

THE OFFICIAL
URIAH LEEP

APPRECIATION SOCIETY

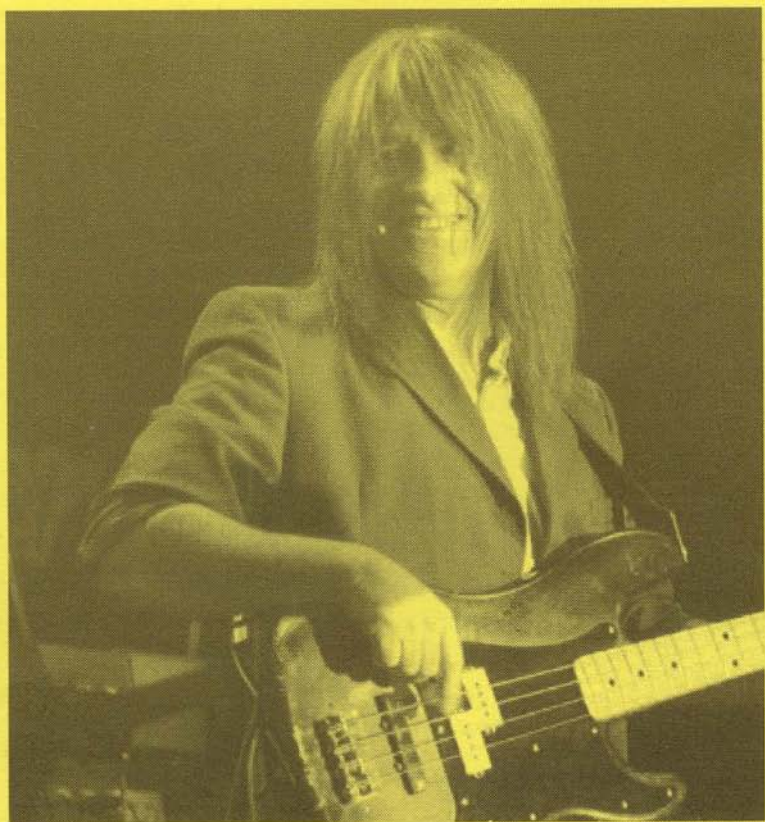


Photo by Isabella Seefriedt

ISSUE 27

THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY



THE OFFICIAL
URIAH HEEP
APPRECIATION SOCIETY
P.O. BOX 268
TELFORD
SHROPSHIRE
TF2 6XA
ENGLAND



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



Hi again and welcome to issue 27,

As this is the first issue of 1998 we want to start by wishing all the members a very happy new year. We've got some great news to start the year off with, Heep have signed a new recording deal with "Eagle Rock Records PLC", a new UK based company. The band have spent 3 weeks in pre production during February and Mick and Trevor took time out half way through to give us the exclusive interview in this issue. The band went in to a UK studio during first week of March to record the new album and they expect the recording to take 2 months. More news on the new album in the next issue.

The 4 new remasters shold are now in the shops, they are Live in Moscow, Raging Silence, Still Eavy Still Proud and Different world, the first 2 were reviewed in the last issue and since then the re mastering has been compleated on the other 2 which are reviewed in this issue. There's also a review of the King Biscuit - Live in San Diego 1974 CD as some members have pointed out that some of you may not be awhere of it's existance as you could have missed the original review of the release which was on a seperate sheet in issue 24. There's another bootleg review and mention of yet another on in the letters page. For those who were unhappy with the mistakes and the miss spelling of Heep, sorry Heep on the 4CD box set, we understand that it is now available with most of the mistakes in the text corrected and Heep spelt correctly on the spine.

One bit of bad news is that the BBC have postponed the "Sabbath/Heep Rock Family Tree" program as they had too much material for a 50 - 60 minute show. As it originally stemmed from a Sabbath documentary, Heep have been put on hold. We'll keep you posted.

We do want to point out once again that we no longer sell CD's, some members have been sending money in for various items which we no longer have stock of so if you're having difficulty getting any Heep release that is currently available we recomend you try:- Terrapin Mail Order, PO Box 6481, London, N8 8qq, England. Phone 0181 292 0085. Fax 0181 292 0087. We had a letter from a member saying that Terrapin were unable to get Byron's "Baby Face Killer" CD, they tell us the reason for this is that it's been dealeated so if you're after that one you need to try record fairs, second hand shops or classified ads unless you are lucky enough to find a shop that still has stock of the release.

We've also had many letters asking if there are any Heep T shirts available, we're sorry to say that there are none at the moment but if some do become available through the society we'll let you know in future issues.

John Wetton has a new studio CD scheduled for a March release in Europe. It's called "Arkangel" and contains 2 bonus tracks, which we understand in one more than the

Japanese version. John will play some UK summer festivals and you can get more information on his plans by writing to the address on the back page. We also understand he has an official biography titled "My Own Time". "Arkangel" is reviewed in this issue as is the new "Featherwheel" album featuring Greg Dechert.

John Lawton informs us that Gunhill are putting the finishing touches to their new live set before they are off for a tour in Switzerland and Germany. We reported in the last issue that the set will contain more Heep songs and John says the ones included are Free me, Firefly, Sympathy, Keep on riding, Crime of passion, One more night and Lucifer's Friend's Ride the sky. The bad news is that they will only be played on the European dates because of the high demand over there. Gunhill expect to return to Europe in September but their forthcoming dates are:-

March 20th, The Anchor, Bourn End, Hemel Hempstead, England

March 27th, Rheinblick, Balm/Lottstten, Germany

March 28th, Hofgarage, Feuerthalen, Switzerland

March 31st, Anker, Frauenfeld, Switzerland

April 1st, Anker, Frauenfeld, Switzerland

April 2nd, W&N Music, Waldshut, Switzerland

April 3rd, Hazienda, Riedern, Germany

April 4th, Baldegger, St Gallen, Switzerland

May 2nd, Rose and Crown, Kings Langley, England

May 10th, Fishermans club, Eastbourne, England

May 15th, The Anchor, Bourn End, Hemel Hepstead, England

May 23rd, The Uckfiels club, Bell Lane, Uckfield, England

May 31st, Fiddlers Cat, Sheerness, England

July 10th, Rose and Crown, Kings Langley, England

May 11th, (Lunchtime) Snooks, Hemel Hempstead, England

May 12th, Fishermans Club, Eastbourne, England

May 25th, Brickmakers Arms, Ridgewood, England

Red Steel Music will take over the distribution of Gunhill's "Nighthead" CD from April and there's talk of Gunhill doing a live CD for Red Steel in the near future. John has also been busy with the Les Humphries singers re recording their 70's hit "Mama Loo" with a view to a spring release. Four different versions of the song were recorded, they are hip hop, rap, pop and rock and will all be on the CD. John managed to catch Heep on their Wizards of Rock tour before Christmas and has promised us a write up for the next issue.

The German Heep fanclub, "Stay On Top" are holding a convention in Brilon (Hochsaureland) Nehden, Ferienhof Hofmann, Germany, from 15th - 17th May 1998. There will be some Heep coverbands playing on Saturday 16th and all UHAS members are welcome to attend. If you want further information you can phone 0049 2964 5000 or fax 0049 2964 945076.

Our thanks once again go to the following people for their help and support. Mick, Bernie, Phil, Trev and Lee. David Corbett, Isabella Seefriedt, Dmitry Epstein, Philippe Ramer, Antonio Bratos, Steve Preece, Barry Atkinson, Tapio Minkinen, Bob Cocks and Tina Hartley.

Enjoy the mag,
keep on rockin'

and we'll see you in about 3 months.

Alan B David

March 1998.

THE FUTURE'S LOOKING A LOT BRIGHTER

AN EXCLUSIVE INTERVIEW WITH MICK AND TREV

Alan: Before we talk about the new recording deal, I'd just like to go back to the last tour you did before Christmas. You put "Sunrise" and "Come away Melinda" in the set. What prompted you to do that?

Mick: I felt we couldn't go out with exactly the same set again and Hanni So who runs our web site had mentioned "Sunrise" in one of his e-mails. It was very difficult to organise because as you know, we were all in the 4 corners of the world prior to the tour, but I decided that we should look at those 2 songs. I suggested them to Bernie, he thought it was a great idea, whilst me and Phil were writing we knocked the chords up and they sounded good, and when we got to the first two shows we rehearsed them up and then they were in. "Sunrise" replaced "Rainbow demon" and "Come away Melinda" replaces "The Wizard". We did do "The Wizard" one night because it was the German tour manager's favourite song, every night he wanted to hear it so one night we got him out on stage and we played it for him.

Alan: You've just signed a new recording deal but wasn't the CBH deal originally a 3 album deal and if so, what has made you switch record labels at this stage?

Mick: We weren't satisfied with the situation that we had with CBH for a number of reasons that I can't really go into. It wasn't that they didn't want to take up the option for the third album because they wanted to, it was that we decided to move up and move on.

Alan: So how did the deal come about with Eagle Rock Records?

Mick: When we found we could move away we just started looking for a new home for the band and we were getting offers from all over the place. We found that this UK based company offered the best overall structure for where we wanted to be at this time. It's a new company and the guy that runs it works very well with our agent Neil Warnock so it's just tied in that everything is in synch with everything that we wanted to do. We all know each other, there is respect from a business perspective so it seemed the right move to make. Eagle Rock Records, or to give them their full title, Eagle Rock Entertainment PLC, have good distribution all over the world and the new album will be a world wide release.

Alan: Will there be any release of "Sea of Light" and "Spellbinder" in the countries that have only had these albums on import so far?

Mick: Yes, with in the structure of the deal these two albums will be released in the territory's that we had the option to deal with ourselves, ie. America, Canada and the Pacific Rim will all now get firm releases as opposed to being delt with purely on an export basis.

Alan: How long of a deal have you signed with them in terms of the number of albums or time?

Mick: It's a 3 album deal and I think there are time schedules but if the first album took they would want another one sooner rather than later. Times are put in for protection purposes where there may be a date set or a 6 month period where the option is taken up, but in general terms you only move into the next phase if the first album is deemed to be successful.

Alan: Are you happy that Eagle Rock will provide suitable promotion for your next album?

Mick: I don't think you can ever, ever have that under wraps when you go into a deal because no body is prepared to discuss or put int contracts the amount of money to be spent on promotion before they've heard the product. So it's very hard to get that commitment. If we do a great album, hopefully they will see the sense in providing suitable promotion and they'll get right behind it in all the various ways. The one good thing about this company is they do know how to sell records so it will be out there.

Alan: Who else have they got on the label at the moment?

Mick: I think they've got "Yes", the new "UFO" and a number of other people have been spoken of. I don't know if they did but sign "Thunder" was being mooted around at one point. It still in an embryo situation but it's going to grow.

Alan: At the moment you're in the pre production stage of the work on the new album, how are the songs coming along?

Mick: We've been in pre production for about 7 days and we've got about 8 or 9 songs together so far. Our main idea is to get all the songs we can possibly put together done in the first 2 weeks then our producer will come in during the third week and we'll start getting a bit selective and work our way to the next stage.

Alan: How would you describe the material?

Mick: I don't think we've followed any formula, we've just written good songs and what comes out comes out. If the band enjoys playing them they become us.

Alan: How would you describe the material you've written Trevor?

Trev: Some of it's rock, there's a song in a blues vein, an up tempo one and there's also a typical Heep type shuffle one. It's hard to tell what you're writing because it can start off as one thing and turn out to be something completely different. When the band gets hold of it, it could turn out to be something else again.

Alan: When you write do you bring a very basic demo to the band with just one or two instruments involved, then the band arranges the song up?

Trev: Some songs I demo completely, but not in a finished state, I just stick things on so you get more of an idea of the song. Some just have a drum machine and a couple of guitars and vocals, it depends how far you want to take it, there's no point going too far with it because it all gets changed to suit Heep. It's just a matter of getting the song over to the rest of the band, I could just do it on acoustic guitar but that wouldn't get across my ideas of how the song should be.

Alan: On the last album, "Sea of Light", you specifically wrote songs with the traditional Heep feel and you even listened to some of the older material to get that feel, are you aiming for the same thing this time?

Mick: We basically did that last time because it was the band's 25th anniversary and we wanted to try and encompass a lot of what we'd achieved in a writing capacity in those 25 years and have it all on the one album.

Alan: So would you say that the new album won't be in a similar direction to "Sea of Light"?

Mick: It will obviously be a natural successor to "Sea of Light" because all the same writers are involved, but we haven't concisely sat down to do what we did last time.

Alan: But it will be unmistakably Heep?

Mick: Oh yes, but I have tried to steer the band a little bit towards the one thing that we're missing and that's radio airplay, so I've made everyone aware that we are looking to break into radio airplay on way or another but without losing the Heep trade mark. Breaking that field is the only way we're going to elevate things fully.

Alan: Could we read into what you've just said that the album will be more commercial sounding with songs in the "Free me" and "Love or nothing" type of mould?

Mick: No, it won't go the "Free me" route but we are looking at finding a commercial niche for the band in a portion of the album. It won't just take the overall flavour of commerciality or progressive rock or melodic rock or acoustic rock, there will be a bit of everything in there. I want this album to be a typical Heep album with a commercial side to it and I hate the word commercial because it really doesn't mean anything, they should just good songs that wets the record companies appetite so they can get behind it and do a really good job on the promotion.

Trev: Everybody keeps saying to us:- "you need another hit single if you're going to go any further forward", so we would have to be commercial enough to be played on the radio. For the band to go forward and survive we do need to have that commercial element in there, otherwise we're just treading water. Nowadays you do need some sort of single success, even in Germany and if we get that we can elevate the band to a higher level and do more things such as bigger productions and better shows in better venues. Everybody is telling us we're one of the best bands in the world and we just need a hit record to blow everybody away, which is true and I think a lot of fans would like to see that.

Alan: At the time you did "Raging Silence" I really thought "Hold you head up" would take off because the charts were full of covers from the 70's weren't they?

Mick: They were at the time and I thought it would do well for us, it was a good move because it was a typical Heep number in its own way with the Hammond and the harmonies, but there we go! But by me talking about airplay, it's getting the record company thinking about it, I just want a portion of the new album to have that degree of commerciality where we can get airplay.

Alan: Was you disappointed when "Dream on" didn't get the airplay it deserved?

Mick: Very much so, yes. I felt that "Dream on" was a very good song and I felt we were very very brave by not putting any drums on the track and treating it as a beautiful acoustic ballad. But one of the comments we had through out Germany was that it didn't have any drums on it! How much emphasis is put on that I have no idea, to me it's a stupid way of looking at a song, if it's a good song it should be treated as such and that's it. Nevertheless, we have to try and break through into that area but it was a big disappointment for the band.

Trev: "Dream on" never really got released as a single in the true sense, it was officially released as a single but you had to order it, the record company didn't press it up until orders came in for it so it never really had much of a chance as it never really made the shops, never mind the radio stations. It was a stupid idea of the record companies .

Alan: There was an awful lot of work went into the video for "Dream on", and I think you had a lot of hopes for it, but it was never really seen by anyone, why was that?

Mick: We didn't like it at all, it was just a video and it had nothing to do with the story book of the lyrics and I don't think it could compete, it just wasn't good enough.

Alan: Just going back to the commerciality aspect of the new album. You've enlisted Pip

Williams as producer and he's had success with the likes of "Status Quo", "The Moody Blues" and others, was he specifically chosen because of his past history and do you hope he'll be able to bring a commercial influence to the album?

Mick: Pip is a very well known producer and he's also a great musician and arranger, he's got a bit of everything in him. It was Trev who suggested him and with his background I feel that he will come in and get the best out of the band in all areas. The record company know that we're very serious about what we're doing because we've got Pip on board and we're recording at one of the best studios in the UK. It demonstrates that we're willing to go to what ever lengths are required to elevate the band's position.



Trev: I been in the studio when he's been working, I saw him do a "Moody Blues" album and he was very good on that from what I could see. I know a lot of people who have worked with him and they all praise him. We can't tell until we get in there because we've never actually worked with hi, but he looks good

Alan: Will the band or individuals within the band have any production responsibilities?

Mick: I would say that it would be a brave man who would come in to produce Uriah Heep and expect us to sit there and let him have a free hand. We had a meeting with him, he's a very nice guy, really down to earth, and I think he's very aware that we know a lot and we're not a young band that's being taken in to be dictated to, we will have our say but Pip will be that 6th member of the team. Sometimes you need someone to stand back and make a comment rather than being immersed in it like we are, when we try to resolve things that other point of view is very important and I think Pip will play that sort of role. His experience will also add something and bring different things out of us.

Alan: The actual recording will start at the beginning of March and it will take about 2 months, do you have any idea at this stage when the new album may be released?

Mick: It's too early to say at the moment, the record company are very excited about it and they want a release as quickly as possible. We will have to have a meeting with them to

look at how we utilise "Sea of Light", "Spellbinder" and the new album in the market place, that will have to be tied in with our agent Neil Warnock to try and co-ordinate all the possibilities of touring along with the release. We want some sort of game plan so that we're not touring where the albums not out and we're not going to places a long time after the release. That way the touring and the release dates will go hand in hand. But it will be released this year.

Alan: Would you expect to support the albums release in the UK?

Mick: I would hope so but we get back to the same old thing, if a promoter is willing to put a tour together, we'll be there to do it. It's as simple as that. I can't make up dates and say we'll do 2 weeks or 3 days, until a promoter comes in with an offer we just don't know. But we'll be out there investigating all the possibilities.

Alan: Would you ideally want a string of dates in the UK or would you be open to just one date if it was offered?

Mick: I don't really know until offers are made, if the album was doing well, and we'd had a little airplay and a promoter had a string of dates, then we'd look at that, if not and it was just one date, then we'd consider that. We just don't know at this stage.

Alan: During the time slot after the recording and before the release you've talked about touring in the territory's where "Sea of Light" and "Spellbinder" haven't been released yet, do you still hope to do that?

Mick: Yes, we've got a few things happening in America, I'm discussing American management at the moment because I feel that in America and Canada, representation of that type for the band is the most obvious step to take.

Alan: That's rather than you personally managing the band's affairs in those countries?

Mick: Yes, we must get back to the original reason why I took over the band's affairs. At the time they needed to be taken over, the band couldn't trust anyone else to do it and it was the decision of all 5 of us that I took the management over. As far as North America is concerned, we've found a couple of areas in terms of management that we're beginning to feel more comfortable with and I personally feel that I can only do so much from England in that market. We need someone there all the time working on our behalf, putting the tours together, making sure the record company do their job. We want to make America a very viable market and once again, airplay is very important.

Alan: Have you had any thoughts about using Roger Dean for the artwork on the new album?

Mick: No, the cover that Roger did for "Sea of Light" was perfect, but he only came on board as part of the 25th anniversary celebrations.

Alan: Is the writing on the album split between you and Phil working together and Trevor, or have Bernie and Lee been involved this time?

Mick: The songs we've worked up so far have all been written by Trev, Phil and myself and we're really excited about everything that's happening. we've got an new recording deal with Eagle Rock who are UK based and have world wide distribution, we're working in one of the best UK studios with a top producer, "Sea of Light" and "Spellbinder" are to be released in the territories that haven't had a release to date and we're looking at North American management. The futures looking a lot brighter for Uriah Heep.

Interview by Alan Hartley, photos by Isabella Seefried.

CD REVIEWS

In the last issue we reviewed the remasters of "Live in Moscow" and "Raging Silence", the work on the other 2 in this next batch of releases wasn't complete so this time we'll take a look at the remaining two plus the Live in San Diego 74 CD, the latest Heep bootleg, the new John Wetton album and the long awaited - by me at any rate - Featherwheel CD.

DIFFERENT WORLD REMASTER CD

Bonus tracks:- Stand back, Blood red roses, Hold your head up, Rockarama

I know "Different World" isn't everybody's favourite Heep album, for my part I always felt the album had a rather thin sound to it and at the time of its release Trevor explained to us that difficulties in recording in one studio and mixing in another took its toll on the albums sound, not to mention that the band were in and out of the studio a lot during the recording as they had to go off here there and everywhere to play festivals and the like, the constant taking down and re setting up of the equipment wasn't helpful. Not that I'm making any excuses, none are needed, if you were disappointed with the album the first time round give the re master a fresh listen with an un biased ear, the re mastering process has given the sound more bite. Okay, so it may have more of an AOR feel than we're normally used to from Heep, but there are some great numbers on there, most notably the title track on which the depth of the remastered sound really shines through, "First Touch" which always went down a storm live, and "Cross that line" which is for me the masterpiece of the album, just listen to the quality of the playing and Bernie's expressive vocals on this track, superb! If it's the harder rocking number that you prefer then "Blood on stone" and "One on one" should fit the bill.

Moving on to the bonus tracks, "Stand back" was originally on the CD release but not the LP. It's probably better than many of the tracks that actually made it on to the LP, it's melodic and it's got a very catchy feel to the middle section, it's a bit like the 80's Heep to my mind. "Blood red roses" is the re mix version originally featured on "Still eavy still proud" and "Hold you head up", is the 7" edit version, what both these tracks highlight is the vast difference in the recorded sound between "Raging Silence" and "Different World", it has to be said that the former leaves the latter standing. "Rockarama" is another version of the song from the "Live in Moscow" recordings and is taken from a different night to the version used on the "Live in Moscow" remaster. What is disappointing about this remaster is that none of the bonus tracks relate in any way to the "Different World" era. There is other material from the recording sessions that is previously unreleased, I'm talking about "Powers an addiction" and "Winds of Time". I'm told that the reason they're not included is the master tapes couldn't be located.

STILL EAVY STILL PROUD RE MASTER CD

Track listing:- Gypsy, July morning, Mr Majestic, Lady in black, Easy livin, Too scared to run, Corina, Split image, Playing for time, Valley of kings, I'm alive again, Pacific highway, Mr Majestic, Corina.

As we reported in the last issue, there has been a good deal of re arranging of the tracks for this remaster so it's hard to decide which are bonus tracks and which aren't. The first 4 tracks (Gypsy -Lady in black) are live tracks from the Central TV concert which gave us the "Live Legends" video and are just as they appeared on the original album apart from being grouped together for this release. Tracks 5-7 (Easy livin -Corina) are from "Live in Moscow" and of the 3 tracks only Corina wasn't on the original release.

The next 4 tracks dip back into the Goalby years. "Split image" is the lightweight commercial sounding track that was originally recorded for a film of the same name but never used, it's already been put out on the 4 CD box set and it's such a poor representation of the band. I think I've previously described this as Heep sounding like "ABC". I can't imagine why it's been used again here. "Playing for time" was originally the B side of "Stay on top", in my opinion it's a far better number than the A side but again, it's previously available on CD courtesy of "Rarities From The Bronze Age". "Valley of kings" is from the pre "Abominog" sessions which have commonly become known as "The Ridge Farm Sessions", once again it's already available on the 4 CD box set. "I'm alive again" is another song from the aforementioned Ridge Farm sessions and as such represents the first previously unreleased track of the CD. It's a fast moving number which I can't help thinking sounds very much like it's come from the Lawton era Heep of the late 70's. It's catchy, there's a prominent Hammond sound and some great guitar work, but I'm sure you'll agree that it's very easy to imagine John Lawton singing this.

The last three tracks: "Pacific highway", "Mr Majestic" and "Corina" are all previously unreleased studio demos of the tracks that first appeared on "Live in Moscow". To be honest they sound very similar to the live versions in almost every way. To me they serve to show 2 important things, firstly, how the writing of this line up has developed over the years and how they well the bands recording work has just got better and better. I know these are only demos but just compare the version of "Mr Majestic" here to the one included on the "Dream on" single recorded during the "Sea of Light" sessions which is much better.

My overall view of this album is that once the decision had been taken to drop the studio tracks from the Byron, Lawton and Goalby eras, the album should have been a celebration of the fact that the present day Heep are still eavy and still proud, and as such just featured material from this line up. Sure, it's great to have "I'm alive again" released but the 3 other Goalby tracks are already out and I'm sure "I'm alive again" would have surfaced elsewhere at some point. The inclusion of these tracks just detracts from the present day band and to my way of thinking, that's what should have been promoted. That said it leaves the question of what else could have been included in place of the Goalby tracks, well the rest live material from the "Live Legends" video and from the "Raging Through The Silence" video. I'm not talking about the old classics but the "Raging Silence" numbers in the set. I do understand thought that there are great difficulties and cost implications in licensing this material but if they proved to be impossible to over come I'd rather have seen a couple of "Sea of Light" numbers or at the very least "Everything in life" which is the only one of the 5 tracks from 1992 sessions yet to be released and the new studio version of Mr Majestic from the Sea of Light sessions. After all, many fans may not have the Dream on single which featured the track. Just my opinion but I think it would have produced a more focused release.

URIAH HEEP LIV E

San Diego Sports Arena, California USA. 8/2/74.

KING BISCUIT (7071088027-2)-

You may remember a few issues ago I commented on the fact that we've not really had any members reviews of this release. It's been suggested by some members that it's our fault as we covered it's release with a short review on a separate sheet included in issue 24. The reason for that was that issue 24 had already gone to the printers when our review copy arrived and we wanted to give you the information with that issue rather than wait

another 3 months. We didn't include another review in issue 25 as we felt it was old news by that point and we didn't want to be accused of filling the mag with something we'd already covered. Now it seems that some hold the view that many members may not have noticed the review on the separate sheet and therefore didn't know about the album. Hopefully this review will put all that to rights.

Track listing:- Easy livin, Sweet Lorraine, Stealin, July Morning, Seven stars, Gypsy, Drum solo, Sweet freedom, Look at yourself, Love machine, Rock and roll medley.

One my first listen to this live album I felt it didn't sound that good, I formed the opinion that it had little more than a good quality bootleg sound and as David did the review for the above mentioned separate sheet in issue 24, I stuck the CD on the shelf and haven't really listened to it since. I think it's fair to say that my opinion of it has now gone up immensely and sitting here listening to it at a decent volume it does whisk you right back in time. The sound has got more of a raw feel to it that the 1973 live album but that's probably due to the recording process, this however does give the CD a very live feel and the band seem to be on top form though the first 2 numbers do seem to plod just a little. David Byron seems to have horses on his mind as he sings "sweet horse shit" in place of sweet freedom and describes "Stealin" as a horse riding song, later on during this track sings the line "stood on a ridge and f****d a pigeon". Byron's comments between the tracks are also quite amusing in places, especially where he's trying to explain to the American audience the meaning of the term "old man" before "Gypsy".



It's hard to pick a favourite track from the set as the powerful edge of the band shines through all the way, "Gypsy" and "July morning" are really outstanding even though David does struggle a bit for the very high note. "Seven stars" and "Sweet freedom" are the 2 new songs in the set and it's "Seven stars" that comes across better for me, with Lee (I think) doing an excellent job on the alphabet in reverse at the end of the song. If I was asked to pick which of the live albums I prefer from the Byron era, I think live 73 would be have to be the one, it is to me the classic set (although I did like the full "Sweet Freedom" set which isn't featured here) and it's the one I grew up listening to.

The booklet features notes from Ken and whilst that's fine, I'd like to have seen Mick having some input in this area and some reference to the fact that the band still exist. Looking at the discography you'd be forgiven for thinking the band ceased to be in 1985. In summary it's a valid release as it gives a new insight into the band's prestigious past for those who never experienced it, and a trip down memory lane for the rest of us.

FALLEN ANGEL TOUR

(Bootleg CD:- Gypsy Eye GE023)

Track listing:- Easy livin, Look at yourself, Lady in black, Free me, Stealin, The wizard, July morning, Falling in love, Woman of the night, I'm alive, Sweet Lorraine, Free n easy, Gypsy.

This track listing looks rather familiar at first glance, then you put 2 and 2 together and realise that "Live in Europe 1979" was actually recorded on the "Fallen Angel Tour" over 4 different nights at Hammersmith, Freiburg, Ludwigshafen and Offenbach. However, the rear cover of this CD clearly states that this recording is taken from the Ludwigshafen gig, so on the face of it you seem to be getting something different. Listening to the CD it soon becomes apparent that your not, you



start to suspect when some of the introductions sound like you've heard them before. Of course I've not got a perfect memory of every note and word on "Live in Europe 1979", and it's not easy to play both of these CD's together, but the more of the CD I heard, the more I suspected it was a straight copy of the official release. The sound quality isn't bad at all but then I thought maybe somebody could have got hold of a copy of the Ludwigshafen tape - anything's possible after all! The truth of the matter becomes apparent at the end of Sweet Lorraine when you hear John Lawton say:-"goodnight Hammersmith". Oh dear, the lads at "Gypsy Eye" - whoever they may be - haven't given that little bit of attention to detail that I always seem to go on about and their efforts to disguise this straight copy of an official release as something else have failed. Another bad point is that Gypsy is incomplete as it fades out before the end, we know these tracks fit onto a single CD because "Castle" have already done it so I can't imagine the reason why it's not complete here. I know "Live in Europe 1979" is hard to get these days as many of you write in asking where you can buy it, it is long since deleted and record fairs, second hand shops or classified ads seem to be the only ways of getting a copy, if you're thinking of searching out this bootleg release as being the only way to get your hands on this recording I'd advise you to wait because "Live in Europe 1979" is up for re-mastering at some point and it will be a far superior product to this with additional material from the 4 concerts included, possibly extending it to a 2 CD set. Thanks to Yutaka Nakajima who's provided the help and information that made this review possible.

JOHN WETTON ARKANGEL

(Eagle Records EAG CD 020)

Track listing:- The circle of St Giles, The last thing on my mind, Desperate times, I can't lie any more, Arkangel, You against the world, Be careful what you wish for, Emma,

Nothing happens for nothing, All grown up, After all, The Celtic cross, Magazines, Woman.

I'm sure I've mentioned in past reviews that I was never on of those Heep fans who would rush out to collect the back catalogue of the new members coming into Heep or follow their recording career after departing the band (with the exception of David Byron). As such I'm no expert on John Wetton's music other than the really well known hits so I listened to this album with a very unbiased ear. I'm not sure what I expected but I can definitely say it's not a hard rock album. That doesn't mean it's not a good album, there are some truly great songs. It kicks off with a religious sounding instrumental that's followed by "The last thing on my mind", a strong song and with some very nice musical arrangements and a great vocal performance from John. "I

can't lie anymore" has quite a commercial type of appeal to it and soon gets you hooked. The 2 high lights of the album for me are the title track "Arkangel", which has a thunder clap intro and is a very moving piece that creates a goose bumps on the neck type atmosphere, and "Emma", another slow track which it's beautifully performed and is another one to send a shiver down your spine. John's expressive voice really shines through on both these tracks.

The rest of the album I would describe a sophisticated and grown up, the type of thing I'd be happy to play when we've got friends round for dinner, it's somewhere between the modern day Pink Floyd and Chris De Burgh and the grown up sound is really reinforced by the track "Magazines" which I could easily imagine to be part of a West End hit musical. The album is easy to listen to but it doesn't reach out and smack you in the face. However, if you like slick sounding relaxed listening that's well produced and well performed, you'll love this CD



FEATHERWHEEL

(Bounce Records F11257)

Track listing:- Dog barking, How can you do, How cudju, Like this, Hold on, Triangle dusk sky, Is everything ok, Picket line, Orchard of love, Niagra casinos.

You may remember back in issue 23 we had a feature on "Featherwheel" including a review of their album which was only on a demo cassette at that stage. What's the connection with Heep? I hear the newer members asking, well, it's Greg Dechert, the guy who replaced Ken Hensley when he departed Heep in 1980.

Featherwheel are the brain child of Robert Seagrove who sings lead vocals, plays guitar and harmonica, and he wrote and produced the album, which takes it's title from the band's name. Greg Dechert is featured on several tracks playing Hammond and piano. The

whole album gives an instant reminder of the Led Zeppelin style blues rock and it's done very very well. I was a big fan of the Zeps and I just love this album, what more can I say, Heep connection or not, it's a top rate album and Robert Seagrove is a very talented writer and performer. There's no getting away from the fact that his vocals and guitar work are very much in the Robert Plant/Jimmy page mould but his performance excellent throughout and I don't feel that this is a Zeppelin rip off, it's got far too much quality for that.

The only Heep sounding track is the slowish but bouncy "Hold on" which you could imagine Byron singing, but the picks of the album for me are the riff driven "Dog barking" which really rocks, the very bluesy and powerful "How cudju" which contains some very impressive lead guitar work, the acoustic "Triangle dusk sky" with some great lyrics and crystal clear vocals and "Orchard of love" which starts as a ballad and becomes very melodic and powerful. There's no getting away from the over all Zep sound and feel of the CD but it really is a great listen and I can't recommend it highly enough.

If you would like a copy you can get price details by sending a SAE if you live in Canada or an IRC if you live elsewhere to:- Bounce Records, PO BOX 1002, 16 Sophia ST, Elora, Ontario, NOB 105, Canada.

Or you can send e-mail to:-105475.311@compuserve.com

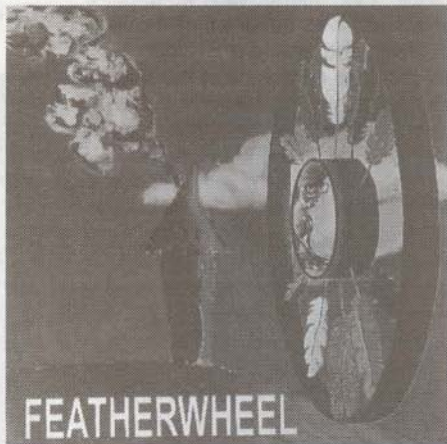
Reviews by Alan Hartley.

LIVE REPORTS

LIVE IN MINSK, 8/11/97

For several years we've heard that Heep would be on stage here and every time the promises have been false and we've lost all hope. Some years ago we had Sweet, Chris Norman and Slade, but since our country became infamous for President Lukashenko's dictate and the absence of any show business, the die hard fans started to believe that no real rock band would appear here in person. But here they were, the great Uriah Heep.

We resisted to believe they would come until the very last moment, but at last our dream had come true. I want to tell you the story of how I managed to get to the gig, the men who organised the event are a real pain in the neck. Firstly I feel it's necessary to say that it was a crazy idea to invite such a great hard rock band to "The Golden Schlager Festival" along with some Russian and Belorussian performers and Roberto Loretto of Italy. Secondly, I am a professional rock music journalist and a long time fan of the band, so I



wanted to make a report of the show for my paper. But to my surprise I found out that all kinds of press work was prohibited except for that of a TV program who would film the last 3 songs and an interview with one of the Belorussian FM radio stations. Bernie was shocked when I told him later that (in the organisers own words) everyone had to pay to talk to the band.

I started my efforts in the morning when together with some friends we went to the airport as we were told that Heep would fly from Moscow to Minsk. The plane landed but the band were not aboard. Next we were told they were coming from Vilnius in Lithuania. So I decided to make a watch at the concert hall where they would play. There I met my old buddy Herman Babkin who is an unofficial member of UHAS whilst I am a member officially. I had my badge and we tried to get into the hall although we knew Heep weren't there yet. The policemen, who are called militia here, didn't let us in and literally forced us out into the rain. The technicians were already in and we waited another couple of hours for the band. At last a bus arrived and I greeted Bernie. Mick was frowning but he broke out into a big smile when he saw my UHAS badge. He invited me and Herman to the soundcheck and the show, but once again we were stopped and thrown out by the militia. Mr Box asked them to let us in but it was all in vain, they didn't speak English and they didn't believe my translation. The band went in while we stood outside, the militia told us that Mr Box is nothing to both them and the organisers. It was so abusive and they disregarded such a great man and the manager of their guests.

It was just by a lucky chance that I was able to send a message to Mick through a woman who I showed his photo to on the cover of a UHAS mag so she wouldn't be mistaken as to who to give the message to. After a few minutes we were warmly greeted by Hinze, the promoter from Austria who was wearing a Saxon T-shirt. He found some seats in the 10th row for us. Hienz told us that the Minsk gig was the first of the "Wizards of Rock Tour 1997" and he promised us a meeting with the guys after the show. So we could sit in at the soundcheck and listen to our favourite band, as we entered the hall Mr Box saluted us from the stage. Needless to say we were so happy and proud of that! The band tried to get the terrible sound a little better, they played some bits of their great songs but the biggest surprise was Come away Melinda from the first album.

As the lights faded out the introduction started playing, the audience started calling for the band but the price of the tickets were too high for many people's salaries so there were very few true Heep fans there. Many of the audience were 'new Russians', it's very prestigious to attend such expensive events. Also the language barrier meant that there were not many people singing along with the band. I expected a set similar to Spellbinder but now I have to say that the Spellbinder set sucks by comparison to this one. I couldn't believe that Bernie had ever had throat problems, the band were in such great shape. They started with Universal wheels, a song I never liked to listen to prior to the gig, then followed with Time of revelation which I've loved from the very first listen. The crowd didn't know these 2 songs and they only started rocking when stealin' was played. I don't think I need to mention all the songs we were lucky enough to listen to but there was a good balance between the new material and the classics. They played half the Sea of Light album and the only thing I missed was against the odds which I longed to hear. Mr Shaw was impossible to stop even for a moment and Mr Box was smiling through his moustache all night, he is the real spellbinder.

After the show the militia started to empty the hall, I turned to Charlie and she asked John to fetch Heinz. He appeared and told the militia to let me stay but once again I had to wait outside for the band in the cold rain. Heep relaxed in the restaurant but my waiting was not in vein as they appeared after an hour. They were very tired so I didn't insist on following

them to the hotel. I had a few words and had my Time of revelation box set signed. As the band went for their rest we went home singing Mistress of all time and thinking what a great day we'd had.

Dmitry M Epstein.

WIZARDS OF ROCK WINTERTHUR 14/11/97 AND LANDQUART 16/11/97.

The set list was almost the same for both shows: Universal wheels, Time of revelation, Stealin', Dream on, Rainbow demon (in Winterthur, I'm not sure), Mistress of all time, Words in the distance, The wizard, Love in silence, Gypsy, Look at yourself, Bird of prey, Lady in black and Easy livin'. It was a good mix of old and new, the Sea of Light stuff was great on stage.

It was one of the biggest events in my life, as I was going to see Uriah Heep for the first time. I heard they had been on TV the night before but I didn't see it. There were about 1000 people at the show in Winterthur, most of them older than 30. the venue, Planet Maxx, used to be a milk factory, there isn't a big stage nor a big space in front of it but there's a big bar area and an upper floor with more bars. The support act were a Swiss band called Hollyrock and were worth almost nothing. Anyway, everybody was there to see Uriah Heep. The opener Universal wheels followed a long intro of the wind sound effect from the album. Suddenly Trevor appears in the middle of the stage and the bass intro begins, with Phil at the back then Mick with the guitar riff followed by Lee and Bernie, the band didn't take long to win the audience. The sound was not good, it was much too loud and sometimes difficult to hear the keyboard but Heep are good musicians and they played tight and in total harmony. It was interesting to not that they all had set vocal parts and each of them knew which part to come in and support Bernie. It was all the finest that can be imagined. I was standing (and shaking) at the very front of the stage and I could see the set list, Heep didn't play the songs in the order of the list, they seemed to establish their own order. Though each played their part well, I was very impressed by Mick's guitar playing, I knew he was good but now I know he deserves to be considered a real guitar hero. It would be great for the band to release a studio or live album with longer guitar parts and it's interesting to see that the band who were much more keyboard orientated have not lost any quality when turning to a stronger guitar sound. The band is now better than ever to me. The encore of Lady in black was a great success, I can remember it being number 1 in Switzerland about 20 years ago.

I was lucky enough to get into Heep's lounge after the show with some friends I met after the show and have a chat to the band. Bernie was not happy with his performance as he had caught a cold. The band went onto the VIP bar of the Planet Maxx and acted as judges to decide which of three men sang the best karaoke version of Lady in black.

The second show was in Landquart and was very different. The Forum is quite a modern and large multi event hall. Landquart is a bigger village lost in the country and is located far from a big city. The audience was younger and there was only 300 or 400 attending. Anyway, the band played with full power and the same joy of performing which satisfied the audience. The show was a great success but the sound was as bad as last time. Bernie had found his voice and could drink whisky again and to my great surprise they did a perfect version of Sunrise. Seeing Heep in Switzerland was a great pleasure and I can't wait for their next tour. It's a hope that younger generations will show an interest in the band and Heep may reach the top again.

Phillippe Ramer.

LIVE IN VIENNA, 19/11/97

"That was a show I'd never seen before it's called Heepy livin'!! Let me tell it to you this way, I'm also a fan of the Rolling Stones and I was at their show in Vienna 2 years ago. It was the first show I ever saw in my life and I was feeling like i'd been born again or something like that. Then I saw Aerosmith 6 months ago, also in Vienna and it was quite good. But Uriah Heep, they were something completely different and I still don't believe I was there.

I took a plane from Dubrovnik to Zargreb on the Tuesday at 7pm because I had a free ticket. I spent the night at my brothers then at 6am the next day I was on the bus to Vienna. I arrived at 11.30am and went to buy my ticket for the show which started at 8pm in the Vienna Rockhaus. I spent the rest of the day in the Virgin store listening to Sea of Light because I hadn't heard it before - and I liked it! At 5pm I returned to the Rockhaus hoping to meet the band. I could hear the sound of an acoustic guitar and a strong voice singing "Daddy daddy come and look, see what I have found". Yeah! they were soundchecking and were playing Come away Melinda, I said to myself: "Well now you can die"! I spent the next half hour begging everyone who passed in front of me to take me down to where the band were rehearsing, but of course it was impossible. And then, at about 7pm, the man him self, Mick Box came up the stairs. I was staring at him and I couldn't say anything. Lee was just behind him and I had my picture taken with them both and got their signatures. Minutes later Phil, Trev and Bernie were posing inform of my camera, I was struck by a flash of luck! I also met a guy called Stefan who is also a member of UHAS.

At 8pm they let us go in to see 2 "get out of here and give us Uriah Heep" support bands, before our favourite 5 guys took the stage. Finally, at 10pm, darkness filled the club, a strong drum beat motivated us to clap our hands, we were screaming, yelling, shouting and whistling, expecting the long awaited moment, then Mick, Lee, Trev, Phil and Bernie were right into Universal wheels, wow! Am I dreaming? Time of Revelation followed, then two oldies, Stealin' and Sunrise, the whole club sang with wonderful Bernie.



We thrilled at Mistress of all time, Words in the distance was great and incredibly their best ballad and my favourite Come away Melinda was still to be played, it took us right back in a time capsule. Trevor's Dream on showed that the band can still come up with a best ballad, Love in silence made me feel I was going to die!. July morning showed Phil plays as good as Ken, Mick's masterpiece: Gypsy and Look at yourself to finish the set off. I was on my knees and speechless, almost crying. The encore was for me their best work, Bird of prey, I was so impressed although I didn't like the dropping of original ending that followed the solo. After Lady in black and Easy livin' I was about to explode. Best of all was in the middle of Love in silence, Mick waves to me smiling, was it for me? no, it couldn't be, oh yes it was , why? because I'm 6.5 feet tall and I met Mick before the show and he obviously remembered me. What can I say, I really am a very very lucky boy, thanks Mick, it was real love in silence from my side, you're still the best. And I got one of his guitar picks.

After the show I ran to the first all night open bar I could find because I had to wait until the morning to go home. I spent the night there trying not to sleep, remembering the show but thinking how I missed David and Ken. I never saw them on stage but their replacements are almost as good as they were. I say almost because they don't have what those tow guys had, but they have something new, their own karma, and they are good, really good. When the morning came I found that there was no regular bus line to Croatia and I was all out of Austrian money. No one wanted to change Croatian money so I was stuck in the middle of nowhere with lots of unchangable money. Luckily there was one Croatian restaurant with surprisingly friendly people who changed my money, helping me to get home. Now when I look back I had a wonderful time with a few little problems here and there, but I don't want to grumble, I saw Uriah Heep and nothing could put me in a bad mood.

Report and photo by Antonio Bratos

WIZARDS OF ROCK TOUR 1997

I joined Uriah Heep on a day off in Vienna on 18 Nov 1997. We all went out for dinner and I found that some of them were a bit ill. It was hectic behind the scenes and it took some time to find out what was going on. To cut a long story short, dates were changed or/and cancelled and nearly every hour something changed. In the end there was only 4 Austrian dates instead of 6 and the reason was the Austrian tour organiser had done a very bad job. The only shows that really worked were Vienna and Graz with the help of Martina from Vienna Rockhaus. She had nothing to do with the other gigs otherwise I'm sure they would have worked. Uriah Heep were very patient and in the end they played all the gigs that went ahead very well.

Vienna Rockhaus 19/11/97. There were 650 fans in the audience (150 more than last year) and 2 support bands who I didn't see because I preferred talking to friends I hadn't met for some months. It might sound strange but I really felt nervous when I took my place between the barrier and the stage. Heep opened with Universal wheels, Time of revelation, Stealin', followed by Sunrise and Mistress of all time. The crowd were with the band from the beginning and I was absolutely smashed by Sunrise because it's always been one of my favourites. Bernie's voice came over so clear and the song was welcomed by the fans after the first few notes. Then there was Words in the distance followed by the next surprise - Come away Melinda. Then Dream on, Love in silence, July morning Gypsy and Look at yourself. Encores were Bird of prey, Lady in black and Easy livin'. Nobody noticed during the show that Bernie had a little cold. Sound and lights were just perfect and the feeling between crowd and band was really great. It's no wonder that Uriah Heep feel at

home in Vienna because they play the Rockhaus every year. After the show the door of the dressing room was soon opened to let in all the fans who were wanting autographs. Behind the scene it was hectic because the next days gig was first moved from Imst to Innsbruck but then cancelled. I have no idea how long the party went on but by the time we got back to the hotel the bar was just about to close, but it opened again especially for us. It was time to relax for the band and the crew, especially the crew who had another night in a hotel instead of having to rush off to the next show in a night liner bus. It was decided to leave for Villach the next after noon. Mick and Bernie were the first to leave the party that night and when I left at about 5am I was not the last. My home town of Graz is situated half way between Villach and Vienna so I left around lunch time and drove back home. I got the photos from the Vienna gig developed and had one night in my own bed.



Villach Congress. 21/11/97. I checked in to the tiny freezing hotel room then walked over to the Congress for the soundcheck. Not many tickets had been sold in advance, 20 or so I think. But if you know that 2 weeks ago the show was announced to take place in Klagenfurt, some 50Km away, and the venue in Villach was a bad choice for a rock

concert, it's no wonder. Carpets everywhere, no drinks, no smoking, an expensive restaurant in the same building and a small bar at the entrance! Between the soundcheck and dinner we had time to look through the pics from Vienna and after dinner the band walked back to the hotel while I stayed to see if some of my friends would show up. Well, they did and we had some drinks together before the show. It was really depressing that 10 minutes before support band Hollyhock from Switzerland took the stage there were exactly 5 people in the venue. I was thinking Heep might not play if there are only 50 people or so. But in the end there were about 240 and the show was really good. The trouble was one guy in the audience was singing along with every song. He knew all the words but most of the time he was totally out of tune and for some parts (Dream on for example) he was louder than Bernie and he asked him if he wanted to do the job. For Come away Melinda it was so quiet in there that the applause really smashed you. This track was never really my cup of tea but on this tour I started to like it a little bit. Trevor's guitar didn't work for Dream on and it took some time to fix it. The rest of the band meanwhile played parts of a song I know very well but I can never remember the title. The lyrics are as follows: "Keep your eyes on the road and your hand on the wheel. After that the show went on without any problems. The backstage area was downstairs behind the stage and was really huge so why only a few fans found their way there I don't know. Some of the band decided to go out and I agreed, there was no need to go back to that freezing hotel earlier than necessary. Some went to a beer pub and some to a small club. I think I was the last to bed and I had breakfast at the hotel before....

Graz Orpheum, 22/11/97. I was really looking forward to seeing Heep back onstage in the Orpheum, last time they played Graz was 5 years ago up on the hill. Some of my friends couldn't not come because the show was moved from Friday to Saturday - who knows why - but most of them were there. Even Martina from Vienna came to see her favourite band without having to work. Oh yes - I enjoyed myself in the front line surrounded by my friends and when Heep started Sunrise I heard someone say "I lived to see that". There was about 450-500 people in the audience and the Sea of Light songs were welcomed with the same intensity as the classics. I guess Bernie hadn't spoken much during the day so for the show his voice had full power again. Graz was an early show which means it was about midnight when all the fans had their autographs and the band was ready to leave for the hotel. Many years ago Bernie promised to come with me to the rockcafe Skarabaus where I spend my Friday or Saturday nights. The owner Sonja, is a close friend and always plays Uriah Heep but none of the band have ever been. Bernie kept his promise and gave us an hour. We were joined by Martina and Jim. It was really nice but far too short in my opinion, but of course better than nothing. The following day brought us to...

Saalfelden Stadtsaal, 23/11/97. This place is well known as ski resort for tourist, a very nice and friendly place. Stadtsaal and the hotel were in the same building so you don't have to go out in the snow to get to the gig. Very comfortable but once again very sad that only a few people found their way to the venue. I guess there were only about 150 - 200. I was there for the soundcheck and Heep started with an instrumental blues number before they went on to 2 of their own songs. I like the blues very much and was really surprised by the good feeling and fun they had playing it. Before dinner we were told that the last Austrian gig in Lint was cancelled. It didn't really help to know the 2 reasons for it, stupid actions from the Austrian tour manager and Bernie's illness. The concert was good in Saalfelden because Heep always give everything but half the audience was lost in the big venue. Funny that after the show there were more people waiting for autographs than anywhere else except Vienna. The band had 2 more days off before the next gig in Germany so most of us went out for a drink including the crew and support band. It turned out to be a long night and I was even more depressed the next morning when my car didn't

work because of a flat battery. Heep left in the early afternoon and I got my car fixed and drove home with lots of nice memories.

Munich Nachtwerk, 3/12/97. It started to snow around lunch time but there was no other way, I had to go to Munich. I tried to get to the hotel first because I was little late and after going round in circles for ages I found it. Wrong hotel, they never booked in here because they were late too and for reasons I don't know they decided to take a hotel closer to the gig which was moved from Rockcafe to Nachtwerk. That was something I knew before and I was looking forward to seeing them there. I think there were 800 or so fans and it was a big party. After Saalfelden it was just great to be there and we all enjoyed ourselves. The atmosphere was great and so were the sound and lights. The Sea of Light songs and the classics were sung by the audience in big parts. There were lots of people and friends in the dressing room afterwards and it took some time before we found our way to the hotel where some of us sat for a drink together. It was good to have Martina from Vienna here and we decided to follow Heep to Nurnberg.

Nurnberg Hirsch, 4/12/97. This place was sold out last year and it was this year. They even let 100 more people in and it was very sweaty inside with almost no air to breathe. In a way it was a surprise that not many people needed to go out for fresh air. The one who had some serious problems was Lee. He needed ice and water and sometimes the backstage door had to be opened to let in air in. Not very healthy for all the people who were sweating a lot but the show was just great. I think that was more than 100% and I have the feeling that Uriah Heep are able to grow with the audience. I think it's amazing, when I asked them if it's depressing to play for just 200 people I was told that all that counts in the end is to go on stage, plug in and play. On this tour I think there were many ups and downs but all the members of the band were always friendly and really patient. Martina and I had to say goodbye while Heep had 2 more shows to do. Thanks for everything and see you next year somewhere along the road.

Report and photos by Isabella Seefriedt.

JOHN WETTON

HERMGTHORP LEISURE CENTRE, ROTHERHAM. 6/12/97.

It was just by chance that I saw this gig advertised in "The Classic Rock Society" magazine, which again brings to the fore the question of promotion - or rather the lack of it - of artists like John Wetton and Uriah Heep. Aside from the die hards who read the specialist publications how can the general public who may own various LP/CD's by the relevant artist and might fancy a night out, if they knew he/they were on, be expected to go. I don't believe his UK shows were even covered by yourselves this time so not all was done to help swell the attendance figures.

So it was off to Rotherham (alone) on a wing and a prayer with Keys to Ascension 2 (Yes - worth a listen) for accompaniment. Having tussled with white Ford XRi's laden down with 14 passengers over Snake Pass I found the centre quite easily. I was guided by some friendly and very helpful staff to a bar area to await the doors to the main hall to be opened. Although I had arrived early there were not many people about and with only one A4 photocopy type poster on the notice board next to the Wally Walrus Club notices informing anybody that John would actually be playing there tonight, I feared the worst.

As show time arrived the numbers had swelled and a buzz of expectation was in the air. His new album "Arkangel" was due out early 98 (again, why gig to promote an album that's not yet released) but there was a quantity of promotional copies for sale (at a modest £10) so I bought one. I turned around trying to pull out the inlay card, only to bump

into somebody. As I looked up to apologise I realised it was John Wetton himself. At that point nobody else had recognised him - but then again famous people look different close up (and they're never as tall as one imagines). He smiled politely and I said the first thing that came to my mind, "If I had a pen I'd ask you to sign this" pushing the inlay card towards him. John responded "If you had a pen I would have". Impasse. "Right - I'll go and get one", "Right" said John, "Right" I replied. As I cringed with embarrassment I located a pen and pounced before he changed his mind. He signed with a smile and I wished him a good gig. John signed autographs and mingled for a good half hour before making his way backstage to prepare. As he did I walked through into the concert hall. The stage looked well proportioned with equipment - not too cluttered, not too sparse - just right, like the baby bears bowl of porridge.

Lights down and time for action. As the players take the stage I notice (gladly) that John has a new guitarist and keyboard player since his dates earlier in the year (Leeds Irish Centre reviewed in an earlier UHAS mag). The drummer however was the same which was fine by me. John is also sporting a super looking double neck guitar with a four string bass lower and a 12 string top. It hangs around him well and suits his persona. Again image for all could have been better, but it's the music that counts and on that front they deliver.

Opening with "Last thing on my mind" from his new album "Arkangel" the band kick in. They are in the groove quite quickly and the song is magnificently accessible first listen. I realise too (maybe he will read my review) that the guitarist is a vast improvement and also adds to the visual spectacle of the show. Keyboard player (John Young I think) is good too and with John in fine voice we are onto a winner. The band fall straight into a smokin' version of "Soul survivor" (Asia) which is probably my favourite Wetton song, so I was well made up. The guitarist's fills imitate Steve Howe (original Asia guitarist) to the note and make the song sound very authentic. John is in good mood and looks up for it. He tells us he is "gonna play some old and some new" and continues with the excellent "Battlelines". Next up is the title track from the new CD "Arkangel". The tune is excellent but I think the song should have been developed more as a full band piece.

John takes centre stage alone and tells us that there is a King Crimson Live CD just out, recorded in 1973 when he was with the band. He (correctly) says that that line up of musicians was the strongest after the debut album and says he would like to play the title track - "Nightwatch" - a complicated piece played and sang very well. John continues in the mode by playing a solo version of "The smile has left your face" (from the 2nd Asia album) but after a few verses the band join him again and they play a full blown version a la the original recording - John singing particularly well. More Asia as the band slip into "Only time will tell". Not a song that works well live but well performed.

An embarrassing moment was when John presents an award for the Classic Rock Society members of the year. He had no idea what was going on. The recipients came on stage (classic anorak husband and wife team) and shouted to the crowd "this is for all of you". John, and I, wondered what they had done to achieve it - probably debate the merits of side 4 of Tales From Topographic Oceans against The Enid live at the Hare and Bucket - I wonder!

John informs us that he's going to play a track from the second UK album. He muses that the album achieved high critical acclaim but bombed at the box office. He comments that there seems to be a mathematical formula that correlates high critical praise with poor sales. He plays "Rendezvous 6.02". He moves on with "Emma" from "Arkangel" and the magnificent "Hold me" from "Battlelines". During this song his voice breaks a little, but it's well performed. Next up is "In the dead of night" from UK 1, quirky time signatures and

riffing followed by another personal favourite, "Easy money" from "Larks Tongue in Aspic" by King Crimson. The version is superb with all the band shining through especially the guitarist and it's obvious John is truly enjoying himself with his new companions. He has a great dig at radio saying they wouldn't know what to do with a song over 5 minutes long.

"After all" is next, another good tune from "Arkangel" before John sets about an acoustic version of "Heat of the moment" from Asia. The version is delightful but rather than complete it and start the song again in it's recorded format the band kicks in half way through, then complete the song together. I praised him for not tampering with a classic last time - but this was my only disappointment of the show. (It would be nice if he started the gig with the acoustic version then finish it with the full band version)

Encore time and another King Crimson track "Red-starless". Again a good song played well with excellent soloing from the guitarist. John asked if we wanted more - of course - so "Don't cry" from Asia 2 finished off the night (which John informed us was the fastest selling US No 1 single of 1983). There was a drum and keyboard solo in there too for the people who like that sort of thing - for me it is now dated and too anorak - but the Classic Rock Society members liked it (fancy that).

In the final analysis it was a superb show. John has chosen his set well and does not have one poor song, although "Wildest dreams" from Asia 1 and "Crime of passion" from Battelines would have been notable additions. There is enough of everything to please all except the Heepsters. One song from his time with the band would have been nice, even if only "Weep in silence" which he co wrote. But all in all the whole thing was a big improvement on his show from earlier in the year and I only hope he takes encouragement from the crowd reaction and continues his recording and playing career. Check out his "Battelines" studio CD - it's great. "Arkangel" has good songs/lyrics and is more moody but it doesn't rock as much. A flyer at the gig mentions a biography of John Wetton's career due out in the USA, Heep memories? We'll see.

David Corbett

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. Just a quick note to let you know I've managed to get hold of a karaoke disc which includes "Easy livin". It's an import from the USA, could you let me know if there are anymore available from any other countries and if it's possible to get the album "Downunda" which was released in Australia. **Dennis Longhurst, England.**

UHAS reply:- *We didn't realise there were any Heep tracks on karaoke discs so this is a new one on us. If anybody knows of any others please send the details in and we'll print a round up of what's available, could be the next collectable Heep item! "Downunda" is long since deleted and your best chance of getting a copy is by placing an ad on the back page or in the likes of "Record Collector". Other than that it's a trip to the record fairs and second hand shops.*

Dear UHAS. A big grumble I have is that I'm prompted to keep letters comming in and on the subject of a Heep tribute album I wrote 2 or 3 letters from 96 onwards, but you ignored

me. I ask why you are now interested after you printed a letter from the french guy "Bertrand" in the last issue. So yeah, I'm a bit disappointed and disillusioned with the mag. Another thing I don't like in the mag is reading constantly about the old days when Heep filled the whole of a Russian stadium, does any body even remember the album "Live in Moscow"? I can't bare to hear and read how good this show was and sorry, I can't manage to shed any tears. The only interesting thing Heep have done since the "Equator album is "Sea of Light" and the song "Blood red roses" off "Raging Silence". Let's face it, "Different World" was crap and so is "Raging Silence". "Sea of Light" is an outstanding album mixing the fantastic past with some touches from the 90's, ie. "Fear of falling" which is the heaviest track since "Night of the wolf" from "Equator". Then we have the track with the prominent Hammond organ, "Logical progression" and a touch of beauty with "Dream on". There are no fillers on the whole album. "Different World", by contrast, has no one song to be remembered and "Raging Silence" only really had 2 songs. I recently chanced to buy the "Stratus" album "Throwing Shapes" featuring Bernie Shaw on vocals, another awful album but the band was the right choice for such an AORish singer. That doesn't mean he's a bad singer, but not powerful. Please let's bring back John Lawton and the whole thing will work out better for both the band's finances and the fans.

Antonio Ruiz Gosalvez, Spain.

UHAS reply:- I'm sorry you feel we ignored your previous letters, we have more letters comming in than we can print but that doesn't mean we don't read them or value the points they put forward. The letter from Bertrand in France that we printed in the last issue was chosen because it told of an article in a respected national publication that openly sang the praises of Heep. The mention of the tribute album was just a part of that. However, it may be interesting to print some opinions on what fans would consider to be a good Heep tribute album, ie. what 12 tracks would you like to be included on such an album and which big name band would you like to perform each one.

On the subject of the album output from the present Heep line up and the Bernie's vocals, I feel we've covered this subject in previous issues. Bernie is an excellent vocalist and front man, he's the best thing that's happened to Heep for many years and I for one can't fault his contributions. The band have made it clear that this line up will not be changing so we as fans have the choice, do we live in the past or do we support the band we all have taken so much pleasure from in the present. Mick, Bernie, Phil, Trev and Lee are Uriaiah Heep, they're not living on past glories, "Sea of Light" proves that and they are in far better shape in the present day than most, if not all of the great rock bands of the 70's who were up at the top when Heep were. I think we should all be right behind the band giving them our full support because today is what matters. It seems that others agree with me, read on:-

Dear UHAS. I would like to cast another vote in favour of keeping Bernie and Phil in the band, hopefully for as long as possible. I have not been fortunate enough to see any live shows since these 2 gentlemen joined but I do own the 3 studio and 2 live CD's which feature their great talents. Bernie is one of the few rock vocalists in the world who can maintain the same high standard on the live stage that he has in the studio. Phil has not only proven his skill as one of the world's greatest keyboard players, he has also made some valuable song writing contributions to the band. I also feel that Heep have been fortunate not to have been bothered with personnel changes for a solid 10 years. **Robert Glen Edwards, USA.**

Dear UHAS. I would like to take this opportunity to make a few comments on the interview with Mick in issue 24. I agree with Mick that I can't believe some people are not happy with Bernie and Phil in the band. Just what is it that these people want? The line up has been stable for more than 10 years and if Heep are to continue into the future this

stability must be maintained. The 2 lads concerned are very talented musicians in their own right and have proved beyond any doubt that their commitment to the band is total. I can remember in the 70's and early 80's being reluctant to buy "Sounds" or "Melody Maker" in case the headlines were "Heep sacks singer" or "Bassist leaves Heep". I'm pleased to say that those days of uncertainty have long gone and I'm convinced Heep's current unity is the reason they're still going strong while most of their contemporaries have fallen by the way side. Heep's record output and live dates may have subsided in numbers over the last few years but at least they're still in there having a go. Whenever there is a new release on the horizon I still get that special tingle and long may it continue.

Finally, a few years ago there used to be a pop quiz on "Radio 1" hosted by (I believe) Mike Read. The quiz had a specialist round in which the contestants answered questions on their chosen subject. One one show the specialist chosen subject was "the music of Ken Hensley and Uriah Heep". My question is:- is the person who took part in that show a member of UHAS? **Barry MacDonald, England.**

***UHAS reply:-** First of all thanks for your support for the band as they are today and if the person from the pop quiz is out there, please let us know.*

Dear UHAS. I need your help bandly, there is one idea that keeps me awake every night since the time I got my first letter from You which was the copy of Bernie's letters saying:- "I hope you decide to join our ever growing family and we'll see you one night on tour in your home town". I'm sure he didn't mean small towns like Dubrovnik in out of the way countries like Croatia, but I've been talking to people in my home town who like Uriah Heep and those who haven't heard of them and they are already out of their minds. You should have seen their faces when I talked about my idea of Heep coming playing in our home town. I know it's not all that easy and I can't just say it and they'll come, but I'll do everything just to see them so I'm begging you to contact Mick and the guys and ask if they are interested. **Antonio Bratos, Croatia.**

***UHAS reply:-** As Mick said in his interview in this issue when talking about UK dates, if promoters are willing to make offers for the band to play, then they will consider the offers. That goes for concerts everywhere and we in the UK do know how frustrating it is when the band would love to play dates for their fans but they need a promoter to come in with an offer to make it happen.*

Dear UHAS. My first Heep concert was just a few days after my 17th birthday. 10 of us boarded a coach from Burton to Birmingham Town Hall. Parting with our cash for programmes and scarves, we learned the hard way that the official merchandise was only sold inside the venue. The lights went down and the support act was Peter Frampton, this was the year before he came "alive" but as one of the lads had forked out for his current album we were familiar with his songs. The real fun started when the house lights dimmed into darkness, the silence was broken by the expected cheering and a spot of tuning up. As this evolved into a single pulsing note on the bass, a spotlight picked out the vocalist right on cue as Byron sang "Take me across the water". You could only see the swirling dry ice by the conclusion of the first verse and as the keyboards, guitar and drums joined in the stage was lit up from all 4 sides. The set was a mixture of familiar tracks from the previous years "Live" album and new songs from the recently released "Wonderworld". I remember "Suicidal man", "Something or nothing", "I won't mind" and the title track of course. Strangely enough, the only "Sweet Freedom" track to follow "Stealin" was the title track.

The strangest thing that happened was during the encore. We'd decided long before the gig that the band were wasting their time with the "Rock n roll medley" when they had so many other great songs of their own. So when David Byron started to introduce the medley

some of us sat down. We were a dozen or so rows back so imagine our surprise when Byron turned on us, grumbling "it's your money you're wasting" or words to that effect. When I next saw the band on the "Return to Fantasy" tour, the medley was gone. I'm sure we weren't the only ones to dislike the medley and I certainly wouldn't claim any credit for the decision to drop it, but I do wonder if Mick or Lee can recall why it was dropped. Running back through the streets of Birmingham to our coach, the 10 of us chanted the bands name in football style. The things you do when you're 17. **Steve Rhodes, England.**

***UHAS reply:-** Well I was never that keen on the "Rock n roll medley" either, it was okay once but that was about it. Mick says the band dropped it because it had run it's course in the set and though it was great fun to do it was time to move on to other things.*

Dear UHAS. I've just had a listen to the Chris Tetley interview CD and Mick Box mentioned a book that would be coming out. Is ther one and if so please let me have the details. **Paul Rickard, England.**

***UHAS reply:-** The book that Mick refered to in the interview actually involved into the A4 size booklet "Two Decades in Rock" that was included as part of the 5 LP box set of the same name and sold as merchandise at the bands gigs at the time. I think it was also included with some LP copies of "Still Eavy Still Proud".*

Dear UHAS. Thanks for publishing my article on Keef Hartley in issue 25. There is, unfortunately, an error in the mag: the correct title of Keef's first album is "Halfbreed" (not "Halfbread"). Collectors may like to know that the band's complete output with Gary Thain is available on "Deram", their original label, the catalogue numbers are:- Halfbreed 820 978-2, The battle of north west six 820 931-2, The time is near 820 979-2, Overdog 820 974-2, Little big band 820 975-2, Seventy second brave 820 976-2.

On to some more CD news, a strange release that comes from Italy is:- "Uriah Heep - Live" D.V. More Records, CD DV 5862 (1995). Track Listing, Sweet Lorraine, Gypsy, Easy livin, Look at yourself, Sunrise, July morning, Traveller in time, Tears in my eyes. It's recorded live in the UK - January 1973. This label is well known for it's boot legs but to my disappointment this one turned out to be a complilation of the famous "Live 1973" album tracks, recorded from an LP which is not in very good condition, in random order. There's no voive of David Byron introducing the numbers and the 2 page inlay and rear incert have the same individual colour shots as "The Magicians Birthday" album sleeve. There's no extra collectors info and nothing that could justify spending money on this bootleg. **Alex Bukharin, Russia.**

***UHAS reply:-** Thanks for correcting my typing error on the Keef Hartley article and for the info on the bootleg. If anybody else has any bootlegs that we haven't reviewed in the mag, please send us the details and your opinion of the material.*

Dear UHAS. Having recently spoke to you both about my idea for a theme mag or section of the mag I appreciate the truisms of your comments. David: "It sounds like a lot of work". Alan: "No one will be arsed to write anything". Any way, here's my ideas on how we can proceed:- 1. Invite people from the society to contribute to a theme section of the mag. 2. Set the title and headings for them to work to. 3. Edit and assemble according to the contributions recieved. For example:- The title could be, "Tribute to David Byron". Possible sections could be A) The voice. B) The performer. C) The early years. D) Later years. E) The writer. F) Photos and cuttings. G) Anecdotes. H) Tributes. I'll leave it with you. **Mark Simnett, England.**

***UHAS reply:-** Yep, sounds good and if anyone out there wants to contribute to such a*

theme section for a future mag, then we'll welcome any material that comes in. After all, we're always asking for more contributions from our members so we're happy to see if anyone can be arsed to do it.

Dear UHAS. I would like to ask about a cassette called "Vertigo classics and rarities" which I bought at a drugstore. I was very surprised to see Trevor's name noted in the text about a band called "Ronno". IT says:- "Ronno was formed in Hull by none other than guitarist Mick Ronson. Prior to this they were known as The Rats. The band also featured Trevor Bolder. Ronno became the only act from the Vertigo swirl era who released a single only. An album was recorded but never materialised as Bolder and Ronson were soon to team up with David Bowie". The single is called "4th hour of my sleep" and the B side, "Powers of darkness" is on the tape. It sounds a little like Black Sabbath. Is this the first single Trevor ever made? **Evert Achterberg, Holland.**

UHAS reply:- Trevor tells us that he didn't actually play on this single, the bass player was Tony Visconti. The first single Trevor played on was David Bowie's "Starman. Please keep the letters coming in, we really do appreciate them!

FIRST TOUCH - HOW I BECAME A HEEP FAN

The year was 1973 and my neighbour and best buddy, Steve and I were 14 years old. We were at the stage of buying albums having lost interest in 45's. We had seen our first concert at the age of 13 at the Toronto CNE, which included "April Wine", "T-Rex" (whose music I also grew to love) and "Three Dog Night". Now we were getting in to buying real rock albums, I remember hanging out after school at the nearby Towers department store in Niagra Falls, looking at the records, as we planed our purchases carefully. I remember vividly that "Alice Cooper's Schools Out", "Deep Purple's Machine Head" and "Pink Floyd's Dark Side of The Moon" were stacked out in depth in the promotional bins. And there also, stacked in rows, was this beautiful red and blue album, lots of them with this little figure of a man on the cover, a most intriguing and beautiful cover by this band called Uriah Heep.

Now as luck would have it, Steve and I were very adventurous purveyors of fine music, and we became aware that same year of the "Record Club of America", which offered free albums (how many I can't remember, 2 at least) and no obligation to buy. We got hold of a catalogue, probably in "Circus" my favourite mag of the time, and sent away for our albums. I sent for a new British group "McKendree Spring" and "Uriah Heep", another British group, this one loud and exciting, the one with the beautiful cover. Steve sent for "Demons and Wizards" by the same group.

Well, the albums arrived and I excitedly opened them up. Which one first I could not tell you, I do know that I never liked the "McKendree Spring" album. However, I still can envision my first sampling of Uriah Heep, sitting in front of my dad's Electrohome floor console, as "Sunrise" thundered out of the speakers. When no one else was home I would lie on the carpet in front of the stereo to play the album, as if gripped by some other force, I played it over and over during the next few months. Eventually I traded with Steve and heard his "Demons and Wizards" (which took me a long time to get into as I never really owned it for a while), and then we each bought more. Me buying "Look at Yourself" and Steve the first album. Again I played this album to death and then "Sweet Freedom" came out. This became my favourite album for a long time, it had the heaviest sound I'd ever heard - lie in front of the speakers with the bass on full and listen to "Pilgrim", the heaviest

song of all time? definitely one of my classics! The album was played at parties, liked by a lot of people and "Stealin" was playing on Q97 in Buffalo all the time. I became very hooked by this time, reading and collecting pictures from "Circus" magazine, hearing them in concert on the radio (my first concert tape was on my Dad's reel to reel, and I caught them occasionally on TV - the now infamous Don Kirshener concert)

One of my greatest disappointments came in the summer of 1974, when, I saw a concert listing for Heep playing at the Niagara Falls Convention Centre on the Wonderworld tour. Dismay shot through my body, I knew I was going to be away that week at a scout camp with my friend Steve way north of Toronto. I now know of course that this would have been my only chance to see Gary Thain.

There were to be other concerts and for that I'm thankful, for as you know, someone with such a gift as David's voice, or Ken's wizardry, or Lee's pounding drums, or Mick's wailing guitar can best be appreciated live, and I wouldn't miss a show again. I saw them 5 times between 1975 and 1978 all in Buffalo or Niagra falls. I don't know if Mick or Ken can remember at one of those concerts in 1975/6 unrolling a white banner made from a bedsheet which was thrown on stage. I think David or Mick read it and said: "we have some Canadians here tonight, welcome!" Well yes, that was my friend Steve and myself and the banner said "Welcome from your fans in Canada".

When I was about 16 I worked in a Shell self service gas station after school until 11pm, which gave me lots of time to do my home work and listen to some great radio. The best was the Bernie Marsden show on CFNY 102.1, boy he played some great progressive music of the time, such as King Crimson In the Court of.....etc. One of my greatest thrills was listening to him play the whole of "Salisbury" and many other great Heep tunes, just he and I and who knows how many other people rocking on to the radio. Great memories!

In summary, I have seen Heep 9 times, 3 times in the mid 80's and during the "Total Recall" tour in Toronto 1993. I have enjoyed all their concerts and every minute of their music. Thanks for listening and I'm sorry if it's been a bit long winded but I have held this story inside for over 20 years just for this moment. Cheers!

Barry Atkinson.

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

CLASSIC CONCERT

At the tender age of 19, I was excited to be going to a gig in a city other than my own, especially as it was to see my favourite band Uriah Heep. It was the British "Equator" tour and my friend and I were eager to hear the new material as the album hadn't yet been released.

So after the 70 mile journey from Stoke On Trent, to Nottingham, we set about finding somewhere to stay. Eventually we did, a little old lady welcomed us to her pokey B&B with no hesitation, surprising really, as we were heavy rockers who were rocking after a dinner time session in the local.

By 8pm we had re charged our batteries, ready for a 'party time'. We had our starters in the pub and then at 10pm we were treated to our main course by the fantastic Uriah Heep. It was my first time seeing the line up and they played a great set of classics and new material. I was so impressed that I was determined to get backstage. However there was a slight problem, well about 20 of them actually. You see, the security for the gig was a local

gang of Hells Angels who looked like wrestling's 'The Undertaker'. Fortunately, underneath the harsh exteriors were true Heep fans who were happy to smuggle us through a door behind which was a party, and our hosts, Uriah Heep, were delighted to see us.

Each member welcomed us and we had a great celebration for 3 hours, during which we ate and drank a ridiculous amount. Mick had 3 bottles of Smirnoff which he dished around so we could all toast 'long live Uriah Heep' all night. At one point he was asked, "surely you're not going to drink all that Mick" to which he replied, "no, I'll probably spill some down my shirt"! The next day we bumped into Lee and Trevor in the shopping centre and had a good laugh about the previous nights activities. The music and personality of Uriah Heep have been very special to me and I'm delighted that the new line up is producing music and live performances of such a high standard.

Steve Preece.

Please send in your review of a classic concert telling us why it was a classic for you.

CLASSIC TRACKS

Thanks to Bob Cocks who sent in a copy of this article from Metal Hammer, no 15, vol 3, 1st August 1988, in which Mick Box talks about some classic Heep tracks and some memories of David Byron.

LOOK AT YOURSELF. I actually came up with the idea of the mirror for the album cover, it made it more interesting with that distorted fanfare mirror effect and I thought it would grab people's attention when they go into a record shop and start flicking through albums. We won an award for the cover that year. The track was written by Kenny and it's another shuffle song with a lot of power. We wanted all the ingredients that we were known for, like the big power block harmonies and the guitar/Hammond organ interplay. All that to-re-lee to-re-lee to-re-lee stuff. I was a big fan of "Vanilla Fudge" in the early days and the first time I heard the Hammond organ and the guitar searing over the top I knew I wanted to do that. I liked that stuff and also jazz guitarists like Barney Kessel and Django who gave me all the technique. I wasn't particularly into the rock and roll end of it at that time. Later on I got into Buddy Holly, Elvis and stuff like that. Those are the ingredients of Look At Yourself.

SWEET LORRAINE. It was off Sweet Freedom and we recorded it in France at this Chateau. That song was actually started by Gary Thain. The chateau had two towers, one was the recording studio and the other was the living quarter and I could hear some noise up there and Gary was laying on the floor trying to piece together this song which was very hard to do on Bass. So I joined in and was sat through the whole night on the floor, no chairs, just putting the song together. A lot of it was written in the dark. We couldn't see each other. It was just ideas coming out. It was good fun and an alternative way of writing. The next morning we played it to everyone and David put a bit on top of it and that was it. It was a very party oriented song and everyone especially in the States related to it.

JULY MORNING. July Morning is a very famous tune in Russia. I remember when we played Moscow and walked in the hotel there was this geezer playing it on the piano and we looked at each other and said "Oh no elevator music". We had a good laugh. That song started off in rehearsals. It was three separate pieces of music being worked on in different songs; there was the riff, the actual verse and the middle eight up to the chorus. I had the flu at the time when I went back after a few days I saw they had not gotten any further. So it occurred to me that the three pieces were all in C minor and that they would all fit

together. That's how it was born. It was Kenny's lyrics and till this day I don't quite know where the ideas for that came from. It is one of the most popular Heep tunes, although funnily enough not our biggest hit. The biggest world wide hit for us Lady in Black and Easy Livin of course was another biggie for us.

EASY LIVIN. Talk of the devil. We recorded that and it was off the Demons and Wizards album. I remember we had a break from recording because we were getting a bit stale, and so we went for a pint or two up the road. When we got back Kenny sat down at the organ and started coming across with a few ideas. We all got behind it and gave it a shuffle feel to add some real power and it was written virtually there and then. The amber nectar was the inspiration I think. We began to see things clearer. It was a very successful single world wide and from then on things started happening for Heep.

THE WIZARD. That was also from the Lansdowne Studios sessions. The actual song was written in the back of a van on our way to a gig. Kenny had the acoustic out and we started playing around the idea. There is a funny story about this. We had it sort of half written with the acoustic bit and the power chords behind it, but we couldn't find a middle eight. Then Mark Clarke, the bass player at the time had an idea and so him and Kenny went running down the studio and knocked down the riff for the song. It slotted in perfectly. Starting a song with an acoustic was quite something in those days because it was a bit pooh pooh to have an acoustic in a hard rock band and we had the E tuned down to D. All clever stuff it was. Then we put a lovely chorus on the acoustic and it started happening. We had the studio door open which led into this small corridor and onto the kitchen. We had one of those old fashioned kettles with the whistle on and as we were listening to the playback the whistle went off and in those days of peace, love dove man we went "brilliant, did you hear that whistle right in with the track". So we recorded and tracked this whistle about six times. There were all these mikes on the kettle and then we varisped it to the right pitch which was a top C. That high pitch note on the song that sounds like a string note is actually a whistle of a kettle tracked about six times. That was the Wizard. also we had an engineer at the time called Ashley Howe and he was a bit tired because he was doing session after session. Anyway at the beginning of the Wizard David's voice goes really speeded up as an effect. Well how that came about was that Ashley was really tired and he was sitting on the tape machine and his elbow slipped and hit the varispeed. We thought "great keep it".

LADY IN BLACK. At the time, we won the Golden Lion Award for that because it was Number One for six months. That was really successfully. We started out trying to copy Gypsy which is very earthy, very basic riff, which everybody relates to. So we tried to get that, and like many of these songs it was written on an acoustic because we feel that if you can play a song on acoustic its going to sound great later on with all the treatment. So we kept the powerful riff over the jangly acoustic. Nowadays when you write songs you think video. In those days, it was the visual thing on stage and to get everyone singing along and it worked well with this chanting that Kenny put together in the song. As far as the lyrics go we were in Germany and Kenny was looking out the window one morning and saw this girl all dressed in black with long black hair, a right darling in other words, and that was the inspiration that started it off.

GYPSY. This was the inspiration for Lady in Black. We had been rehearsing at Hamwell Rehearsal studios in Acton, and there was us in one hall and Deep Purple in the other, so you can imagine the racket going on. We use to have great laughs there, we used to go and listen to them play and they used to come over to our hall. We were all good mates. I started writing Gypsy there, and it eventually was one of the first songs I wrote for Heep and it was also one of the first songs we recorded and one of the most successful may I

add. When I played them the riff everyone started nodding and then we got the Hammond Organ on the riff. It was the first song where we got the Heep vocals going with the full block harmonies, five people singing from the highs to the lows and it all started to sound really powerful, we immediately knew we were onto something good, and eventually it became our trade mark. One radio Jock in the States summed us up rightly when he called us "the Beach Boys of heavy metal". Anyway, everything in those days had a guitar solo on it and because we wanted to be different we put an organ solo on it. It fitted well. David wrote the lyric about this Gypsy queen. He obviously had something more in mind with lyrics like "whip across her back" and all that stuff. I don't know what he was into then.

MAGICIAN'S BIRTHDAY. This was quite interesting because it was quite lengthy. It as written by Kenny and basically the whole song is about good and evil with good always winning over evil. You can see on the cover the good magician up top and you got all the comparisons of the good and evil. We wanted to get that over musically as well so there was a point in the middle of the song that we did with just guitar and drums going mad answering each other like a big fight pattern, which is something that hadn't been done at that time as far as we'd know. We rehearsed it and recorded it to a point but we weren't happy with it, so we went down to the pub for inspiration again. That pub did us proud honestly. Then we came back, Lee and I did our part with the guitar and drums and some of the things that came out were great because it was spontaneous; there was nothing you could rehearse, and yet some of the things we did together, accent wise, were so on because we were so in tune with each other.

STEALIN. This was also recorded in the Chateau in France. It was written by Kenny and ended up as a turntable hit in the States. It was on the verge of becoming a real big hit. It was during those days when they were banning songs when the words were slightly wrong. We got banned for, would you believe it, "he's done the rancher's daughter". It was the inference of "done". We had been on tour when it came out and was banned so it was too late for us to go back to the studio and readjust it. Basically, we got done on "done". It was a good song and we still play it to-day because it shows the dynamics of the band. It starts just on the Hammond Organ with the vocals and it oozes in a nice choral bluzey way and then when the band comes in it stays for the duration. The one big thing about Heep, apart from the vocal harmonies, there is a lot of power with the soft and hard side. It's very emotional.

FREE ME. It was written by Kenny. This is without a doubt the poppiest record we have ever done. It was lifted from Innocent Victim. It's really left field for Uriah Heep. Nevertheless, it was very successful in places like Australia. However, it was very poppy for us and it took us away from what we were all about. It wasn't written consciously to be poppy. It just happened and it sounded like a hit to us, regardless of whether it sounded like Heep or not.

BIRD OF PREY. First time we rehearsed that was in a pub. How unusual for Heep. It was also the first time we used step harmonies effectively as opposed to block harmonies. that became our trade mark as well. In fact, we now open our show with it. We have rehashed the end of that one so I can go berserk on my guitar solo.

SUNRISE. Kenny wrote it and we used vocals on this one in a different way. It's like starting a car up almost. We used very heavy vibrato and really played on it. We weren't quite sure about the song at first but once we recorded it it sounded really great. We get great requests for it these days but we haven't had time to rehearse it with the new line up. Only Lee and I know that one.

DAVID BYRON. In the early days, when we tried to get the band rolling I was living with

my mother over a Butcher's shop and when the Butcher closed we used to take the tape recorder down and hide behind the counter with the little guitar and plug it in so we used the Butcher's electricity instead of ours because we didn't have any money. We wrote many songs there. It was brilliant and I have a lot of good memories of David. Dave was a person who couldn't leave his ego and persona on stage. He was it 24 hours a day. Unfortunately, it effected him. It was a shame that he ended up the way he did. He was a great vocalist up there with Gillan and Paul Rodgers and the rest of them. He had one of those unmistakeably unique voices. We were the best of mates for years and years and years and when I heard he'd died I was actually on the road. I remember spending two weeks being totally drunk because I couldn't accept it.

CLASSIFIED AD'S

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

WANTED. Uriah Heep videos:- Easy livin, Gypsy, Live in Moscow, Raging through the silence and Live legends etc. Della Luna Corrado, Ronco Fragola, 7-96017-Noto(SR), Italy.

FOR TRADE. Very good quality live tape of Rough Diamond in Detroit 1977, 35 mins long. Please write enclosing IRC or German stamps for details of what I require in exchange. Thomas Schaumburg, Zur Schlade 53, 34212 Melsungen, Germany.

WANTED. Contact with youn Heep fans, my name is Lennaert and I am 20 years old, please e-mail me at:-SUNRISE72@HOTMAIL.COM

WANTED. Sea of Light LP (vinyl). Will buy or swap for other Heep stuff. Gary Wood, 109 Corporation Road, Denton, Manchester, M34 3NT, England.

THE TEMPTER - RIDES AGAIN. Our second 2 track demo recorded in a professional 28 track digital studio is now available. They songs are in the purest Sabbath vein with a NWOBHM edge and the rythm section of Candlemass. For a copy of this non proffit making demo send a blank tape (without the case) plus 2 dollars, well hidden, to cover postage to:- The Tempter, c/o Antonio Ruiz, C/Pilar 24, B-1, S.S. de los Reyes (Madrid) 28700, Spain.

WANTED. Copies of Heep video singles Dream On, Rockerama etc in VHS format. Also Heep T-shirts or any Heep merchandise. Please write to:- Steve Wheeler, 7 The Butts, Westbury, Wiltshire, Ba13 3EU, England,

PENFRIENDS WANTED. From Croatia, England or America. Antonio Bratos, Kardinala Stepinca 7, 20 00 Dubrovnik, Croatia.

JOHN WETTON INFO LETTER. We will keep you well informed on John's activities. For further information send SEA or IRC to:- JW Infoletter, Music of life, Liscombe Park, Soulbury, Bucks, LU7 0JL, England.

CHASING THE DRAGON - THE OFFICIAL JOHN WETTON WEBSITE
<http://www.geocities.com/paris/8099/wetton.html>

OFFICIAL JOHN LAWTON WEBSITE <http://www.aha.ru/~uheep/lawton>

OFFICIAL URIAH HEEP WEBSITE www.uriah-heep.com

The contents of this magazine are protected by UHAS copyright 1998 and may not be reproduced in part or whole without proir permission.