Photo by Alan Hartley

ISSUE 26

THE OFFICIAL
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APPRECIATION SOCIETY



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

Hi again and welcome to issue 26.

As Heep finish off the year with their European dates we've got a few new releases to keep us going and a few more in the pipe line to look forward to. "The Best Of Part 2" is now in the shops and is reviewed in this issue. For those who desire everything released on Heep, you may like to search out a 2 CD set of "The Best Of Parts 1 and 2" released together in Finland. The next remasters will be "Live In Moscow", "Different World" "Still Eavy Still Proud" and "Raging Silence". "Moscow" and "Raging Silence" have already been remastered and are reviewed in this issue, there's no definite listing on the bonus tracks for the other 2 but there are some exciting items set for inclusion. These include - for "Different World" - "Powers an addiction" which is a different version of "Blood on stone", "Winds of time" - an unreleased track from the sessions, possibly some instrumental versions of some of the album tracks and "Stand Back" - a track that was only included on the CD release of the album. For "Still eavy still proud" there will probably be a little re arranging of the tracks, the live material from the central TV show may be grouped together and the Byron, Lawton and Goalby tracks dropped in favour of demo versions of "Corina", "Mr Majestic" and "Pacific highway". Non of these are definite at this stage but all 4 albums should be in the shops early next year and we wanted to bring you as much information as we could before hand. We also hope to recieve your reviews of these releases for the next issue. "Live In Europe 1979" hasn't been forgotten and should follow at some stage next year and we've also been told that a remaster of "Equator" is looking a good possibility. We'll obviously bring more news on these as we get it. There's also two more live bootlegs which are reviewed in this issue.

One TV programme to look out for in the early part of next year is the return of the BBC's "Rock Family Trees" series. Work is under way on a combined Uriah Heep and Black Sabbath episode and several present and past members of the band have already been interviewed. It is possible that it will be aired before the next issue of the mag so keep your eyes on the TV listings.

The band are looking for good quality live shots from their shows of 1997, if you are a professional or take professional quality pictures (not snapshots) that you would like the band to use for publicity purposes, please send them to the UHAS address and we'll pass them on. The band were disturbed to find that 10 year old photos from the "Live in Moscow" era were used to promote some of their shows this year and want to make available a more up to date selection. Thanks in advance for your help and don't forget to include your name and address.

You may remember back in issue 23 we mentioned a new book called "The Story Of Uriah Heep - Easy Livin". It's written by UHAS and Stay On Top member Uwe Reuters and the

main body of the text is in the German language. However there are comprehensive discographies on Heep and related projects plus lots of pictures and forwards from Mick Box and John Lawton. The book is now available and has had some very good comments both in the press and from fans who have a copy already so it comes highly recommended. If you want a copy they are available from:-

Uwe Reuters, Hasselholzer Weg 2, 52074 Aachen, Germany.

For more information you can fax 0049 241 706833

The cost of the book is 60DM payable in cash or Eurocheque. Please do not send any money to the UHAS address, if you want a copy you can get it direct from Uwe at the above address.

On the live front there's nothing confirmed for Heep during the early part of next year, the band hope to secure a new recording contract and work on material for the next album. If you do want to be informed of any dates that may be arranged before the next issue (March 1998) you can send us a SAE (UK members) or IRC (overseas members) marked "concert dates" and we'll forward any that are confirmed.

John Lawton informs us that "Gunhill" will be scaling down their live work after Christmas to work on a new live set and new original material. The band will be in Europe again during March and April of next year and they want to work on a set that includes more Heep and "Lucifers Friend" numbers. The 1998 dates confirmed so far are:-

ENGLISH DATES

Jan 3rd, (lunch time) Snooks, Hemel Hempstead
Jan 3rd, (evening) Rose and Crown, Kings Langley
Jan 24th, Rodmill, Eastbourn
Feb 7th, Rose and Crown, Kings Langley
Feb 8th, Fishermans Club, Eastbourne
Feb 14th, (lunch time) Snooks, Hemel Hempstead
Feb 21st, Brickmakers Arms, Ridgewood, East Sussex
March 20th, The Anchor, Bourn End, Hemel Hempstead

SWISS/GERMAN DATES

March 27th, Rheinblick, Balm/Lottsteadt, Germany
March 28th, Winterthur, Switzerland - to be confirmed
March 31st, Basel, Switzerland - to be confirmed
April 1st, Anker, Frauenfeld, Switzerland
April 2nd, W&N Music, Waldshut, Germany
April 3rd, Hazienda, Riedern, Germany
April 4th, Bern, Switzerland - to be confirmed
April 7th, St Gallen, Switzerland - to be confirmed
April 8th, Alpenrock, Zurich, Switzerland

If you want to check on the dates to be confirmed you can do so direct with Gunhill at the following e-mail address:- gunlaw@mcmail.com

There is also an official John Lawton internet site on:- <http://www.aha.ru/~uheep/lawton>

Rob Corich, who is responsible for the work on the Heep remasters, is looking for a good quality CD copy of "Live in Europe 1979" to assist him in the work on the remastering of the album some time next year. If you have a copy to spare Rob is offering 4 remasters of your choice in return. If you can help please write to:-

Rob Corich, PO Box 6481, Crouch End, London, N8 8QQ, England.

Our thanks once again go to the following people for their help and support. Mick, Bernie, Trev, Phil and Lee. John Lawton, Tina Hartley, Sara Mortimer, Rob Corich, Yutaka Nakajima, Elina Aaltonen, Roberto Martinez, Andy Glynn Tapio Minkkinen, Mac Steagal and Isabella Seefriedt. From the band and ourselves we thank you for your support over the last 12 months and we wish you a merry Christmas and a Heepy new year.

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

Alan & David

Dec 1997

THE KEVIN WILLIAMS PROJECT

An exclusive interview with

BERNIE SHAW

You may recall that we reported in the last issue that Bernie was off to Canada to do the vocals for his friend Kevin Williams new CD. As promised last time Bernie now gives us more details.

Alan: How did it come about that you did this session for Kevin?

Bernie: Well sadly Kevin's wife Renee had a large malignant brain tumour and they'd known for quite a long time that she didn't have very long. Sadly she passed away just this last Christmas when I was over. I'd met her a few times, she was a really lovely lady who always backed Kevin, he wasn't so much a frustrated bass player but he kinda played for himself and not too often in the limelight. He was a friend through a friend and when I was putting "In Transit" together a couple of years ago, he was one of the first guys I thought of for playing bass. It worked out really good because he'd built himself a recording studio and we used it as a rehearsal room, being a perfectionist he had a very nice bass rig and a Warwick bass, he had a PA system which our band "In Transit" used when we played our two shows and though he was probably the least proficient musician in the band, he was by far the hardest worker. We all had a real laugh and what was really good was that Renee actually got to see the band. She was kept busy because we did everything ourselves, we rented the hall, did the promotion, sorted the drinks out for the bar and it was good for her because people who are ill need to keep active to prevent the illness grabbing hold much faster. But as I said, she passed away last Christmas and Kevin got together with the Keyboard/guitar player I was using, Steve Moyer, and started writing songs as a dedication to Renee, just something to remember her by. Within the eight months they'd written twelve songs, nine of which he wanted to record.

When I said that I would be in to doing the project I said the best thing to do would be to record it all with a guide vocal, send it over to me to learn and we could talk about recording at a later date. Unfortunately they never got around to demoing the songs and sending them over. What I got in May was a phone call from Kevin saying, "are you still interested in doing this vocal for me" and I said, "yes, of course" and he flew me over in July which was just at the right time as the Heep were taking six weeks off. He lives out on a Mountain and the studio is called "Rock Ridge", it's just next door to the house, it turned out to be just Kevin and me, Steve Moyer who was producing the whole thing had a day job. They thought that I would be a typical musician and would want to start singing around

9 at night and work through until 2 in the morning. Maybe when you are 18 that's cool, but when you've got more experience you find you've got a lot more energy at 2 in the afternoon. Kevin is basically a builder by trade and he works his own hours so he took the time off, he built the studio and he knew the desk better than anybody else. He's a quiet guy and his emotions aren't too easily shown but we climbed into each others skin, we'd got out to lunch and dinner together, he'd come over and pick me up and slap the cassette on in the car and we were a very well oiled little outfit that learnt the songs in 6 or 7 days.

Alan: So by that time he'd done a demo of some sort?

Bernie: He'd recorded the backing tracks, not to the best standard, I think Steve was a better guitar player than he was producer, he had played with a couple of name bands in Vancouver, he prided himself in that, but listening to him with my ears there was a lot of tuning problems, the drums were not played to perfection, the metering was quite a bit out and I had no problems in telling him to his face that I couldn't sing to it if they wanted to put it out in this form.

Alan: In his eyes, was it a finished backing track that he was playing you?

Bernie: Kevin had reservations about it, Steve thought it was good enough, Steve also had an eight months pregnant wife and trouble at work so the last thing on his mind was music, even though he was supposed to have the last say in it. Kevin felt that it could have been better and I just rubbed a little bit of salt in the wound by saying it was not up to scratch. If you work at one level with people and you think you're doing a good job, you don't know you not doing a good job or that you can do better until somebody else steps in and shows you the next step, but the songs were well written and the arrangements weren't bad at all. Usually with singing you put the guide vocal track down and then record the music, once you get the music perfect you re do the vocals and get them perfect. We did it arse about face, we used the backing track as a guide and did a 100% perfect vocal to it, and the situation was left that they would re do everything that needed re doing in the music and then mix it. It was a bit of a strange way of doing it.

Alan: So the projects not actually completed at this moment?

Bernie: No, there's a lot of work to do, he hopes to have it done for Christmas but Steve played guitar and keyboards and I think he tried to turn it into a Steve Moyer project and it didn't really work. I know a lot of able musicians in Victoria so while I was there we invited a lot of different guitar, bass and keyboard players out, played them what we had and asked them if they would be interested in doing something towards it. The response we got was amazing, Kevin didn't think we would get that sort of response from the quality of musician that is there. Canada does grow good musicians, it just grows musicians who have good jobs and don't want to take the chance and going out and making a living at it. So we had two really good guitar players come out and lay down some rhythm tracks and a couple of lead solos, an absolutely blinding bass player who came out and did two songs in one day, and he said, "hey, I want to come out and do the rest of the album". He had a six string hand made bass, he was just phenomenal and even while I was there it was all taking a completely different shape and Kevin was getting really excited. He asked how will we approach it? I said, "we'll have a nice breakfast and a talk and then head over to the studio about 2PM. I'll be awake and ready to go then and you'll hear the change in my voice more than I will". The sound that I hear in my head is different to what you hear outside, there's a definite change in my voice when it warms up and it takes about 20 minutes. Within two days he knew exactly what I was talking about. It was a learning process for both of us because I took more of a hands on role with the arrangements as well as being the singer, and he learnt a lot about recording and performances, he would

say that he thought we had a good take on a track then we'd do another the next day and he'd say, "all the hair just stood up on the back of my neck". That was the level I wanted to work at, I was happy to sing the songs as many times as it takes but that was the feeling he was after and he had learnt to know when it was there. We went back and re did the first one and he got the same response so we did that to all nine tracks and he was absolutely over the moon, and so was I. The last day before I flew back he said he wanted to use the name "In Transit" for the project, I was a bit hesitant because "In Transit" was my baby put together with my friends, my time, our songs, I could see why he wanted to because it was the best and the most adventurous thing that he'd ever done, so I said, "okay, if you can bring the musical standards up to what we've done vocally, then use the name "In Transit" with my blessing, but if it doesn't come up to scratch, please don't use it". Even though "In Transit" only did two shows, a lot of musical people came down to see us and they were well impressed with what we were doing, it wasn't what anybody else was doing, it wasn't top 40, it wasn't original but it was really good songs well played by five guys who had a scream together. No egos, just five guys who got down and did it, a lot like the Heep mentality.

Alan: How would you describe the songs you recorded?

Bernie: A couple of the songs were very, very moving, there was one or two songs that sounded to me like a cross between "Sting" and "Eric Clapton", the arrangements weren't too complicated but the lyrics were very heart felt. There was two song that I had little bit of a problem singing because I thought the lyrics were very personal, but I saved those two until last, both of them were quite ballady, one was basically just a keyboard and a voice which was the last song he wrote just before she died, and there was a few tears in the control room when we were working on it. When I first heard the song I thought his interpretation of it was perfect because it was his emotion and his last song to Renee, but he wanted me to try it and it was really good but very emotional. If you can imagine it's more of a dedication album than a memorial album and I have no idea what sort of sleeve he's going to be doing but he's going guns blazing into this, he's buying his own CD burner, he's doing the sleeve notes, the packaging, promoting, everything on his independent label called "Renee Records" and he's doing everything in house in his own time. Unfortunately while I was there he sold his house and studio so he moved the whole operation to down town Victoria into a 4000 square foot, old brick building down on the harbour, he's taken over the whole of the top floor which was once a dance studio. He's converting it into a two bedroom self contained flat overlooking the water, and the rest into a recording studio, where he'll get the musicians in to re do the tracks.

Alan: To change the subject completely I'm going to put you on the spot now. There's been quite a few unkind comments and criticisms in the past few issues of the magazine directed at yourself and Phil. What's your response to them?

Bernie: I think a lot of it is just that some people like David and don't like me, some people like Ken but don't like Phil. Every singer who's been in Heep has been put up against David but the people who do this are locked away in their own little world, there will never be another Uriah Heep like the very first band. We've never tried to do anything else but bring our own personalities in to the band and do the old songs to the best of our capability with our mental input. I don't know what David was thinking about when he sang "July morning" but I know what I feel every night when I sing it on stage, and I can see it in peoples eyes. There's always going to be 2% of people who you can't please and I feel sorry for them because they haven't grown with the band. Uriah Heep has got a great history, it's had some amazing musicians in the band, and others who have tried for a position in the band and never made it, ie David Coverdale. But we all have brought

something different to Heep and although this line up may not have been the most famous or rich, it's been the most stable for sure and we've written some really good tunes that will stand the test of time, especially of "Sea Of Light". I think "Love in silence" is one of my favourite song and it's too bad that the band hasn't had a major record label to push the album like Gerry Bron did. Gerry may not have had the best reputation but the man sure did work Uriah Heep and he helped the albums go gold. If we had that sort of inertia behind us now we would have maybe been more popular than the original band. We don't have the drug and alcohol influence that took its toll on the original band and I think that's down to experience that comes with age. Criticism? For every one person that criticises me or doesn't like me, I think there's about 100 out there that does like this Uriah Heep and do respect what we've been doing so we don't lose one second of sleep over it. Maybe it's not constructive criticism but you've got to have some criticism, I think it was a couple of issues ago when people were writing in saying why are you printing this crap? But it all makes for colourful reading, it can't be all peaches and cream or else no one will respect the magazine, so I don't mind, it's just too bad it can't be a little more constructive. One thing for sure, it's not going to break up the band because I'm not going anywhere, if anything we're going from strength to strength.

Alan: As you say, you can't just fill the magazine with how fantastic the band are, everybody has their own point of view.

Bernie: Yes and the worst thing would be if the band started believing how good everybody thinks the band is. We are a damn good band, but we all have our faults and we have a band night and somebody hears it and writes in about it, then that's fine as long as they don't dwell on it. It's the same thing with people who write in about the set list and the fact that it's been the same for so long. If we did change it drastically and got rid of all the old classics, then a lot of the fans who come to hear those songs would really be put out. I don't know how many people really want the set to change but we are going to re-vamp the set quite a bit next year, there are a lot of other good songs on the albums that we haven't had the time to re-learn, but we are looking at getting a new nucleus of



songs for next year to provide us with a whole new set dusted with some new material from a brand new album. Again it's all down to timing, we have to get together and as everybody knows, Lee's in Lanzarote, Trevor's up in Hull, Phil's in Australia, it's hard to get the whole band in the country let alone the crew, especially when were supposed to be writing and putting our endeavours into a new studio project.

Alan: Are you planning anything whilst your back home in Canada this Christmas?

Bernie: Unfortunately my girlfriend can't get the time off work so I'm going over alone, I plan to do some skiing and have a nice quiet family Christmas. and we're all going to be together from mid January to work on the new material to hopefully record during the early part of the year.

Interview by Alan Hartley, photo by Isabella Seefried.

NEW RELEASES REVIEWED

THE BEST OF URIAH HEEP PART 2 REMASTER CD (Essential ESMCD 594)

Track listing:- The hanging tree, Sympathy, Wise man, Free me, Free n easy, Come back to me, Love or nothing, Woman of the night (live), Carry on, Feelings, Easy livin (live), Suicidal man (live), That's the way that it is, Think it over, Stay on top, The other side of midnight, Too scared to run (live), Blood red roses, Hold your head up, Blood on stone.

Taking up the Heep story where the original "Best of" album left off - although some of the tracks chosen aren't my personal faves - they've been chosen as the ones most likely to be known by the casual CD buyer who may have known them as singles and are thus tempted to buy the album. Hence, I see this more of a singles collection than a best of. For the Heep collector there are a few goodies included here, for the first time on CD there's the single edit of "Wise man" though this suffers from one edit too much, the last lyric of the song "to learn" isn't there. I've been told that this is exactly how the track was on the edited master tape and there isn't another tape to be found - but I'm sure the lyric was there on the 7". There's also single edits of "Carry on", and "Feelings". Strangely enough the version of "Hold your head up" is the album track, I'm not sure if the 7" version was an edit, I'm sure it was but it's so much hassle to play vinyl that I can't check. The live versions of "Woman of the night" and "Too scared to run" are taken from "Live in Europe 1979" and "Live in Moscow" respectively, and they both benefit from the re-mastering process.

For the casual CD buyer who remembers the early 70's, and the Heep collector, there's two previously unreleased live tracks from the Sloman era. Their inclusion is a welcome insight for those who have read the almost constant debate on the Sloman line up in the letters page but who never had the chance to see the line up live. There's no doubting in my mind that John Sloman was a great vocalist (and a talented musician), I saw him on several occasions with "Lone Star" before he joined Heep. His style and delivery suited "Lone Star" much more than it did Heep. I also feel that because "Conquest" was so uncharacteristic of Heep, it didn't really leave fans who never saw the line up live with much of a yard stick to compare against previous or later line ups. Well, now's the chance, I have to say that the recordings themselves aren't the best quality but they are taken from the period during which Ken Hensley was still in the band, and the band are in blistering form musically. I don't find John's shrieks and growls fit into the Heep vocal presentation very well, but, the most annoying thing for me is the fact that he doesn't even know the words and in some parts makes up his own. As I say, a great talent but not suited to Heep. One track that really stands out as an improvement from the original is "Blood on stone", we all know that "Different World" had a somewhat thin sound, well just listen to the track after a little re-mastering, you won't be disappointed. Roll on the "Different World" re-master I say!

The packaging uses the same design as the original "Best of" but with a silver line and lettering in place of the gold. The booklet is well written and although it explains that there's no "Equator" tracks due to licensing difficulties, it's a shame that the apathy of the label couldn't have been used to complete an otherwise excellent package.

LIVE IN MOSCOW - REMASTER CD

Bonus tracks:- Gypsy, Rockarama, Heartache city.

Some people have been critical of "Live In Moscow", I've always thought it to be a great album, ok, so it's not the best quality recording but that's down to the facilities available in Russia at the time. What it did show at the time was a brand new Heep line up taking the bold step of issuing a live album as their first release, and doing a damn good job of it. It's now 10 years since the historic concerts in Moscow and it's quite fitting that the recordings now receive the remastering treatment, which, in line with the other Heep remasters, includes bonus tracks. If you bought the LP version of "Live In Moscow" you won't have "Gypsy" which was on the original Legacy CD, though not the Castle reissue. Hence it's inclusion is welcome here, its a great version and Bernie's vocal talents really shine through.

More interesting are the other 2 bonus tracks. The Moscow set was basically the last throws of the "Equator" set, the equator backdrop even graced the stage, and although the original release didn't reflect this, there were "Equator" tracks in the set. Included here are "Rockarama" which to be honest isn't the best live version of the track I've ever heard - but does contain some great guitar work from Mick. And "Heartache city" which was a set regular and although it's a good version, it never really did much for me. As I said in the review of "The Best Of Part 2", the whole package really benefits from the remastering treatment and a good album has become an excellent one which will include a more comprehensive booklet.

RAGING SILENCE - REMASTER CD

Bonus tracks:- Miracle Child, Look at yourself (live), Too scared to run (live), Corina (live), Hold your head up (extended play), Blood red roses (extended play).

I hold "Raging Silence" right up along with the best of all Heep albums from any era of the band. The production was great and the remastering does enhance the sound but it's not as noticeable to me as some of the other remaster releases. "Cry freedom" and "More fool you" are classics and that deserve another hearing from those who may have forgotten them. As with all the remaster series, it's the bonus tracks that are most interesting to fans who already have the original release.

There are 6 bonus tracks here with 2 of them previously unavailable and all but one never before on CD. "Miracle Child" was originally the B-side tho "Hold your head up" and to be honest, it's a fairly average song. There's the live version of "Look at yourself" from Moscow, this was originally on the 12" release of "Hold your head up" and the North American CD release of "Raging Silence". It's a good version that includes the instrumental intro that was tagged onto the end of Lee's drum solo. Again Bernie's vocals are the outstanding element. "Too scared to run" and Corina" are also from the Moscow recordings and are different versions to the ones on the Moscow album. By different versions I mean they were recorded on different nights. The last 2 bonus tracks are the 12" versions of "Hold your head up" and "Blood red roses" which nicely tidy up the "Raging Silence" period. Again, a great album made that little bit better for some remastering and re packaging and I can't recommend this strongly enough to anyone who doesn't already own a copy of the album and to those who are in the process of replacing their old CD's, or LP's with the new remasters. It's the new line up's first studio cut and they're really buzzing - I wonder how long it will remain fitting for us to keep calling them the new line up?

TIME WAS GYPSY EYES

(LIVE BOOTLEG DOUBLE CD, GYPSY EYE 008/9)

Track listing:- Disc 1, Bird of prey, I wanna be free, Easy livin, July morning, Tears in my eyes, Rainbow demon, Mick Box solo, Improvisation including bass and drum solo.

Disc 2, The wizard, Look at yourself, Gypsy, Tears in my eyes, Circle of hands, Look at yourself, Lady in black, Gypsy.

The run of bootleg releases seems to be endless and you'd be forgiven for thinking that this was "Wishbone Ash" with a title like that. Well, Heep it is and the material is drawn from 3 different concerts. All of disc 1 and the first three tracks of disc 2 are from the gig in Hamburg, Germany on April 16th 1972 - Lee's birthday. The next three tracks are from the Japan tour of 1973 - but there's no information as to which gig they

are from, and the last 2 tracks are from the gig in Munster, Germany on 5th March 1972 - not Munster in Ireland as it states on the rear insert. It's a bit of a mish mosh of material but the main body is made up of the Hamburg gig, which to my knowledge is the complete show in the original running order, apart from the omission of "Lady in black". This track is included from the Munster gig, along with "Gypsy", but both these are already available on the bootleg, "Byron's Lost Poem" - which is the Munster gig, (reviewed in issue 15).

The set of the Hamburg gig is the same as the set of the Munster gig so is there anything to be gained by purchasing this one if you already own the other. Not really, the sound quality is just as bad as it suffers the old problem of having been recorded from the audience on poor quality equipment. It is however a very powerful performance from the classic Heep line up so if you can put up with poor quality sound, and you don't have the Munster bootleg, then it might be worth searching out. At around £35 it is a pricy item and to me it would have been much better packaged as a single CD of just the Hamburg gig, minus the solo and improvisation tracks which go on for ages.

At the end of the day we have to decide why we buy CD's. If you buy them to gain listening pleasure over and over again, then due to it's poor sound quality, you won't get it from this. On the other hand, if you are only interested in collecting everything that's available on the band, no matter who's making money from it, then it would be hard to pass such an item as this by. But if your genuine interest is in the actual recording of the gig, you'll be better served by trading live tapes with other true Heep fans who don't make any profit from the recordings. I'm sure the band themselves would feel more comfortable with this as this gig is already in wide circulation on tape between Heep collectors.



SYMPATHY

(LIVE BOOTLEG CD, GYPSY EYE 007)

Track listing:- Do you know, Stealin, Look at yourself, Lady in black, The wizard, July morning, Firefly, Sympathy, Who needs me, Easy livin, Gypsy, Sweet Loraine.

This is the first Lawton era bootleg I've seen and it was recorded in Pittsburgh, USA in May 1977. The venue is the Stanley Theatre although there's no mention of this on the insert. It suffers the same fate as the others, yep, very poor sound quality. In fact the Hammond is virtually the only thing you can hear in many parts of the CD. I don't know why the vocals and guitar in particular are lost in the mix but lost they are. Still, if you want to learn the keyboard parts to a few Heep songs then this is right up your street. This gig is in wide circulation on tape and if you've got a copy you'll know just what I'm talking about. The middle section of "Stealin" is very much Hammond only over John's vocals and you only hear Mick's guitar come in during his solo, I can only assume there was some problems with the sound equipment on the night as I don't think that a poor quality cassette recorder would have caused this.



The "Firefly" tour represented the strongest set of the Lawton era to me as there was none of the more pop influenced numbers that appeared on the next two albums, it's just a pity that this recording doesn't do it the full justice it deserves. The CD does contain the full set - I think - and although one of my faves from the period, "The hanging tree" was played during the tour, it doesn't seem to have made the set in Pittsburgh.

The front insert has a composite colour shot of the band on a TV studio set - this was actually used as a poster in a German pop mag in the late 70's, and the rear features a photo of John from the "Firefly" tour programme. As with some of the other bootlegs we've reviewed this one suffer a crude edit or two - presumably where the person recording the gig turns their tape over. Expect to pay about £16 for this one. My thanks once again go to Yutaka Nakajima who's help and information made this review possible.

Reviews by Alan Hartley

LIVE REPORTS

URIAH HEEP AND ROGER CHAPMAN (ALMOST) LIVE NORDHAUSEN 19/9/97 AND WERNESGRUN 20/9/97

On 19 September 1997, in Nordhausen, Germany, we had the most bizarre and terrible experience with Heep - one that I hope will never happen again. Uriah Heep were topping the bill in an open air concert which was totally ruined by bad organisation. Due to traffic jams from Leipzig airport, Heep arrived much too late to have a sound check at all, but everything was supposed to be ready for a great night. There were about 5,000 people anxious to see them. Apparently, this was the first time Heep had ever played in Nordhausen and we talked to some nice people who had been waiting for 25 years to see their favourite band live.

Unfortunately, the weather was very cold, it was actually freezing later that night and the area was very windy, so it took a lot of patience from everyone to stand there waiting for the show.

And a long wait it was. The PA was out of order, the monitors didn't work at all and according to Jim the whole cabling was a mess. Therefore, the first band to play, Zwei gegen Willy, had to be cancelled altogether to give the crew of Roger Chapman the opportunity to try and make it work somehow.

Chapman was supposed to be on at nine, but of course it was nearly ten before they started and everyone was getting colder and colder. The music didn't help at all, it sounded like rubbish, and I think almost everyone was only waiting for Heep to enter the stage. I didn't realise until the following night what a difference it makes if the PA works or not, because Chapman sounded like a totally different band in Wernesgrun. Obviously there was something seriously wrong with the PA because in Nordhausen they sounded absolutely terrible. After Chapman Heep's technicians worked very hard to make the PA work somehow, but it seemed to become another long wait in the freezing cold for the audience. Heep was, of course, all ready to start playing and the crew were doing their best to make it happen. At that point the electricity went totally out for about twenty minutes and after that everything was much worse than before. We never found out if the problems could have been solved because some people started throwing stones and glass bottles on the stage, so that it was impossible for anyone to work there. It was getting towards 12 o'clock and most people had been standing there since 7 o'clock with their feet frozen, so obviously they were very frustrated, but by throwing glass bottles at the crew they only made sure there could be no Uriah Heep show. This was the first time this had ever happened to Heep in their whole history.

I really feel sorry for all those people who were going to see Heep for the first time and never got the chance. The worst thing for the band is that many of the audience seemed to think it was Heep's fault that they never showed up. There were rumours going on that Heep had not even bothered to turn up or that they were too high and mighty to play in Nordhausen using the "alleged" technical problems as an excuse.

The following night the venue was a beer festival in a brewery yard (also out of doors) in Wernesgrun near the Czech border and everything went perfectly. The sound was excellent, Roger Chapman sounded about ten times better than the night before and Heep were absolutely fabulous, everything went according to schedule, everyone was enthusiastic and no body had to get cold waiting. It's a pity Wernesgrun is about five hours ride from Nordhausen - I don't think any of the disappointed audience was there. I only

hope they will one day give Heep another chance and get a chance for themselves to see the best band of their lives.

If there is a UHAS member from Nordhausen, please make sure this information gets to as many people as possible in your town. Heep never wanted to let their audience down and they'll be more than happy to play there again when everything is organised normally.

Elina Aaltonen

URIAH HEEP TRIBUTE SHOW

LIVE IN HELSINKI THE WHOLE STORY FROM THE BEGINNING

The idea to arrange some kind of get together for Finnish Heep fans came to mind last winter. After the band's well received tour in Finland last November I realised that there are still a lot of die hard Heep fans here, but the band doesn't get recognised at all nowadays in the media. It's no wonder that some think the band doesn't exist any more. So I thought something had to be done to better the situation and maybe bring back some old fans that have forgotten Heep somewhere along the way.

I started putting advertisements in rock magazines for other Heepsters to contact me etc. and from the response I knew that this was worth trying. I began corresponding with fellow Heepsters and now there are about 30 of them with whom I keep frequent contact. Mainly I've been passing on information on the band's current activities, record releases etc. I've also advised each one to join UHAS

The idea was to get a band to play a set of Heep songs and invite everyone along. Last March I talked about my plans to Leka Rantanen, who plays drums in a band called "Tunnelvision". He said he could take part in arranging the event and contacted the people at Tavastia. They also loved the idea so it was quite easy to book the club for a Uriah Heep night. Leka would take care of putting the band together, the rehearsals and everything that had to do with the gig, and I would do all the rest. First I asked Jari-Pekka Laitio, who has his own Uriah Heep page on the internet, for some help. He contacted both Mick Box and Ken Hensley and asked them to send their greetings to the Finnish Heep fans. Jari-Pekka provided us with a lot of other useful information also.

The first task for me was probably the most difficult - to select the songs to be played. With such a lot of great material to choose from, it was quite impossible to select a set that would have pleased everyone, since all have their own favourites. It would have had to been at least a four hour set! However, it was clear that the set would concentrate mainly on the David Byron era, but I wanted to include at least one song from each other singer's period. After I managed to get some kind of set list done I presented it to the band and they started working on it. When I went to see the rehearsals for the first time I didn't really know what to expect, but after I heard them play some songs I was convinced that this was going to be a good one. Leka had done a terrific job in choosing the musicians and vocalists.

THE CONCERT.

After three months of preparation and rehearsing, lots of phone calls taken and letters written, the day finally came. There was much more work in putting the concert together

than I could have imagined beforehand, but it was certainly worth all the trouble. It was great to meet other Heep fans before the concert, many of them I had already been in touch with, but never met in person. The concert itself was better than I would have thought. I had of course heard them at the rehearsals, so I knew they were something was worth waiting for. The audience also seemed to enjoy it as much as I did. The show was great fun, but so was the party backstage after the show. But that's another story. The band was:- Jukka Jylli - bass guitar, Pate Kivinen - Keyboards, Saku Paasiniemi - guitar, Sami Vainikka - guitar, Leka Rantanen -drums, and on vocals Kimmo Blom, Pasi Rantanen, Anssi Stenberg and Hepa Vaara. The set list was:- Sweet Loraine, Blood red roses, Sweet freedom, Stealin, Free me, Too scared to run, July morning, Sunrise, Rain, Gypsy, So tired, It ain't easy, The wizard, Look at yourself and for encores, Lady in black and Easy livin.



THE AFTERMATH.

The concert was such a success that immediately afterwards the band mutually agreed to try and organise a few more shows. The dates and venues have not been confirmed yet, but in the coming months we will be taking the Heep tribute show elsewhere in Finland. Hopefully this will have the effect I had originally hoped: To raise awareness to the fact that Heep are still going on stronger than ever, to get some new Heep fans and remind the older Heepsters what they have been missing for the past 20 years or so. I think this could be a good thing to do elsewhere and also in places where Heep don't play a lot, (eg. the UK). Now we'll just have to wait for the real thing - the next time Heep comes to Finland. But in the meantime I think this is a good substitute.

Report and photo by Tapio Minkinen

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, You wanted a review about KBFH San Diego? No problem - here it is:- The first time in my life I discovered "new land" of my favourite rock band at all. Trembling fingers were putting the San Diego CD in the player. I listened carefully to the opening section, eyes closed, almost breathless, I imagined the picture of David, Ken, Mick Gary and Lee entering the stage, picking up their instruments and two songs later ... it's unbelievable. The special sound of the guitar solo from "Stealin" took me straight back to the good old seventies. Then came "July Morning", Byron at his best. He sang with so much emotion and feeling I couldn't avoid getting goose pimples, could you? Really, no body should miss this impressive version and listen carefully to David's unforgettable strong and brilliant voice, stressing each word at the right time. Furthermore another highlight, "Gypsy", Ken treating his old Hammond with great experience. Such an organ solo I've never heard before and I love the rotating oscillating and echoing sound waves very much. But what did KBFH do with the great song? They cut it in two pieces, I was speechless. Why didn't they leave out, for example, the third version of "Rock n Roll Medley" in place of an entire "Gypsy". That is the only thing I have to complain about. Finally, in my opinion, San Diego is one of the most interesting and valuable performances from the Byron era until now besides '73. And so I finish my review and continue dreaming about another release of a "lost" concert tape or what about the whole San Diego cut from KBFH perhaps a members only? **Andi Lavater, Switzerland.**

***UHAS reply:-** Thanks for your review.*

Dear UHAS, About your reply to Alister Blockley, you can add "Seven Stars" along with "If I Had the Time" and "Dreamer" (Ref: Buffalo-New Century Theatre August 25, 1973. Also the "In Concert" US TV -September 28, 1973. Same night as "Midnight Special", they played "Sweet Lorraine", "July Morning" and "Stealin". Most of the time the "In Concert" was from Hofstra University. I've got Deep Purple and Alice Cooper from that place on video, somebody must have "Uriah Heep". Personally, I have only got the audio. For Frank Testa, I only know from Heep in Chicago, Park West, April 29, 1982 and Biddy Mulligan's, June 19, 1990 you can find both in audios. Keep up the great work! **Yves Monast, Canada.**

***UHAS reply:-** Thanks for the info, we and the band would also like to see the video if any one has a copy.*

Dear UHAS. Thank's for the Mag and the hard work that goes into it. Here are my comments on the Bootleg Return to Wetton Review. I was in Geleen, with the G indeed, at the time. Alan made a point about mutilating the set list by cutting it while it was broadcast. Well the reason, I think is, this - every Pink Pop Festival, even today, is broadcast by VARA or VPRO radio. After the festival they bring several performances from different festival bands mixed on the radio. So it also happened with the Heep festival recordings. That there are songs missing on the CD is, I think, because of technical problems on Heep's part. The intro' of The Wizard failed completely. I made recordings myself and you can hear Ken say shit when the power on the acoustic guitar goes on and of. After the terrible intro' David encourages Ken by saying "it don't matter its all over now", sadly it wasn't the case. At the beginning of July morning Ken's organ crashed, it produced some

toilet flushing noises as the television commentator rightly said. After the first verse, the band stops playing - apart from Mick, John and Lee playing the intro for about two minutes. In the meantime David makes excuses to the crowd and tells them that the organ has got to be fixed. All these interruptions are not broadcast but it's probably the reason for the July morning edit version. The gig was also on Dutch TV, but strangely enough with a different sound recording. The TV set starts with a voice over introducing the band in a negative way. He is telling us that England is no longer the homeland of rock music and Heep is a good example of fast money making guys serving a fast money making organisation (Bronze?), and it's not clear if the musicians are just lazy or bad musicians. Although they did not show the gig on television, after that kind of introduction one can ask why. A week later a journalist of the music magazine "Oor" reacted on this by writing that The Vara should not criticise Heep too much because they nearly took the name of one of the band's albums for their program - Wonderland instead of Wonderworld. So justice was done.

The best sound recording IMHO is on the radio tapes. Sweet Lorraine is my favourite. John is playing loud and swinging and the improvisation was a great success for Mick, the crowd went mad. From High and Mighty they also played "One way or another" and "Make a little love". I was also at the mentioned gig at Japp Edenhal, and yes, it was a great gig. The hall was sold out and the band was in great shape. There was good reviews in the papers and I do remember at one point the whole crowd of 8000 were shouting Hensley, Hensley, etc. It was Heep's high time in Holland with sold out concerts and Return to Fantasy in the charts as a single and album. **Louis Rentrop, Holland.**

***UHAS reply:-** Thanks for the info.*

Dear UHAS, I am a great fan of Uriah Heep, I became an admirer in 1977/798 when I first heard their music in my school summer holidays (I'm now 35 years old). At this time, rock n roll was officially prohibited in the USSR. My friends and I managed to get copies of Uriah Heep tapes and listened to their music and tried to sing their songs (the English we could understand).

Although I am able to get some details on Uriah Heep in Russia, I would like to exchange material and views about the band with other fans. Especially English fans who are closer to the group and really appreciate them. Please get in touch with me.

Alexander B Yaroshenko 56 Suvorovsky Pr, Apt 16 St Petersburg 193015 Russia

***UHAS reply:-** If anyone is interested in writing to Alexander he'd love to hear from you.*

Dear UHAS. I'm very pleased that I became a member of UHAS with issue 24. I found a lot of accurate information about Heep's activities and plenty of concert reviews on Heep and musicians from the Heep family like John Lawton and John Wetton. I also liked reading the letters of other Heep fans about the different Heep era's. My opinion is that each era has it's own beauty, so I like them all. Of course the first era was the most productive and successful. It established Heep as a supergroup and almost every song from that time (70-76) is a classic. The Lawton period was almost as successful, mostly in terms of quality albums and to a lesser extent in terms of sales. I also like very much the following periods with John Sloman, Peter Goalby and Bernie Shaw/Phil Lanzon, despite all the difficulties. Nowadays, Heep cannot be stuck in the 70's and play almost the same things on every new record. I think that most fans would want their favourite bands to express their musical abilities and new ideas in terms of progress. I want new music from Heep, new ideas, progress, but all with the original Heep sound. Just as they did on the wonderful "Sea of Light". I can see that for the last 10 years Heep are getting better and better, "Different World" was better than "Raging Silence" and "Sea of Light" id the best.

So we definitely have a logical progression. The other thing that fans demand from Heep are live concerts of good quality and this has remained a stable factor in Heep since 1970. My very special thanks to Mick Box who took over the manager's position and kept the band alive. **George Filis, Greece.**

UHAS reply:- *I can't find much to argue with there apart from the statement that "Different World" is better than "Raging Silence". Not in my opinion.*

Dear UHAS. Hello from Paris. I'd like to let you know that one of the main French rock papers (Rock Style) recently covered Heep's career giving a full annotated discography. It's a long and intensive article written by a serious rock critic. Some of his judgements are severe, for example the marks he gives for the albums from the Goalby era, but I'd like to mention some interesting opinions expressed in this article:-

Heep are considered as one of the "4 historic bands" who contributed to create hard/heavy rock in the 70's along with "Led Zeppelin", "Deep Purple" and "Black Sabbath". And "July Morning" is a song which contributes as much to rock music as "Child in time" or "Stairway to heaven".

Heep are also considered as the "first" band in the 70's to realise "fusion between hard and progressive rock", Without albums like "Salisbury" or "Magicians Birthday", hard, progressive rock would not exist today. If "Yes" could play harder they could have made albums like "Magicians Birthday".

A lot of "tribute albums" (ie, classic songs by name bands covered by other name bands) are on the market today. There are tributes to "Tull", "Rush", "Sabbath", "Floyd", "Purple" etc. But it's written that if a band deserves such a tribute album it's Heep. (What a good idea)

I think you, and the members will agree with these opinions. It's unusual to read articles that are so enthusiastic about Heep and it shows that the band aren't forgotten by the whole of the rock press. **Bertrand Athouel, France.**

UHAS reply:- *What a great article that sounds, thanks for sharing it with us. Please keep the letters coming in.*

NORTH AMERICAN HEEP CONVENTION

We held the 1997 Heep convention at The Cheshire Inn, St Louis from October 10th through to October 12th. Lannis Ethridge made a video of the event and it is for sale to UHAS members at 5\$ for North American members or 10\$ for all other members including postage. I must point out that Lannis knows his way round a camcorder, the video looks good, good lighting, sharp images and Lannis is very skilful at zooming in and out to catch the key action. As he told me, he tries to put a lot of variety in the angles of his shots rather than filming just from one location. He's done a great job in my opinion and here's what's on the tape.

The video starts with about 20 Heepsters meeting in a hotel room, there's a lot of laughing and smiling and some Heep playing in the background. Obviously everyone is having a great time, this is the Friday night.

Next it's Saturday morning and there's some practising in the hotel room, reflectively working through some chords and putting on some strings in anticipation of the night to

come.

The next scene is in the banquet/jam room above the Cheshire restaurant on Saturday afternoon. Equipment is being hooked up and tested out.

The sign for Ken Hensley's Upper Room Studio now pops up on the screen. We are treated to views of gold albums hanging on the wall as well as a view of the control room. A recording session is in progress, the group is called "The Questionaires" - or was that a joke? Next is a view of the exterior of St Louis music co - I knew we could find it!

Now it's some rehearsals back at the jam site, still early afternoon and 15 minutes into the video we're ready to rock.

Now the Jam it's self:- The songs are Easy livin, I wanna be free, Stealin, Rainbow demon, The wizard, July morning, Rain, Easy road, Return to fantasy, Gypsy, Circle of hands, Weep in silence, Look at yourself, So tired, Why did you go, Your turn to remember, Guitar solo, What should be done, lady in black, an aborted attempt at Paranoid - you hear me saying, "should have stuck to heep". Time to live and "Heepsters on the web blues", improvised lyrics on the spot - great!

I'm sorry I didn't mention all the musicians but they all did a great job and this is a video not to be missed. If anybody wants a copy they can get it from :-

Lannis Ethridge, 109 Grey Fox Run, Rockingham, NC 28379, USA.

Review by Mac Steagall

NIGHT HEAT BY GUNHILL

A MEMBERS REVIEW

The first song I heard by Uriah Heep featuring John Lawton was "Been Away Too Long". I liked his voice - a touch bluesier than David Byron in a David Coverdale sort of way. Whilst the debate as to whether he was a suitable replacement for David Byron (can anyone ever replace the original vocalist in a successful band?) can rage on there is no doubt about his ability to sing.

It is instantly apparent when listening to this CD that John is still on top form. What is also a delight is the talent of the musicians around him especially lead guitarist Brian Bennet - what a find!

I know nothing about him but he could certainly give Mick Ralphs a run for his money and on the slower numbers he echoes Gary Moore in a sustained Gibson sort of way.

The album is as follows:-

1. Don't Stop Believing (Lawton) After the atmospheric narrative the song kicks in with a menacing rhythm and some tasty slide guitar licks more prominent slide guitar on the rest of the in would have been nice too. John's vocal is strong and the feel of the band in full flow excites. The song is good (the chorus is perhaps a little too pop for me) and it grabs your attention. A good opening number that allows all the band to be heard setting the mood for what's to follow.

2. Ready for Love (Ralphs) As I have the original Mott The Hoople and three other Bad Company versions, it was difficult for me to be impartial -especially as it never was one of

my favourites. That said it is well performed. The acoustic guitars are nice with a well put together solo. John sings the song well and the song hits the groove of the original in the chorus. A few electric guitar licks over the chorus in reply to the vocal would have spiced it up a little but if you do not know this song I think you will like Gunhill's version.

3. Wall of Silence (Bonner) A great song performed superbly. It has a feel of Weep in Silence (Uriah Heep - High and Mighty) with a signature tune guitar intro that repeats through the song but the interplay between Brian and John at the chorus is magnificent.

4. Nobody Loves You the Way I Do (Etheridge) I've never heard the original but this does not grab me. It sound too much of a woman's song for a man to sing - there is too much sentiment in a rocker at this pace and not enough time to absorb the lyrics.

5. Far From Home (Kavanagh) This blues with a twist holds my attention much more than I thought it would from the intro. It is extremely well sung by bass player Neil Kavanagh but the coup de gras is the fantastic guitar work again from Brian. Not too many notes - just the ones you want - melody, sustain and style. (I never liked Van Halen).

6. Eleanor Rigby (Lennon/McCartney) It is difficult to even think how you could do an "original" cover of this song but Gunhill have managed it. Less harmonies and more guitar with a full band sound replace the string quartet. I believe the song works well live too.

7. Don't Look Back (Lawton/Hesslein/Hecht) I don't have the original Lucifers Friend version of this but I doubt it could be better. A well crafted rocker with an excellent verse - so good that I think the chorus is a bit of an anti-climax - but musically on top form again.

8. Waiting for the Heartache (Barnes/Child) This song I really do like from start to finish. The intro guitar hook grabs immediately and the vocal is again superb.

9. When A Man Loves A Women (Lewis/Wright) Not a song I have ever liked (hey I'm not that cynical) and John tries very hard to inspire me but any time I hear any version of this song it just sounds like Karaoke night at the Dog and Bollox.

10. Any Day Now (Lawton/Hesslein/Eggert) When this kicks in I do not like it. It has that mid 70's dance feel to it - choppy d-minors and bouncy bass - but some how it holds up and by the time you reach the chorus its got you. Whilst I wouldn't play this in isolation I would not skip it neither. Another Lucifers Friend revamp.

11. Clearwater Highways (Heart/Colwell/Kirke) A great way to sign off the album. This uptempo rocker has everything. It sounds the most natural song of the lot and allows everybody to shine. It has more balls than the other rockers and seems to be mixed just right. (I feel that some of the songs have John a little isolated). I have the Bad Company original (from Company of Strangers - worth a listen) but this is arguably better.

Conclusion

All in all an excellent CD that I will be giving plenty of play. Maybe not Uriah Heep but there are plenty of good tunes and guitar solos for all. The packaging is quite good too for a budget release and there seems a sense of pride about the whole thing.

Alan was right when he warned us we would be travelling down the M1 to catch a gig. See you soon.

David Corbett

PHOTO ALBUM



This is a rare shot from the much spoke of but little heard and seen by the majority of Heep fans, 1986 line up. It reads, from left to right, Phil Lanzon, Stef Fontaine (the two new members), Lee Kerslake, Trevor Bolder and Mick Box.

IN CONVERSATION

In the late 70's Mick Box, Ken Hensley, Gerry Bron and John Lawton got together to record a discussion on the Heep story so far. It was a promotional exercise aimed at the German market prior to the release of "Fallen Angel" and was packaged as a cassette contained within a book style case. This is a transcription of that recording.

Gerry: Ken, you weren't in the band when I first saw them in High Wycombe in October 1969 were you?

Ken: No, I didn't come along until a couple of months later, in fact Mick's the only original founder member that's still in the band.

Mick: Yeah, I can remember quite clearly Gerry coming down to "The Blues Loft" in High Wycombe seeing us and liking what he heard and saw, and the next minute we were in the studio.

Gerry: You were called "Spice" then and if you remember we used a keyboard player called Colin Wood initially and that's what gave us the idea to get a keyboard player on a permanent basis and we started looking around and that's how Ken joined us.

Mick: That's right, actually Kenny was playing guitar with "Toe Fat" weren't you?

Ken: Yeah, I had spent a year playing guitar with "Toe Fat" up until the end of 1969 before I got the phone call to come along and speak to everyone.

Gerry: And that's when I first heard "Gypsy" when you were rehearsing down in studio 51 and I was absolutely knocked out, it sounded incredible to me.

Mick: It was actually the first song that we ever wrote together which is great.

Gypsy is played.

Ken: I think one of the best memories of "Gypsy" was the first time we ever played in Germany at "The Big Festival" in Hamburg which was back in 1970, round about June 1970, and "Gypsy" was the song that really helped to make an impact with the people there. I think that's one of the reasons why it's always stayed in the show, and it helped us to gain popularity in Germany and we moved on to the next album which was "Salisbury" later on that year.

Mick: We were still sort of experimenting in those days weren't we, trying to find some sort of direction to go in, and it was good fun doing the thing with the orchestra and "Lady in black" I can remember clearly because we had in the studio 4 acoustic guitars on the track, and two of the roadies were playing it and it was good fun. There was a great atmosphere and even Gerry tried a bit of singing at the end of it, that was fantastic because they slowed down the tape and I was flat on my back laughing.

Ken: "Lady in black" was one of the strongest songs we did at that stage which is, I'm sure, why it still is one of our most popular songs.

Lady in black is played.

Gerry: Of course "Look At Yourself" was the point in time where the band really found a solid musical direction, and the cover was indicative of the way the band was going, it attracted a lot of attention. That was your idea Mick.

Mick: Yeah, I thought of it on the way back from a gig, we were going to stop at your

house for some tea and have a little meeting. I was thinking about some colour ideas and "Look at yourself" just lent it's self to a mirror, I remember presenting the idea in the front room at that particular meeting and it was left as a good idea which was given to an given to an artist and out of it came that cover. I thought it was fantastic because it really caught your eye in the record shops.

Ken: A lot of the sales of albums depend upon the success of the cover and that was a particularly good cover.

Look at yourself is played.

Ken: I think that "July morning" from the album "Look At Yourself" is one of the best examples of the way the band was developing it's music at that time. It introduced a lot of dynamics, a lot of light and shade in to our sound, which up to then had just been flat out rock n roll, and it actually came from 2 songs. I remember when I wrote the song it started out as an acoustic guitar song, which really goes to show when you listen to the song now what the band is capable of doing to a song and how important the band's contribution to these songs ends up being. Because I remember taking it down to rehearsals and David introduced part of another song, and out came "July morning as it is now. It must be one of the strongest songs because it's stayed in our stage show.

Mick: It's definitely one of the strongest off that album.

Gerry: And even today it's gone into the Russian charts.

Mick: Yeah, what a surprise that is.

Ken: Nobody has explained that to me yet but it's good.

July morning is played.

Ken: Up until the recording of "Demons And Wizards" we'd made quite a number of changes in bass players and drummers, but the most important change was that Lee Kerslake joined the band just before we started recording that album, and he of course is still with the band so he's obviously the right man for the job.

Gerry: And that gave us our first international success because "Easy livin" went in pretty much all the charts around the world.

Ken: Especially in America because it gave us our first step into America really.

Mick: There was a lot of tracks of that album, there was "The wizard" which was very good for us. "Paradise" and "The spell" we particularly liked ourselves.

Ken: Yeah, I think the important thing about "Demons And Wizards" was that up until that point we had concentrated on the European market and it was "Easy livin" that first got us into the American charts in a big way and opened up a new phase of our career.

Mick: That's right, it was a good chart rocker.

Gerry: And the album gave the band a reputation for being into something that wasn't really there because, of course, "The wizard" was recorded totally separately as a single, we then went on to record the rest of "Demons And Wizards" quite a bit later, but because of the title they all thought we were in to all sorts of things that we never even thought of.

Mick: It did give us some bizarre mail to say the least.

Easy livin' is played.

Ken: The next really important thing we did was the album "Sweet Freedom" which was the first time we recorded out side England. In fact we recorded it in France, just out side Paris at "The Chateau d' Herouville" which was a very fashionable studio at the time. It only took us 3 weeks to record and the single "Stealin" came from that album and that was probably one of the biggest singles we had world wide up until that date. It followed up "Easy livin" with tremendous success in America and all over the world.

Stealin' is played.

Gerry: Of course "Sweet Freedom" was recorded in Paris and we continued to record abroad, we went to "The Musicland" studios in Munich and recorded "Wonderworld". On these recordings, as with all Uriah Heep recordings, Peter Gallen was our engineer, and it turned out to be an absolute God send as far as recording abroad is concerned because it was really difficult working in a foreign studio but Peter knowing how everything worked was really the only way we could successfully record abroad. **Ken:** I think we should then get on to the evolution of the band soon after that when we came to the middle of 1976 which was when the big personnel changes took place in the band. This was when David Byron went and was replaced by John Lawton, John Wetton was replaced by Trevor Bolder, and that culminated in us recording our first album as the new Uriah Heep which was "Firefly". The single that we chose from that was "Sympathy".

Sympathy is played.

Gerry: With John in the band we were back in England recording in "The Roundhouse" studio, which was a new studio for us. We were very comfortable and very pleased with the results we were getting.

John: It was a bit strange only being in the band for about three weeks then coming into the studio and doing an album straight off.

Gerry: Yes, that must have been very difficult for you but I thought you did it extremely well.

John: I thought it turned out very well considering the amount of time that Trevor and I had to work ourselves into the band before coming into the studio to record. It went amazingly well.

Ken: I think the most important thing about all those changes, and the album "Firefly", it that it was a completely new beginning for the band, which is what we needed at that time. It gave us the chance to experiment with our music a bit more, it meant that we could be more varied in our approach to our music which ultimately lead to the release of the single "Wise man" because it was a ballad and we'd never dared release anything like that before.

Mick: We were actually scared of the situation weren't we?

Ken: Yes, but with the new band and the new relationship we were able to look at things differently.

Gerry: For me, "Wise man" was one of the best recordings we'd ever made.

Wise man is played.

Ken: After "Firefly" and a lot of rehearsals, the band came together and we went out on the road to tour as Uriah Heep. We went into all the markets that we'd previously been in to, we knew we had a lot of work to do because it was a completely new band and we had to get people to adjust to the changes. They weren't only musical changes but it was a

change of faces on stage. It was quite a difficult thing and we decided we just had to work very hard, so we set out to tour for about 12 months and re introduce the band to everybody and hopefully re establish it. After about 9 months of really hard work we decided it was time for a new album and that's when we arrived at "The Roundhouse" again to start recording "Innocent Victim".

John: We should give a lot of praise to the people who listened to the band at that time because they didn't have any pre conceived ideas.

Mick: Yeah, there were some important changes that had been made.

Ken: And most of the success that we've achieved now is totally dependent on peoples reaction to the new band.

John: At least they didn't go over board on us before we actually played. They let us play first and then give their ideas and criticisms.

Ken: Yes, and the audience in Germany are probably the most important people who contributed to that thrust, they definitely helped more than anybody else.

Gerry: The interesting thing about "Free me" was that it was one of the last numbers we recorded for the album and if you remember Ken came in with the demo and we were all completely knocked out with it. I think we recorded the number in 2 days flat.

Mick: It was instant wasn't it.

Ken: Everybody was very excited about "Free me" and I think that came out on the record.

Gerry: It sounded like a hit from the minute we heard the demo.

Mick: Just to give you an idea of the bands attitude now, if Ken had brought that in say 3 years ago, although it was a great number, we would not have recorded it because we would have been scared to enter in to that area. Now of course, everything's open that song proves it.

Free me is played.

John: In the procedure of doing the new album that we're in the middle of doing, we came across a song that Kenny had written, "Love or nothing", which to us was a very commercial song that would be a goof follow up to "Free me", "Sympathy" and "Wise man". It's a good song with a very catchy chorus which everybody will get together with.

Mick: And it's sufficiently different to "Free me" which is great.

Love or nothing is played.

John: (speaking in German) On behalf of Uriah Heep I would like to thank the German fans for all their support so from Mick, Lee, Trevor, Ken and myself John Lawton, Thank you.

YOUR TURN TO REMEMBER - SWEET FREEDOM



Sweet Freedom



RR3067 0159245

*Uriah
Heep*



Manufactured and Distributed by Island Records Ltd. 2000, Queen's Road, London W8 5AH

URIAH HEEP
"Sweet Freedom"
(Bronze)

ALTHOUGH THEIR "Live" double supposedly brought them to the end of a period of studio recordings, their seventh album is not a radical departure from the style they nurtured through to "Magician's Birthday".

It would appear that Heep feel themselves to be dangerously close to losing their individuality of performance. Thus various restraining tactics are used to prevent this, such as the way Ken Hensley on keyboards neglects to exploit his own ability, and consistently limits himself to providing the renowned curtain of sound.

Quite a high proportion of the music is decidedly new in construction and playing. But whether they have gone far enough is arguable, because there are several numbers which can be described as safe moves.

Undoubtedly it must be the final cut, "Pilgrim" which makes this point particularly apparent. Uriah Heep usually incorporate their own epic, like "July Morning" or "Gypsy", this number is a series of movements opening with a full organ sound, lo, the Viking choral work, and a touch of grandeur with a few classical piano lines.

David Byron is in sure vocal form, and the arrangement — again similar to previous epic — is good. Tempos change, the lyrics become stronger, and towards the end hit the pit of the stomach.

In some respects, "Sweet Freedom" follows a similar pattern of light and shade through this beautifully melodious love song. Gary Thain on bass — who consistently impresses throughout the set — deals with setting the core of the number, while Hensley becomes a little monotonous directing his intentions into organ sound and texture, rather than playing well.

Technique though is not everything, as Thain and Mick Box illustrate on their composition, "Dreamer". It is without a lot of body and soul in the structure, and unfortunately, apart from an effective chorus, a typical guitarist's number. Though it is an example of Box's instrumental development, with a more sympathetic use of harmonics.

Byron comes out well, singing now with greater feeling and with less tendency to holler unless absolutely necessary. On "Stealin'" especially, and "One Day" he expresses himself better, backed by some outstanding harmonies.

It is these first three songs, and then a gloriously sensitive "If I Had The Time" and a song about LA groupies, "Circus" on the second side, which act as apt illustrations of a better melodic sense in composition. Sadly Thain has to carry most of the themes, which he does excellently, though Hensley does project the core of "Time".

"Circus" is basically something new for the band, played on acoustic guitars, with light percussion and a more sympathetic organ embellishment. This, like other of the numbers, is a song. And although they can play shuddering rock — with some indelicate work by Thain, as on "Seven Stars" — it is the other songs which prove more satisfactory.

As Heep have said themselves, they are not content to rest on their rumps and success. Drummer Lee Kerslake is more purposeful than ever before, apart from some unsable bashing on "Pilgrim". It is an excellent album, to the point of re-emphasising their modest attitudes. It's possible, they may even become fashionable this year. God forbid! Tony Stewart

URIAH HEEP "Sweet Freedom" (Bronze ILPS 9245)

"DEMONS AND Wizards" I think it was I recall keeping the cover and pinning it on the kitchen wall, but the celluloid contents somehow found themselves sailing over a neighbouring hedge. Can't think why. I was a blatantly unprofessional reaction. Presumably, then, it's still down to a case of being a confirmed fan or a total non-believer. This continues, in my opinion, in similar vein to previous Heep offspring and will therefore reinforce both parties' opinions. It is neither bad nor good depending, of course, on how you define these terms — remaining simply as a well-

polished, carefully packaged selection of all that is truly familiar in rock. And familiar it is, breeds contempt. David Byron's vocals are strident and obtrusive. His tenor operatic warble just isn't natural. He might be a real peer on stage, and that may compensate for facts he just doesn't cur. His voice is too harsh. The material and playing is sometimes laboured, the lyrics predictable and the music bland. The sentiment seems to have been, "It doesn't matter as long as it rhymes". Lack of originality can have its charms — providing it's done wisely. This is just plain embarrassing, and warrants another million or two, no doubt. P.T.

URIAH HEEP—"Sweet Freedom" (Bronze ILPS 9245, £2.19).

This is like taking a sledgehammer to a panel pin-idiotic, unnecessary and doomed to failure, though that's not to say it won't sell.

Some of the lyrics, as on the title track, have a certain naive charm, others are just plain crass, but any effect the better ones could achieve is firmly smothered on the head by as much tuneless noise as the band can muster.

The only saving graces on this album are the Bowie-ish Circus, which has a pleasingly simple acoustic arrangement, and the Wagnerian If I Had The Time, which has a strong organ riff going for it.

The opener, Dreamer, is dire, a tuneless effort with an abysmal chorus. It's fussy, chronically overcluttered and totally devoid of any merit. Seven Stars and Pilgrim are equally awful. Stealin' and Sweet Freedom go on too long and the latter absolutely stinks in organ, which doesn't help any. On One Day all the girlie wah-hahs in the world won't compensate for what's an indifferent composition. * R.C.

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Dec 22/9/73

URIAH HEEP

Sweet Freedom (Bronze ILPS 9245). Ever since their humble heavy beginnings this lot have been getting more musical and more lyrical, a progression that makes this, their seventh album, a most artistic work. The eight songs, all recorded at the famous French Chateau d'Herouvill, were written during the band's long lay-off prompted by Ken Hensley's illness. He wrote the best songs — If I Had The Time and Stealin' (their single) — and also gives the

band its distinctive sound with his heavy organ chords overlaying the mostly fuzzy guitar of Mick Box and solidly rhythmic foundation of Gary Thain's bass and Lee Kerslake's drums. It's obvious that the rest did him and the others a power of good. It's just a shame that despite the Chateau's growing reputation, this particular production sounds at times too compressed, even blurred and fuzzy. A clean bill of health for Heep though!

Uriah Heep

URIAH HEEP — to be honest, not my idea of a night out, but one of those things one should check out, if, for no other reason, simply to try and (albeit) the band's apparently enormous appeal, an appeal which, for me anyway, is not altogether obvious from their recordings to date: they really do have to be seen because, whether you like their music or not, they do put on a startling effective stage show.

They look good, they play well within their obviously self-imposed limitations, they're tight, direct, and often very funny (in particular lead singer David Byron's asides to guitarist Mick Box). They have a superb light show — one of the best I've seen for subtlety and timing — and a very genuine and warm rapport with their audience, totally lacking in any form of gloss or artifice.

I mean, there's Byron and the band hacking through "Judy Morning", something of a marathon in the set, very dramatic and intense and right at the end Byron drops to his knees and raps the sloping front of the stage with his fist, commanding the front rows to wake up. "No dozing off there," he shouts, "you were weren't you?" Then when Byron gives Hensley a name-check in the opening bars of "Seven Stars" Hensley replies, in this weedy pop star voice, "thank you fans."

The show was full of nice little touches like that. They covered a variety of material from various albums, opening with a potent "Easy Living", "Sweet Lorraine", whose opening bears uncomfortable similarities to the Osmonds' "Crazy Horses". "Seven Stars" I really didn't think worked though: everyone else did, of course, but Hensley's interminable solo with ring modulators, moog and some kind of field generator saturating two plates, one for pitch, one for volume, was clever and dextrous, to be sure, but musically was a little hard on the ears, strident and harsh.

Multiple encores were performed, the audience on its feet, scrambling at the front to shake hands with Box, Thain and Byron, closing a powerful and beautifully wrought set. Musically I found parts of it overly repetitious and clichéd, but what they do, they do well and you can't ask for more than that can you?

PETE FRISKINE

URIAH HEEP: "Stealin' (Bronze)"

Yes, all you Heep big mother truckers, this is going to be the Uriah single to crack open the dirty 30, and put them on "Rot of the Plops". Incredible, says me, as Gary Thain's bass vibrates into motion. Ken Hensley lays an organ blanket, and then action-man-in-the-silver-suit, David Byron, takes up the vocal line. He's done the rancher's daughter, and the debauched degenerate must flee. This causes him to reflect on his miserable existence, believing fighting, killing, wine and women are going to put him in his grave. When they pick up steam it fair on rattles your small change, with an excellent clip of blues guitar from Mick Box.

Uriah Heep

PORTSMOUTH IS a great place to start a tour — for sure. After regular doses of the super cool Rainbow it's good to see fans nodding and bopping all night long instead of the usual encore type.

Uriah Heep, fresh from America, presented a formidable box of tricks on Thursday night. Starting with a couple of rockers just to check out the audience, they were home and dry almost before they had begun.

David Byron, the dictator of Heep, commanded the audience to witness a "slow number", "If I Had The Time" from the album "Sweet Freedom". A slow number from Heep you ask? Yes, but heavy and building with good harmonies the tours of America have taught Uriah plenty about dynamics and pacing. The energy positively crackled through the air as the lights changed constantly, well in tune with the stage antics.

A brief respite in the intensity allowed Ken Hensley chance to show us his latest electronic wizardry. Combining organ and synthesizer with various gadgets, he played a 10 minute solo which pushed many through time warp nine.

"If you'll go back to your seats for just this slow one, we'll rock for the rest of the night", David pronounced. The title track from "Sweet Freedom" followed just as tight as possible Gary Thain and Ken Hensley playing chord games with each other and Mick Box's guitar soaring overhead.

Now the flood gates opened. "Look At Yourself", "Lover" and a rock and roll medley brought the show to close. Crystal clear sound and the band in happy top form

had produced a memorable brain assault. — ROGER HARVEY.

URIAH HEEP "STEALIN'" (BRONZE)

Next week I hand the reins of office over to Steve "The Schoolgirl's Peril" Peacock and head for three weeks ankle deep in zebra and rhino. As I type the whole Zounds office is waiting with bated breath for the new Stones single and I am whiling away the time trying to cram as many newies into my allotted space as possible. "Ah, Uriah Heep", I muse, thinking of the time I have spent listening to their albums and marvelling at their success. "Ho-hum", I groan faintly as I apply the work to the turn-table. "Goodness gracious me", I exclaim some three and a quarter minutes later.

Uriah Heep have given us a pretty neat single. It opens with lean and menacing stuff from bass and organ, the vocal comes in strong with some wicked lyric about doing a farmer's daughter (I hiked the way his voice broke on "daughter") and the Heep don't wax heavy until he cries, "nothing left to save", pause, then "but my life".

Their heaviness is not without subtlety and control. Uriah Heep are a work manlike band, a sort of rock Tommy Smith, and they make some good singles. This may well be their



URIAH HEEP: Stealin' (Bronze 7). Ken Hensley's piece opens gently, quietly, with just a repeated bass note. Then into the vocal, which proves that it is possible for the Heep not to go it quietly if they want to. This is an unusual vocal arrangement, with softly

laid-down harmonic touches behind lead... In fact, it's sensitive for a while, and sensitivity is not a word often applied to this team. It builds in volume and impact later on, fairly hammering to the finale. A classy performance and production. CHART CERT.

FIRST TOUCH - HOW I BECAME A HEEP FAN

It was 1980, I was 13 and had just started my record collection (currently standing at over 4,000). I had discovered Black Sabbath, Rainbow, Deep Purple, Whitesnake and Judas Priest. Every week I would go to Frankie G's second hand record shop on the outskirts of Rochdale and spend all Saturday afternoon rummaging through the vinyls. I used to look at the album sleeves and check the back cover to make sure the musicians had long hair!

I remember the one Saturday, after about 4 hours, I had narrowed my choice down to two, it was between Hawkwind -Space Ritual and a band I hadn't heard of called Uriah Heep and an album called Fallen Angel. The Heep album was 50 pence and cheaper and therefore got the nod. When I got home I put on Picadilly Radio and it stopped me in my tracks, the song I heard was unlike anything else I had ever heard before. I listened intently until the end of the song when the DJ announced that the song was a classic called July Morning by Uriah Heep. I was stunned and immediately put on my newly acquired album.

As I listened to "Women of the Night" right through to "Come Back To Me" (a personal favourite of mine now) I couldn't believe that this was the same band that I had just been listening to on the radio. Intrigued and not a little disappointed I turned the record over and listened on, with the exception of "Love or Nothing" I was completely devastated. It wasn't what I'd expected at all. Back at school on Monday, I told my mates about the weekend. Brian who was a year older than the rest of us, told me about the new Heep album and how it sounded nothing like the "old Heep".

The following Saturday I bought Conquest new and dashed home to play it. When I heard "Feeling", "No Return" and "It Aint Easy", I thought it was the greatest thing I had ever heard (I wonder how many Heep fans could say that)? Each week afterwards, I bought another Heep album the watershed being the day I bought Sweet Freedom, what I did think back then and had forgotten about until I joined UHAS was that every album sounded different, even the Byron era ones, yet all had a selection of excellent songs on them in what, at the time, seemed like a myriad of different styles.

I now see that there are more obvious musical similarities in all Heep albums, but it does amaze me that Heep fans constantly state that they don't like certain line ups of the band. To me, Heep have never made a bad album in any line up and if I had to list my top 5 Heep albums they would be in no particular order:- Sweet Freedom, Abominog, Conquest, Raging Silence and Wonderworld, but, I love all my Heep albums for the constantly high quality of music throughout. I went to see Heep later that year and I remember them being very very loud but not much else.

I was however, hooked and have been ever since. I even grew to love Fallen Angel and have since bought everything connected to Heep (obsessive that I am) from Grand Prix albums to John Sloman solo, Lone Star, Gary Moore, Byron Band, Ken Hensley Toe Fat to the really tenuous like Keef Hartley and Heavy Metal kids. I therefore congratulate you on your review of connected bands, I'll sign off now by saying how happy I am with my magazines and long may the Heep continue.

Andy Glynn

Please send in the story of how you first became a Heep fan for inclusion in a future issue.

CLASSIC CONCERT

I've been a member of UHAS since issue Number 11 and during all this time I've always wanted to write to you describing all my feelings and experiences concerning Uriah Heep. I think that the moment has come because of a couple of things. One is that I could see the band play live for the first time a few days ago, and the other is the new sections you opened in the Magazine "Classic Concert" and "First Touch".

I knew that the band existed 20 years ago when I was only 8 years old. My brother, then aged 18, was a big fan of Heep and I began to listen to their music through albums like "Very Eavy Very Umble", "Look At Yourself", "Demons and Wizards" and even "High and Mighty", albums that were being promoted in those days. With Heep playing in Spain, my brother went to a concert in Bilbao but I was too young and I couldn't go. Since those days I've been thinking about the possibility of seeing Uriah Heep live on stage and I haven't been able to until October 12th, 1996, when I saw them in Elefante, Blanco, Vitoria. I think the band has played in Spain two or three times since 1976 but I was too young or I found out about the concert too late and the years went by without seeing my favourite band play live.

But, coming back to the days when I knew Uriah Heep existed, I must say that at the beginning "High and Mighty" was the album I liked the most. I think its music was easy to understand for me at that age; now I realise that this album is, in my opinion, the worst of the Byron era. My favourites are "Look At Yourself", "Demons and Wizards", "The Magicians Birthday", "Sweet Freedom" and of course, the live album "Live January 1973". I guess the majority of the members will think like me. After that period, the band recorded two albums more that I respected and like they are as we all know "Wonderworld" and "Return to Fantasy". Since that moment Uriah Heep didn't make albums like these, always in my humble opinion. The period with John Lawton and John Sloman seem to change Uriah Heep's style and even listening to them you could say they were any band but not Heep. With "Abominog" I think that all the fans became optimistic and proud of the band but they weren't the same band as the one in years before.

It's only now, 20 years later, with the release of "Sea of Light" when Uriah Heep begin to show that they are the same band who put albums in the charts and had the biggest audiences at their concerts. And now the time is right for telling you how the concert in Elefante Blanco, Vitoria, my first Heep concert is a Classic Concert for me.

Before Uriah Heep there were two bands and when we, my girlfriend and I, arrived at the venue the first of them was playing, they were called Dinky Dau. The only thing I liked was a version of "Mr Crowley" from Ozzy Osbourne. Then at about 11.00 pm, the second band began to play, they were called Brutal Thin and they looked very angry.

Then came the moment I had been waiting for, for such a long time - Uriah Heep came on stage. Mick was wearing a white T-Shirt with the logo of Hewlett Packard, Bernie, a Waistcoat, Trev, a black jacket, Phil a coloured shirt and Lee, sport clothes. They began with "Universal Wheels" and "Time of Revelation" from their last album "Sea of Light", then came two old songs, "Stealin" and "Rainbow Demon". I love this one with Bernie on vocals. At that moment they played "Words in the Distance" and then a little introduction with the acoustic guitar and "The Wizard".

An outstanding moment of the show was when the band began to play "Dream On", Mick and Trev on acoustic guitars. Then came "July Morning", Bernie made me forget David Byron in this song, what a powerful voice, Trev was awesome too. Then "That's The Way That It Is" and "Gypsy". At the beginning of the song they played it with a strong rhythm I

think I hadn't heard before and the last song of the set "Look At Yourself", but after a short goodbye they came back and played three more songs - "Bird of Prey", "Lady In Black", they began with Mick, Bernie and Lee on the tambourine and the last of all, "Easy Livin", a song that people had been begging for since the first encore.

But that wasn't all, for us because we had the opportunity of going backstage to meet the band. Bernie saw my membership badge and told Mick who gave me an embrace. It was the first time I had met the band and for me it was like as if they and I were old friends that hadn't seen each other for a very long time. All of them signed our tickets and Bernie took a photo of us with Mick and Lee.

That's all, I think you'll understand why I say it was a Classic Concert for me. A day that I will never forget.

Roberto Martinez

Please send in a review of a concert from any era of Heep for inclusion in a future issue,

CLASSIFIED AD'S

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

WANTED. 7" Uriah Heep singles, anything considered. Paul Darlington, 10 Denny Close, Upton Village, Wirral, Mersyside, L49 0XG, England.

FOR SALE. Big sale at reduced prices from my last lists, 30 LP's by Heep and related, 8 compilation CD's and 3 videos. For list send SAE or 1 IRC - Europe or 2 IRC's - rest of the world to:- Mark Owens, 8 Dryden Street, Bootle 20, Liverpool, L20 4RU, England.

FOR SALE. We have copies available of Uriah Heep's 1985 live video (Gypsy) and a selection of colour photos from the recording. For details please send SAE/IRC to:- Silverpark Associates, PO Box 2878, Ringwood, BH24 3XB, England.

STAY ON TOP. German language Uriah Heep fanclub. For further details please send 2DM in German stamps or 2 IRC's to:- Bernd Pleis, Stoeberlstr 94, Munich, Germany.

ECHOES IN THE DARK. Free newsletter for Heep collectors and fans. Please send 2 IRC's for details to:- Jesse Lowe, 5203 S. Harvard Apt G, Tulas, OK 74135, USA.

FROM TIME TO TIME. Classic 70's rock fanzine with many Heep and Hensley features. Please send IRC for details to:- Kevin Julie, 12 Sherbourn Street, St Catharines, Ontario, L2M 5P7, Canada.

CLUBE DE ADICTOS DEEP PURPLE. For details of our magazine "Hush", please send SEA or IRC if outside Spain to:- Carlos Fernandez Rodrigues, Camino Da Gandara, 19-4A, 36210 Vigo (Galiza), (Spanish State), Spain.

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